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Index to Reviews, Comments, and Advertising Aids on the Films

Appended is a list of subjects released during the three months ending September 30, 1919, and upon the majority of which have been published reviews, comments, and advertising aids. This list is as accurate as it is possible to make it with the information received from the companies whose productions are included. Should any of our readers detect errors, we shall be pleased to have our attention called to them so that we may correct our card index. The letter before the folio indicates the page where the review, comment, or advertising aids can be found. "R" stands for reviews; "C" for comment; and "A" for advertising aids; "A and R" for advertising aids and reviews combined. Where reference letter is omitted it signifies that none was published. Of the later releases where letters are omitted the missing information will probably be published in the next volume.

N. B.—Comments or reviews of episodes of serials or series are indexed in connection wtih general title of such serial or series and not under title of each episode. Date shown for Pathe subjects indicates the week during which they were released. Unless otherwise specified all subjects listed are five-reel dramas.

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After the Bawl (2 parts) (Goldwyn-Capitol)—July 27; R-419.
Alaskan Revelations (1 part) (World-Prizma).
All Bound 'Round (1 part) (Universal-Star)—July 21.
All in the Swim (1 part) (Universal-Star)—June 9; C-291.
All That Glitters Is Not (1 part) (Fox-Mutt and Jeff)—Sept. 14.
Alma Where Do You Live? (Monopol).
Ambrose's Day Off (1 part) (Frohman Amusement)—C-119.
American Way, The (World)—July 7; A & R-287.
American Women in France (1 part) (Paramount-Holmes)—July 20.
Among Those Present (2 parts) (Paramount-Sennett)—July 20.
Anglers, The (1 part) (Goldwyn-Ford)—Sept. 7.
Amazing Lovers, The (A. H. Fischer Features).
Apache Trail, The (1 part) (World-Prizma).
Are You Legally Married? (Elk)—A & R-2021
As You Were (1 part) (Universal-Okeh)—Sept. 8..
At the Cross Roads (1 part) (Goldwyn-Ford)—June 29; R-80.
At the Old Stage Door (1 part) (Pathe-Rolin)—July 20; C-289.
At the Pistol's Point (No. 14 of The Tiger's Trail) (2 parts) (Pathe-Astra)—July 20; C-717.
At the Point of a Gun (2 parts) (Universal-Western)—Oct. 4; C-1870.
Atonement (Pioneer).
Avalanche, The (Paramount-Artcraft)—June 22; A & R-285.

B

Baby Marie's Round-up (2 parts) (Pathe)—Sept. 7; R-1370.
Back Stage (2 parts) (Paramount-Arbuckle)—Sept. 7.
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Bangkok, the Royal City (1 part) (Paramount-Burton Holmes)—Aug. 3.
Battler, The (6 parts) (World)—Sept. 1; A & R-1530.
Be a Little Sport (Fox-Excel)—June 29; A & R-283.
Be My Wife (1 part) (Pathe-Rolin)—Sept. 7; C-1376.
Bear Trapping (1 part) (Universal)—Aug. 6.
Beauty and the Boob (2 parts) (Universal-L-KO)—June 18; C-884.
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Bill Apperson's Boy (First National)—A & R-571.
Bill Henry (Famous Players-Lasky-Paramount)—Aug. 10; A & R-1372.
Billy Blazes, Esquire (1 part) (Pathe-Rolin)—July 6; C-119.
Billy's Hat (1 part) (Universal-Okeh)—Aug. 25.
Birds and Flowers (1 part) (World-Prizma).
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Border Terror, The (2 parts) (Universal-Western)—Jan. 25; C-717.
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Current Events No. 25 (1 part) (Universal)—June 20; C-717.
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Daring Lions and Dizzy Lovers (2 parts) (Universal-L-KO)—Oct. 1; C-1870.
Dark Star, The (Paramount-Artcraft)—July 27; A & R-1019.
Days of Real Sport (1 part) (Goldwyn-Ford)—Aug. 24.
Deadfall, The (No. 13 of Smashing Barriers) (2 parts) (Vitagraph).
Dead Line, The (Mutual-Robertson-Cole)—August.
Deadly Enemies (No. 2 of The Midnight Man) (2 parts) (Universal)—Sept. 8.
Deed of a Devil, The (No. 4 of Smashing Barriers) (2 parts) (Vitagraph).
Deliverance (7 parts) (Leibfried-Miller)—R-1369.
Demand of Dugan, The (1 part) (World-Judge Brown Series)—Aug. 11.
Den of Deviltry, The (No. 11 of Smashing Barriers) (2 parts) (Vitagraph).
Destiny (6 parts) (Jewel)—A & R-1179.
Dog Gone Shame, A (1 part) (Universal-Star)—Sept. 1.
Don't Kid Your Wife (1 part) (Universal-Star)—C-1869.
Don't Shove (1 part) (Pathe-Rolin)—Aug. 31.
Downstairs and Up (1 part) (Fox-Mutt and Jeff)—July 13.
Downward to Doom (No. 6 of Smashing Barriers) (2 parts) (Vitagraph).
Dragon Painter, The (Mutual-Robertson-Cole)—September.
Draught of Death, The (No. 5 of The Great Gamble) (2 parts) (Pathe-Western)—Aug. 31; C-1376.
Dull Care (2 parts) (Vitagraph-Semon).
Dummy, The (Paramount-Success)—Aug. 10.
Dust of Desire (World)—A & R-411.
Dynamite Tree, The (No. 9 of Smashing Barriers) (2 parts) (Vitagraph).

E

Easy to Make Money (Metro)—Aug. 4; A & R-575.
Eden of Pacific (1 part) (Prizma).
Egg Crate Wallop, The (Famous Players-Lasky-Paramount)—Sept. 28.
Elmo, the Mighty (No. 1; The Mystery of Mad Mountain, The (2 parts) (Universal-Special)—June 16; R-Vol. 41-1831; C-291.
Elmo, the Mighty (No. 2; Buried Alive) (2 parts) (Universal-Special)—June 23.
Elmo, the Mighty (No. 3; Flames of Hate) (2 parts) (Universal-Special)—June 30; C-717.
Elmo, the Mighty (No. 4; A Fiendish Revenge) (2 parts) (Universal-Special)—July 7; C-717.
Elmo, the Mighty (No. 5; The Phantom Rescue) (2 parts) (Universal-Special)—July 14; C-884.
Elmo, the Mighty (No. 6; The Puma's Paws) (2 parts) (Universal-Special)—July 21; C-884.
Elmo, the Mighty (No. 7; The Masked Pursuer) (2 parts) (Universal-Special)—July 28; C-884.
Elmo, the Mighty (No. 8; The Flaming Pit) (2 parts) (Universal-Special)—Aug. 4; C-884.
Elmo, the Mighty (No. 9; The House of a Thousand Terrors) (2 parts) (Universal-Special)—Aug. 11.
Elmo, the Mighty (No. 10; Victims of the Sea) (2 parts) (Universal-Special)—Aug. 18.
Elmo, the Mighty (No. 11; The Burning Den) (2 parts) (Universal-Special)—Aug. 25.
Elmo, the Mighty (No. 12; Lashed to the Rocks) (2 parts) (Universal-Special)—Sept. 1.
Elmo, the Mighty (No. 13; Into the Chasm) (2 parts) (Universal-Special)—Sept. 8.
Elmo, the Mighty (No. 14; The Human Bridge) (2 parts) (Universal-Special)—Sept. 15.
Elmo, the Mighty (No. 15; The Wheel of Terror) (2 parts) (Universal-Special)—Sept. 22.
Elmo, the Mighty (No. 16; Parachute Perils) (2 parts) (Universal-Special)—Sept. 29.
Esmerelda (Paramount-Success)—July 27.
Eternal Penalty, The (Aywon Film)—July 22.

Evangeline (7 parts) (Fox)—Sept. 21; A & R-1177.
Everybody's Doing It (1 part) (Fox-Mutt and Jeff)—Sept. 21.
Everybody's Sweetheart (Select)—July.
Explosive Bullets (No. 12 of Smashing Barriers) (2 parts) (Vitagraph).

F

Fable of the Olive and the Orange (1 part) (Goldwyn-Ford)—R-80.
Fair Sample, A (Mutual-Strand) (1 part)—Sept. 7.
Faith of the Strong, The (Select)—September.
Fall of Babylon, The (Griffith)—R-673.
False Code, The (Pathe)—Sept. 21.
False Idol, The (No. 14 of The Tiger's Trail) (2 parts) (Pathe-Astra)—July 13; C-289.
Fancy Fooling Father (1 part) (Mutual-Strand)—July 13.
Fatal Fortune, The (No. 1, The Trader's Secret) (2 parts) (S. L. K.)—R-1867.
Fatal Fortune, The (No. 2; Men of Tigerish Mold) (2 parts) (S. L. K.)—R-1867.
Fatal Fortune, The (No. 3; Tortured by Flames) (2 parts) (S. L. K.)—R-1867.
Fatal Plight, The (No. 7 of Smashing Barriers) (2 parts) (Vitagraph).
Favor to a Friend, A (Metro)—Aug. 18; A & R-1179.
Fear Woman, The (Goldwyn)—June 1; A & R-417.
Fiddlers and Acrobats (1 part) (Outing Chester)—Aug. 2.
Fighting Colleen, A (Vitagraph).
Fighting Fool, The (2 parts) (Universal-Western)—Aug. 16.
Fighting Heart, The (2 parts) (Universal-Western)—Aug. 16.
Fighting Sheriff, The (2 parts) (Universal-Western)—Sept. 6; C-1870.
Firing Line, The (Paramount-Artcraft)—June 29; A & R-409.
Five Thousand Dollars (2 parts) (Universal-Western)—July 19.
Flames of Hate (No. 3 of Elmo, the Mighty) (2 parts) (Universal-Special)—June 30; C-717.
Flaming Pit, The (No. 8; Elmo, the Mighty) (2 parts) (Universal-Special)—Aug. 4; C-884.
Fiendish Revenge, A (No. 4 of Elmo, the Mighty) (2 parts) (Universal-Special)—July 7; C-717.
Flips and Flops (2 parts) (Vitagraph-Big-V).
Flirt There Was, A (1 part) (Christie).
Forbidden (6 parts) (Universal-Jewel)—Sept. 1; A & R-1527.
For a Woman's Honor (Mutual-Robertson-Cole)—September.
For Life (No. 10; Cyclone Smith) (2 parts) (Universal-Special)—July 14.
Forest Rivals (World)—Sept. 15; A & R-1867.
Four Bit Man, The (2 parts) (Universal-Western)—Aug. 30.
Four Flusher, The (Metro)—Aug. 11; A & R-1371.
Four Gun Bandit, The (2 parts) (Universal-Western)—July 5; C-884.
From Hand to Mouth (2 Parts) (Pathe-Rolin)—A & R-2026.
From Now On (Fox-Victory)—Sept. 28.
Frozen North, The (Fox-Mutt and Jeff)—Aug. 31; C-884; C-1376.
Fruits of Passion (Triangle)—Aug. 10.

G

Gamblers, The (Vitagraph) (6 parts)—A & R-717.
Gates of Brass (Pathe-Astra)—July 6; A & R-115.
Gators (1 part) (World-Prizma).
Gem Cutting and Polishing (No. 2; Little Known New York) (1 part) (Paramount-Bray)—July 27; R-996.
Getting the Cassiar's Goat (1 part) (Outing Chester)—R-80.
Ghost of Chance, A (2 parts) (Vitagraph-O. Henry Series).
Ghost Coast, The (1 part) (Outing Chester)—Aug. 3.
Girl Alaska, The (World)—Aug. 18; A & R-1180.
Girl Woman, The (Vitagraph)—A & R-881.
Girls (Famous Players-Lasky-Paramount)—June 29; R-279; A-268.
Glacier Park (1 part) (World-Prizma).
God's Outlaw (Metro)—July 7; A & R-421.
Going Down to Buenos Ayres (1 part) (Paramount-Burton Holmes)—Aug. 10.
Going South (1 part) (Goldwyn-Ford)—Sept. 14; R-1645.
Good Gracious Grace! (1 part) (Robertson-Cole)—Aug. 10.
Grand Canyon, The (1 part) (World-Prizma).
Gray Horizon, The (Robertson-Cole-Mutual)—August; A & R-1019.
Gray Towers Mystery, The (Vitagraph).
Great Gamble, The (No. 1, The Great Gamble) (2 parts) (Pathe-Western)—Aug. 3; R-105.
Great Gamble, The (No. 2, The Clock of Doom) (2 parts) (Pathe-Western)—Aug. 10; R-105.
Great Gamble, The (No. 3, Into the Chasm) (2 parts) (Pathe-Western)—Aug. 17; R-105.
Great Gamble, The (No. 4, In the Law's Grip) (2 parts) (Pathe-Western)—Aug. 24; C-1376.
Great Gamble, The (No. 5, Draught of Death) (2 parts) (Pathe-Western)—Aug. 31; C-1376.
Great Gamble, The (No. 6, Out of the Clouds) (2 parts) (Pathe-Western)—Sept. 7; C-1376.
Great Gamble, The (No. 7, The Crawling Menace) (2 parts) (Pathe-Western)—Sept. 14.
Great Gamble, The (No. 8, The Ring of Fire) (2 parts) (Pathe-Western)—Sept. 2; C-1870.
Great Gamble, The (No. 9, Through Iron Doors) (2 Parts) (Pathe-Western)—Sept. 2; C-2027.
Grim Game, The (Paramount-Artcraft)—A & R-1525.
Guardian of the Accolade, The (2 parts) (Vitagraph-O. Henry Series.
Guilty Woman (Awyon Film)—July 22.
Gun Magic (2 parts) (Universal-Western)—July 26.

H

Hair Raising Journey, A (1 part) (Outing Chester)—July 13.
Haitian Night's Tale, A (1 part) (Outing Chester)—July 6; R-977.
Half and Half (1 part) (Universal-Star)—July 7.
Hard Lions (1 part) (Fox-Mutt & Jeff)—Aug. 31.
Hawaii (1 part) (World-Prizma).
Hay Foot, Straw Foot (Paramount)—June 22; A & R-109.
He Leads, Others Follow (1 part) (Pathe-Rolin)—Sept. 21; C-2027.
He Who Hesitates (1 part) (Christie).
Heap Big Chief (1 part) (Pathe-Rolin)—Aug. 24; C-1376.
Hello, Mars; Strange Appetites; First Cartoon in Color (Goldwyn-Ford)—Sept. 21.
Hearst News No. 27 (1 part) (Universal)—June 30; C-1376.
Hearst News No. 28 (1 part) (Universal)—July 7.
Hearst News No. 29 (1 part) (Universal)—July 14.
Hearst News No. 30 (1 part) (Universal)—July 21.
Hearst News No. 33 (1 part) (Universal)—C-1870.
Hearst News Issued Every Monday by Universal Film Manufacturing Company.
Heart of Youth, The (Famous Players-Lasky-Paramount)—Aug. 24.
Heart Punch, The (1 part) (Universal)—June 28.
Heartsease (Goldwyn)—Aug. 17; A & R-1526.
Heart Trouble (1 part) (Universal-Star)—Sept. 15.
Her Bear Escape (1 part) (Christie).
Her First Kiss (2 parts) (Fox-Sunshine)—Aug. 31; C-884; C-1376.
Her Greatest Performance (Triangle)—Aug. 24; A & R-1022.
Her Purchase Price (Mutual-Robertson-Cole)—A & R-1529.
Her Kingdom of Dreams (First National)—Sept. 15.
Hidden Badge, The (2 parts) (Universal-Western)—Aug. 23.
Hiding in Holland (1 part) (Universal)—July 28.
High Pockets (1 part) (Goldwyn-Bennison)—Aug. 15.
His Bridal Night (Select)—July; A & R—880.
His Father's Wife (World)—Sept. 8; A & R-1866.
His Home Sweet Home (2 parts) (Vitagraph-Semon)—July 9.
His Love Letters (1 part) (Mutual-Strand)—Aug. 31.
His Master's Voice (1 part) (Christie).
His Naughty Wife (2 parts) (Fox-Sunshine)—Sept. 28; C-1870.
His Own Medicine (2 parts) (Goldwyn-Capitol)—Nov. 2.
His Royal Slyness (2 parts) (Pathe-Rolin)—A & R-2026.
Home (6 parts) (Universal-Jewel)—July 7; A & R-1178.
Home Brew (1 part) (Christie).
Home Wanted (World)—A & R-117.
Honeymooning (2 parts) (Goldwyn-Capitol)—Aug. 24.
Honorable Mr. Jap Van Winkle, The (1 part) (Outing Chester)—Aug. 16.
Hoodlum, The (First National)—Sept. 1; A & R-1701.
Hope of the Hills (6 parts) (Universal)—R-384.
Hornet's Nest, The (Vitagraph)—A & R-419.
House Building (1 part) (Goldwyn-Ford)—R-1645.
House of Intrigue, The (Mutual-Robertson-Cole)—September.
House of a Thousand Terrors, The (No. 9 of Elmo, the Mighty) (2 parts) (Universal-Special)—Aug. 13.
House Without Children (6 parts) (Film Market)—A & R-1176.
Human Bridge, The (No. 14 of Elmo, the Mighty) (2 parts) (Universal-Special)—Sept. 15.
Human Chain, The (No. 15 of Smashing Barriers) (2 parts) (Vitagraph).

I

Immigrant, The (Mutual-Chaplin)—Sept. 5.
Immovable Guest, The (2 parts) (Paramount-Flagg)—July 27.
In Death's Grip (No. 12 of The Red Glove) (2 parts) (Universal-Special)—June 2; C-289.
In His Brother's Place (Metro)—July 14; A & R-581.
In Honor's Web (Vitagraph).
In Search of a Name (No. 16 of The Red Glove) (2 parts) (Universal-Special)—June 30; C-423.
In Siamese Society (1 part) (Paramount-Burton Holmes)—Aug. 17.
In Spain (1 part) (Fox-Mutt & Jeff)—Sept. 28.
In Switzerland (1 part) (Fox-Mutt & Jeff)—Sept. 7.
In the Days of Daring (Awyon Film)—July 22.
In the Depths of the Sea (No. 11 of The Red Glove) (2 parts) (Universal-Special)—May 26; C-291.
In the Law's Grip (No. 4 of The Great Gamble) (2 parts) (Pathe-Western)—Aug. 24; C-1376.
In the Ocean's Grip (No. 11 of Perils of Thunder Mountain) (2 parts) (Vitagraph)—Aug. 4.
International News No. 27 (1 part) (Universal)—July 2; C-1376.
International News No. 28 (1 part) (Universal)—July 9.
International News No. 29 (1 part) (Universal)—July 16.
International News No. 30 (1 part) (Universal)—July 23.
International News No. 33 (1 part) (Universal)—C-1870.
International News Issued Every Wednesday by Universal Film Manufacturing Company.
Into the Chasm (No. 3 of The Great Gamble) (2 parts) (Pathe-Western)—Aug. 17; R-105.
Into the Chasm (No. 13 of Elmo, the Mighty) (2 parts) (Universal-Special)—Sept. 8.

J

Jack of Hearts, The (2 parts) (Universal-Western)—Sept. 13.
Japan (1 part) (World-Prizma).
Jaws of Justice, The (2 parts) (Universal-Western)—July 19; C-1376.
Jazz Monkey, The (Jewel)—July 21.
Jazzed Honeymoon, The (1 part) (Pathe-Rolin)—Aug. 3; C-717.
Jimmie's Doggone Luck (1 part) (Cole-Mutual-Strand)—July 20.
Jinx (Goldwyn).
Just Neighbors (1 part) (Pathe-Rolin)—July 18.
Justice (Aywon Film)—July 22.

K

Kathleen Mavourneen (Fox)—Oct. 12; R-1372.
Kingdom Come (2 parts) (Universal-Western)—June 21; C-423.

L

LaBelle Russe (7 parts) (Fox)—Sept. 14; A & R-1869.
Lady's Tailor, A (2 parts) (Paramount-Sennett)—Aug. 17.
Lake Mohonk; Weaving (1 part) (Paramount-Bray)—Aug. 17.
Lashed in the Rocks (No. 12, Elmo, the Mighty) (2 parts) (Universal-Special)—Sept. 1.
Last of the Duanes (7 parts) (Fox)—A & R-2023.
Last of the Open Range, The (Arrow).
Lion Special, A (2 parts) (Universal-Century)—July 30; C-1376.
Lion Trapping (1 parts) (Universal)—Aug. 13.
Little Brother of the Rich (6 parts) (Universal-Special)—Aug. 11; A & R-115.
Little Known New York (No. 1, Salvaging Torpedoed Millions) (1 part) (Paramount-Bray)—July 13.
Little Known New York (No. 2, Gem Cutting and Polishing) (1 part) (Paramount-Bray)—July 27; R-996.
Little Miss Deputy (2 parts) (Frohman)—R-1019.
Living Grave, The (No. 5 of Smashing Barriers) (2 parts) (Vitagraph).
Lizzie's Waterloo (1 part) (Universal-Nestor)—March 31; C-119.
Llamas of Peru (1 part) (Paramount-Bray)—R-997.
Lobster Dressing (1 part) (Christie).
Lone Star Ranger, The (6 parts) (Fox-Standard)—June 29; A & R-107.
Lonesome Hearts and Loose Lions (2 parts) (Universal-Century)—Aug. 27.
Look Pleasant, Please (1 part) (Fox-Mutt & Jeff)—July 6; C-717.
Loot (Universal)—A & R-2022.
Lost Battalion, The (8 parts) (W. H. Productions-McManus)—A & R-1867.
Lost Bridegroom, The (Paramount-Success)—Aug. 17.
Lost Millions, The (No. 14 of The Red Glove) (2 parts) (Universal-Special)—June 16; C-119.
Louisiana (Famous Players-Lasky-Paramount)—July 13; A & R-715.
Love Burglar, The (Famous Players-Lasky-Paramount)—July 13; A & R-878.
Love Cheat, The (Pathe)—Aug. 24; A & R-1020.
Love—In a Hurry (1 part) (Christie).
Love Insurance (Famous Players-Lasky-Paramount)—Aug. 17.
Love Is Love (Fox)—Aug. 17; A & R-1183.
Lyons Mail, The (Triangle)—Aug. 3; A & R-715.

M

Man Beneath, The (Mutual-Robertson-Cole)—July; A & R-109.
Man in the Moonlight, The (6 parts) (Universal-Special)—July 28; A & R-1369.
Man Who Won, The (Vitagraph)—A & R-107.
Man Without a Name, The (World)—Aug. 25.
Man's Country, A (Mutual-Robertson-Cole)—July; A & R-277.
Man's Desire (Mutual-Robertson-Cole)—July; A & R-411.
Man's Fight, A (United Picture Theatres)—A & R-1182.
Maria Rosa (Paramount-Success)—July 13.
Market of Souls, The (Paramount-Artcraft)—A & R-1865.
Mary Moves In (1 part) (Christie).
Masked Pursuer, The (No. 7 of Elmo, the Mighty) (2 parts) (Universal-Special)—July 28; C-884.
Mates and Models (2 parts) (Vitagraph-Big V).
Meet Nick Carter; A Bare-Handed Fight with an Alligator; How Animated Cartoons Are Made (Goldwyn-Bray)—Sept. 14.
Meet the Wife (1 part) (Mutual-Strand)—Aug 17.
Men of Tigerish Mold (No. 2 of The Fatal Fortune) (2 parts) (S. L. K.)—R-1867.
Merry-Go-'Round, The (Fox-Excel)—Sept. 21; A & R-2021.
Merry Jail Birds (2 parts) (Fox-Sunshine)—July 6.
Microbe, The (Metro)—July 21; A & R-713.
Midnight Girl, The (2 parts) (Adolf Phillip Film).
Midnight Man, The (No. 1, Cast Adrift) (2 parts) (Universal-Western)—Sept. 1; R-1181.
Midnight Man, The (No. 2, Deadly Enemies) (2 parts) (Universal-Western)—Sept. 8.
Midnight Man, The (No. 3, Ten Thousand Dollars) (2 parts) (Universal-Special)—Sept. 15.
Midnight Man, The (No. 5, Unmasked) (2 parts) (Universal-Special)—Sept. 29.
Miracle Man, The (Famous Players-Lasky-Paramount-Artcraft)—R-1637; A-1706.
Miracle of Montcir, The (1 part) (Paramount-Holmes)—July 27.
Miss Crusoe (World)—Sept. 29.
Miss George Washington (Paramount-Success)—Aug. 3.
Mr. Outing Climbs Aboard (1 part) (Outing-Chester)—R-80.
Mr. Outing Instructs (1 part) (Outing-Chester)—July 27.
Misleading Widow, The (Famous Players-Lasky-Paramount)—A & R-1704.
Mistaken Identity (Triangle)—July 20.
Mixed Drinks (1 part) (Robertson-Cole-Mutual-Strand)—Sept. 28.
Model Husband, A (1 part) (Universal-Star)—June 23; C-423.
Monkey Stuff (2 parts) (Universal-Jewel)—July 7.
Mother and the Law (Griffith)—A & R-1371.
Mothers of Men (Film Specials).
Movie Queen (Universal)—Feb. 24; C-423.
Muggsy (Triangle)—July 13.
Murder Car, The (No. 8, Smashing Barriers) (2 parts) (Vitagraph).
Mutt and Jeff in London (half reel) (Fox-Mutt and Jeff)—Aug. 24.
Mutt and Jeff in Paris (half reel) (Fox-Mutt and Jeff)—Sept. 7.
Mutt and Jeff in Switzerland (1 part) (Fox-Mutt and Jeff)—C-1870.
My Girl, Suzanne (2 parts) (Adolf Phillip Film).
Mystery of Mad Mountain, The (No. 1 of Elmo, the Mighty) (2 parts) (Universal-Special)—June 16; R-Vol. 40-1831; C-291.
Mystery of "13" (15 episode Serial) (W. H. Productions-Burston)—A & R-2024.

N

Neck and Nose (2 parts) (Universal-Western)—Aug. 2.
Nellie's Naughty Boarder (2 parts) (Universal-L-Ko)—June 11; C-423.
Never Touched Me (1 part) (Pathe-Rolin)—July 27; C-717.
New Screen Magazine No. 20 (1 part)—July 4.
New Screen Magazine No. 21 (1 part) (Universal)—July 10.
New Screen Magazine No. 22 (1 part) (Universal)—July 18.
New Screen Magazine No. 23 (1 part) (Universal)—July 26.
New Screen Magazine Issued Every Friday by Universal Film Manufacturing Company.
New York the Stupendous; Our Pagan Peoples—the Laguna Indians; The Steam Engine (1 part) (Paramount-Bray)—Aug. 10.
Nugget Nell (Famous Players-Lasky-Paramount)—July 13; A & R-878.

O

Oahu (1 part) (World-Prizma)—R-997.
Oh, Ethel (1 part) (Universal-Star)—March 3; C-423.
Oh, It's E. Z.! (1 part) (Universal)—C-1870.
Oh! Judge, How Could You! (2 parts) (Famous Players-Lasky-Paramount)—Aug. 10.
Oh! Louise! (2 parts) (Adolf Phillip Film).
Oh, What a Jam! (1 part) (Mutual-Strand)—July 6.
Old Faithful (1 part) (World-Prizma).
Olive and the Orange, The (1 part) (Goldwyn-Ford)—July 6.
One Against Many (Triangle)—Aug. 17.
One Thing at a Time O'Day (Metro)—June 23; A & R-113.
Open Your Eyes (Warner)—R-713.
Oriental Romeo, An (2 parts) (Universal-L-Ko)—Sept. 24; C-1870.
Other Half, The (Mutual-Robertson-Cole)—A & R-1525.
Other Men's Wives (Famous Players-Lasky-Paramount)—June 15; A & R-105.
Other Side of Eden, The (Pathe-American).
Our Better Selves (Pathe)—July 27; A & R-415.
Outcasts of Poker Flat, The (6 parts) (Universal-Special)—July 7.
Out of Luck (Famous Players-Lasky-Paramount)—Aug. 24; A & R-1527.
Out of the Clouds (No. 6 of The Great Gamble) (2 parts) (Pathe-Western)—Sept. 7; C-1376.
Over the Garden Wall (Vitagraph).
Overpowered (No. 10 of Smashing Barriers) (2 parts) (Vitagraph).

P

Pagan God, The (Mutual-Robertson-Cole)—July.
Paid in Advance (6 parts) (Jewel)—A & R-275
Pair of Deuces, A (2 parts) (Universal-L-Ko)—July 9; C-1376.
Parachute Perils (No. 16 of Elmo, the Mighty) (2 parts) (Universal-Special)—Sept. 29.
Parson of Panamint, The (Paramount-Success)—Aug. 24.
Pathe News No. 56 (1 part) (Pathe)—July 6.
Pathe News No. 57 (1 part) (Pathe)—July 6.
Pathe News No. 58 (1 part) (Pathe)—July 13.
Pathe News No. 59 (1 part) (Pathe)—July 13.
Pathe News No. 60 (1 part) (Pathe)—July 20.
Pathe News No. 61 (1 part) (Pathe)—July 20.
Pathe News No. 62 (1 part) (Pathe)—July 27.
Pathe News No. 63 (1 part) (Pathe)—July 27.
Pathe News No. 64 (1 part) (Pathe)—Aug. 3.
Pathe News No. 65 (1 part) (Pathe)—Aug. 3.
Pathe News No. 66 (1 part) (Pathe)—Aug. 10
Pathe News No. 67 (1 part) (Pathe)—Aug. 10.
Pathe News No. 68 (1 part) (Pathe)—Aug. 17.
Pathe News No. 69 (1 part) (Pathe)—Aug. 17.
Pathe News No. 70 (1 part) (Pathe)—Aug. 24.
Pathe News No. 71 (1 part) (Pathe)—Aug. 24.
Pathe News No. 72 (1 part) (Pathe)—Aug. 31.
Pathe News No. 73 (1 part) (Pathe)—Aug. 31.
Pathe News No. 74 (1 part) (Pathe)—Sept. 7.
Pathe News No. 75 (1 part) (Pathe)—Sept. 7.
Pathe News No. 76 (1 part) (Pathe)—Sept. 14
Pathe News No. 77 (1 part) (Pathe)—Sept. 14
Pathe News No. 78 (1 part) (Pathe)—Sept. 21.
Pathe News No. 79 (1 part) (Pathe)—Sept. 21
Pathe News No. 80 (1 part) (Pathe)—Sept. 28.
Pathe News No. 81 (1 part) (Pathe)—Sept. 28.
Pathe Review No. 12 (1 part) (Pathe)—June 22.
Pathe Review No. 13 (1 part) (Pathe)—Aug. 3.
Pathe Review No. 14 (1 part) (Pathe)—July 20
Pathe Review No. 15 (1 part) (Pathe)—Aug. 3.
Pathe Review No. 16 (1 part) (Pathe)—Aug. 17; R-1645.
Pathe Review No. 17 (1 part) (Pathe)—Aug. 31.
Pathe Review No. 18 (1 part) (Pathe)—Sept. 14; C-2027.
Pathe Review No. 19 (1 part) (Pathe)—Sept. 28; C-1870.
Peace of Roaring River, The (Goldwyn)—July 27
Penny Ante (1 part) (Universal-Star)—Aug. 18.
Perils of Thunder Mountain (No. 7, The Lightning Lure) (2 parts) (Vitagraph)—July 7.
Perils of Thunder Mountain (No. 8, The Iron Clutch) (2 parts) (Vitagraph)—July 14.
Perils of Thunder Mountain (No. 9, Prisoner of the Deep) (2 parts) (Vitagraph)—July 21.
Pearls of Thunder Mountain (No. 10, The Flaming Sacrifice) (2 parts) (Vitagraph)—July 28.
Perils of Thunder Mountain (No. 11, In the Ocean's Grip) (2 parts) (Vitagraph)—Aug. 4.
Perils of Thunder Mountain (No. 12, The Rushing Horror) (2 parts) (Vitagraph)—Aug. 11.
Perils of Thunder Mountain (No. 13, The River of Dread) (2 parts) (Vitagraph)—Aug. 18.
Perils of Thunder Mountain (No. 14, The Hunt of Disaster) (2 parts) (Vitagraph)—Aug. 25.
Perils of Thunder Mountain (No. 15, Fate's Verdict) (2 parts) (Vitagraph)—Sept. 1.
Perfect Lover, The (Select)—A & R-1866.
Petal on the Current, A (6 parts) (Universal-Special)—Aug. 4; A & R-877.
Petrified Forest (1 part) (World-Prizma).
Pets and Pests (1 part) (Fox-Mutt and Jeff)—June 22; C-119.
Phantom Rescue, The (No. 5 of Elmo, the Mighty) (2 parts) (Universal-Western)—July 14; C-884.
Pinapples (1 part) World-Prizma).
Piney Ridge (Film Specials-Selig).
Plunge of Death, The (No. 2 of Smashing Barriers) (2 parts) (Vitagraph).
Praise Agent, The (World)—Aug. 11; A & R-1022.
Prize Fight, A (Fox-Mutt and Jeff)—June 29; C-717.
Promise, The (Mutual-Robertson-Cole)—July 27.
Prudence on Broadway (Triangle)—July 6; A & R-281.
Puma's Paws, The (No. 6 of Elmo, the Mighty) (2 parts) (Universal-Special)—July 21; C-884.
Puppy Love Panic, A (2 parts) (Universal-L-Ko)—Aug. 6.
Pure Havana (1 part) (Goldwyn-Ford).
Put Your Cares on Ice (1 part) (Outing-Chester)—July 20; R-997.
Putting One Over (Fox)—A & R-283.

R

Rajah, The (1 part) (Pathe-Rolin)—Sept. 14.
Red Glove, The (No. 11, In the Depths of the Sea) (2 parts) (Universal-Special)—May 26; C-291.
Red Glove, The (No. 12, In Death's Grip) (2 parts) (Universal-Special)—June 2; C-289.
Red Glove, The (No. 13, Trapped) (2 parts) (Universal-Special)—June 9; C-119.
Red Glove, The (No. 14, The Lost Millions) (2 parts) (Universal-Special)—June 16; C-119.
Red Glove, The (No. 16, In Search of a Name) (2 parts) (Universal-Special)—June 30; C-423.
Red Glove, The (No. 17, The Rope of Death) (2 parts) (Universal-Special)—July 7.
Red Glove, The (No. 18, Run to Earth) (2 parts) (Universal-Special)—July 14; C-717.
Red Viper, The (Tyrad)—A & R-1531.
Regular Girl, A (Select)—September.
Reno—All Change (1 part) (Christie).
Respectable Criminals; A Little Lesson in Thrift (1 part) (Paramount-Bray)—Aug. 3.
Right to Happiness, The (8 parts) (Jewel)—A & R-1175.
Ring of Fire, The (No. 8 of The Great Gamble) (2 parts) (Pathe-Western)—Sept. 21; C-1870.
Rink, The (Mutual-Robertson-Cole)—July 25.
Roof Garden Rough House, A (2 parts) (Universal-Rainbow)—Sept. 10.
Rope of Death, The (No. 17 of The Red Glove) (2 parts) (Universal-Special)—July 7; C-291.
Rose of the River, The (Famous Players-Lasky-Paramount)—July 20.
Rose of the West (Fox)—July 20; A & R-577.
Roses and Thorns (Awyon Film)—July 22.
Roughriding Romance (Fox)—Aug. 24; A & R-883.
Run to Earth (No. 18 of The Red Glove) (2 parts) (Universal-Special)—July 14; C-717.
Rushing Horror, The (No. 12 of Perils of Thunder Mountain) (2 parts) (Vitagraph)—Aug. 11.

S

Sage-Brush Hamlet, A (Mutual-Robertson-Cole) August; A & R-714.
Salvaging Torpedoed Millions (No. 1 of Little Known New York) (1 part) (Paramount-Bray)—July 13.
Salvaging Torpedoed Millions; Angling for Chinook Salmon (1 part) (Paramount-Bray)—Aug. 24.
Salvation Army on the Job, The (1 part) (Paramount-Burton Holmes)—Aug. 17.
Samoan Follies, The; The Mysteries of Snow (Goldwyn-Bray)—Sept. 7.
Sapho (Paramount-Success)—July 6.
Scared Still (1 part) (Universal-Star)—April 21; C-423.
School Days (1 part) (Goldwyn-Ford)—July 13.
Science and Your Camera; The New York Club Market (1 part) (Paramount-Bray)—July 20.
Scream in the Night, A (Select).
Sea Lions of the South Pacific (1 part) (Paramount-Bray)—R-1645.
Secret Service (Paramount-Artcraft)—June 15; A & R-103.
Seventh Person, The (Fox-Victory)—Aug. 3.
Shades of Shakespeare (2 parts) (Christie).
She Pays (Awyon Film)—July 22.
Shift the Gear Freck (1 part) (World-Judge Brown Series)—July 14.
Shocks of Doom (2 parts) (Vitagraph-O. Henry Series).
Simple Life, The (2 parts) (Vitagraph)—R-573.
Sinbad the Sailor (1 part) (Universal)—Sept. 8.
Sirens of the Suds (2 parts) (Universal-L-Ko)—Aug. 13.
Sisterly Scheme, A (2 parts) (Paramount-Drew)—Aug. 24.
Six Feet Four (6 parts) (Pathe-American)—A & R-1703.
Sky Eye (7 parts) (Wm. Steiner).
Sky Mountain (1 part) (World-Prizma).
Smashing Barriers (No. 1, The Test of Courage) (2 parts) (Vitagraph).
Smashing Barriers (No. 2, The Plunge of Death) (2 parts) (Vitagraph).
Smashing Barriers (No. 3, The Tree Hunt of Torture) (2 parts) (Vitagraph).
Smashing Barriers (No. 4, The Deed of a Devil) (2 parts) (Vitagraph).
Smashing Barriers (No. 5, The Living Grave) (2 parts) (Vitagraph).
Smashing Barriers (No. 6, Downward to Doom) (2 parts) (Vitagraph).
Smashing Barriers (No. 7, The Fatal Plight) (2 parts) (Vitagraph).
Smashing Barriers (No. 8, The Murder Car) (2 parts) (Vitagraph).
Smashing Barriers (No. 9, The Dynamite Tree) (2 parts) (Vitagraph).

Smashing Barriers (No. 10, Overpowered) (2 parts) (Vitagraph).
Smashing Barriers (No. 11, The Den of Deviltry) (2 parts) (Vitagraph).
Smashing Barriers (No. 12, Explosive Bullets) (2 parts) (Vitagraph).
Smashing Barriers (No. 13, The Deadfall) (2 parts) (Vitagraph).
Smashing Barriers (No. 14, Trapped Like Rats) (2 parts) (Vitagraph).
Smashing Barriers (No. 15, The Human Chain) (2 parts) (Vitagraph).
Society Exile, A (Famous Players-Lasky-Artcraft)—Aug. 17; A & R-1529.
Soft Money (1 part) (Pathe-Rolin)—Sept. 28; C-1870.
Soldiers of Fortune (Realart).
Solitary Sin, The (Solitary Sin Co.)—A & R-111.
Some Gal (2 parts) (Frohman)—R-1019.
Some Nerve (1 part) (W. H. Productions).
Sound Your "A" (1 part) (Fox-Mutt and Jeff)—Aug. 24; C-884.
Spitfire of Seville, The (6 parts) (Universal-Special)—July 21; A & R-579.
Spite Bride, The (Select)—July.
Splendid Sin, The (Fox-Excel)—Sept. 14; A & R-1528.
Sporting Chance, A (Famous Players-Lasky-Paramount)—July 27; A & R-573.
Spotted Nag, The (2 parts) (Universal-L-Ko)—July 2.
Spur and Saddle Series (No. 1, Tempest Cody Hits the Trail) (2 parts) (Universal-Western)—Sept. 1; R-1532.
Spur and Saddle Series (No. 2, Tempest Cody Flirts with Death) (2 parts) (Universal-Western)—Sept. 8; R-1532.
Spur and Saddle Series (No. 3, Tempest Cody Rides Wild) (2 parts) (Universal-Western)—Sept. 15.
Spur and Saddle Series (No. 4, Tempest Cody's Man Hunt) (2 parts) (Universal-Western)—Sept. 22.
Spur and Saddle Series (No. 5, Tempest Cody Plays Detective) (2 parts) (Universal-Western)—Sept. 29; C-1870.
Squabs and Squallers (2 parts) (Vitagraph-Big V).
Star Over Night, A (2 parts) (Universal-Jewel)—Sept. 16; C-289.
Stepping Out (Famous Players-Lasky-Paramount)—Sept. 21.
Strife (Pioneer).
Stripped for a Million (Kremer)—A & R-1702.
Sundown Trail, The (6 parts) (Universal-Special)—Sept. 15; A & R-1868.
Sunnyside (3 parts) (First National)—R-1987.
Sweetness (1 part) (Goldwyn-Ford)—July 27.

T

Tea Hound, The (1 part) (Universal-Star)—July 28.
Temperamental Wife, A (First National)—Sept. 8; A & R-2025.
Tempest Cody Hits the Trail (No. 1 of Spur and Saddle Series) (2 parts) (Universal-Western)—Sept. 1; R-1532.
Tempest Cody Flirts with Death (No. 2 of Spur and Saddle Series) (2 parts) (Universal-Western)—Sept. 8; R-1532.
Tempest Cody Rides Wild (No. 3 of Spur and Saddle Series) (2 parts) (Universal-Western)—Sept. 15.
Tempest Cody's Man Hunt (No. 4 of Spur and Saddle Series) (2 parts) (Universal-Western)—Sept. 22.
Tempest Cody Plays Detective (No. 5 of Spur and Saddle Series) (2 parts) (Universal-Western)—Sept. 29; C-1870.
Temporary Alimony (1 part) (Universal-Star)—July 14; C-884.
Ten Thousand Dollars (No. 3 of The Midnight Man) (2 parts) (Universal-Western)—Sept. 15.
Test of Courage, The (No. 1 of Smashing Barriers) (2 parts) (Vitagraph).
There Goes the Groom (1 part) (Christie).
They're Off (2 parts) (Goldwyn-Capitol)—Aug. 10.
They Grow Everywhere (1 part) (Outing-Chester)—June 29; R-996.
Third Kiss, The (Famous Players-Lasky-Paramount)—Sept. 14; A & R-2022.
Thirteenth Chair, The (6 parts) (Pathe)—Aug. 31; A & R-1177.
This Hero Stuff (Pathe-American)—Aug. 10; A & R-716.
Three Black Eyes (Triangle)—Aug. 31; A & R-1526.
Through Iron Doors (No. 9 of The Great Gamble) (2 parts) (Pathe-Western)—Sept. 28; C-1870.
Through the Wrong Door (Goldwyn)—July 6; A & R-714.
Tiger Face, The (No. 15 of The Tiger's Trail) (2 parts) (Pathe-Astra)—July 27; C-717.
Tiger Lily, The (Pathe-American)—A & R-575.
Tiger's Trail, The (No. 12, The Two Amazons) (2 parts) (Pathe-Astra)—July 6; C-119.
Tiger's Trail, The (No. 13, The False Idol) (2 parts) (Pathe-Astra)—July 13; C-289.
Tigers Trail, The (No. 14, At the Pistol's Point) (2 parts) (Pathe-Astra)—July 20; C-717.
Tiger's Trail, The (No. 15, The Tiger Face) (2 parts) (Pathe-Astra)—July 27; C-717.
Toad Allen's Elopement (2 parts) (Vitagraph-Wolfville Tales).
Told in the Hills (Paramount-Artcraft)—A & R-1865.
Too Tired (1 part) (Universal-Okeh)—Aug. 11.
Topics of the Day No. 10 (300 feet) (Pathe)—July 6.
Topics of the Day No. 11 (300 feet) (Pathe)—July 13.
Topics of the Day No. 12 (300 feet) (Pathe)—July 20.
Topics of the Day No. 13 (300 feet) (Pathe)—July 27.
Topics of the Day No. 14 (300 feet) (Pathe)—Aug. 3.
Topics of the Day No. 15 (300 feet) (Pathe)—Aug. 10.
Topics of the Day No. 16 (300 feet) (Pathe)—Aug. 17.
Topics of the Day No. 17 (300 feet) (Pathe)—Aug. 24.
Topics of the Day No. 18 (300 feet) (Pathe)—Aug. 31.
Topics of the Day No. 19 (300 feet) (Pathe)—Sept. 7.
Topics of the Day No. 20 (300 feet) (Pathe)—Sept. 14.
Topics of the Day No. 21 (300 feet) (Pathe)—Sept. 21.
Topics of the Day No. 22 (300 feet) (Pathe)—Sept. 28.
Tortured by Flames (No. 3 of The Fatal Fortune) (2 parts) (S. L. K.)—R-1867.
To the Tune of Bullets (2 parts) (Universal-Western)—July 11; C-1376.
Town of Up and Down, The (1 part) (Goldwyn-Ford)—July 20.
Trader's Secret, The (No. 1 of The Fatal Fortune) (2 parts) (S. L. K.)—R-1867.
Trail of the Octopus, The (Mark Hall Pictures).
Trailing the Leopard (Universal)—July 30.
Trails of Texas Thompson, The (2 parts) (Wolfville Tales).
Trap, The (6 parts) (Universal-Special)—Aug. 25; A & R-1373.
Trapped (No. 13 of The Red Glove) (2 parts) (Universal-Special)—June 9; C-119.
Trapped Like Rats (No. 14 of Smashing Through) (2 parts) (Vitagraph).
Treating 'Em Rough (2 parts) (Paramount-Sennett)—Aug. 3.
Tree Hunt of Tortune, The (No. 3 of Smashing Barriers) (2 parts) (Vitagraph).
Truly Rural (1 part) (Robertson-Cole-Mutual-Strand)—Sept. 21.
Trying to Get Along (2 parts) (Paramount-Sennett)—July 6.
Twin Pawns, The (6 parts) (Acme Film)—Sept. 28.
Two Amazons, The (No. 12 of The Tiger's Trail) (2 parts) (Pathe-Astra)—July 6; C-119.
Two-Gun Trixie (2 parts) (Universal-L-Ko)—July 16; C-884.

U

Unbroken Promise, The (Triangle)—July 27; A & R-579.
Uncle Tom Without the Cabin (2 parts) (Paramount-Sennett)—Aug. 31.
Uncrowned King of Brazil, The; The Movies Exposed; Trained Sea Lions; The High Cost of Living (Goldwyn-Bray)—Sept. 28.
Unmasked (No. 5 of The Midnight Man) (2 parts) (Universal-Special)—Sept. 29.
Uplifters, The (Metro)—June 30; A & R-281.
Upstairs (Goldwyn)—Aug. 3; A & R-1370.

V

Valley of the Giants, The (Famous Players-Lasky-Paramount)—Aug. 31; A & R-1702.
Vamps and Variety (2 parts) (Vitagraph-Big V).
Very Good Young Man, A (Famous Players-Lasky-Paramount)—July 6.
Victims of the Sea (No. 10 of Elmo, the Mighty) (2 parts) (Universal-Special)—Aug. 18.
Vigalantes, The (Arrow).
Village Venus, A (2 parts) (Universal-Century)—Sept. 3.
Virtuous Thief, The (Famous Players-Lasky-Paramount)—Aug. 10.
Virtuous Model, The (6 parts) (Pathe)—Sept. 14; A & R-2024.
Volcano, The (W. W. Hodkinson-Artco)—R-1024; A-1375.

W

Wagon Tracks (Famous Players-Lasky-Artcraft)—July 20; A & R-1176.
Waiting at the Church (1 part) (Universal-Star)—Aug. 4.
Washerwoman's War, The (2 parts) (Vitagraph-Wolfville).
Way of a Woman, The (Select)—July; A-1376; R-882.
Weaving (1 part) (Paramount-Bray)—R-1645.
Western Wooing, A (2 parts) (Universal-Western)—Aug. 9.
Westerners, The (W. W. Hodkinson-B. H. Hampton Prod.)—A & R-1020.
Wheel of Terror, The (No. 15 of Elmo, the Mighty) (2 parts) (Universal-Special)—Sept. 22.
When Arizona Won (Arrow).
When It's Time to Retire (1 part) (Outing-Chester)—Aug. 30.
Where Bonds Are Loosed (World-Waldorf)—Sept. 22; R-879.
Where They Go Rubbering (1 part) (Outing-Chester)—Aug. 23.
White Heather, The (Artcraft-Maurice Tourneur)—A-97.
White Man's Chance, A (Hodkinson)—R-1024; A-1375.
Who's with the Baby (1 part) (Robertson-Cole-Strand)—Aug. 24.
Why Divorce? (2 parts) (Goldwyn-Capitol)—Oct. 19.
Wife Breakers, The (1 part) (Universal-Star)—March 31; C-Vol. 40-433; C-119.
Wild Oats (Social Hygiene Films)—R-882.
Wild Waves and Women (2 parts) (Fox-Sunshine)—Oct. 12; C-884.
Wild Woman, The (2 parts) (Bulls Eye Film).
Wilderness Trail, The (Fox)—July 6; A & R-413.
Winchester Woman, The (Vitagraph).
Winning a Bride (2 parts) (Universal-Western)—Oct. 11; C-1870.
Winning Him Back (1 part) (Mutual-Strand)—July 27.
Winning His Bride (2 parts) (Jewel)—July 14.
Winning Stroke, The (Fox-Victory)—Aug. 10.
Witness for the Defense, The (Famous Players-Lasky-Artcraft)—Aug. 31; A & R-2027.
Wolf, The (6 parts) (Vitagraph)—R-1023; A-1375.
Wolves of the Night (Fox)—Aug. 10; A & R-880.
Wolves of Wall Street, The (Arrow).
Woman Michael Married, The (Mutual-Robertson-Cole)—July; A & R-573.
Woman of Lies (World)—Oct. 13.
Woman Under Cover, The (6 parts) (Universal-Special)—Sept. 8; A & R-1705.
Women Men Forget (American Cinema Corp.).
World Aflame, The (6 parts) (Pathe)—Aug. 17. A & R-876.
World and Its Woman, The (Goldwyn)—A & R-1864.
Wreck, The (Vitagraph).

Y

Yats and Yokels (2 parts) (Vitagraph-Big V).
Young America (2 parts) (Arrow-Bloxbe)—R-277.
Yvonne from Paris (Pathe-American)—July 13; A & R-287.

Z

Zip and Zest (2 parts) (Vitagraph-Big V).

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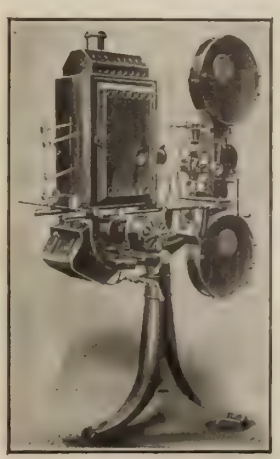

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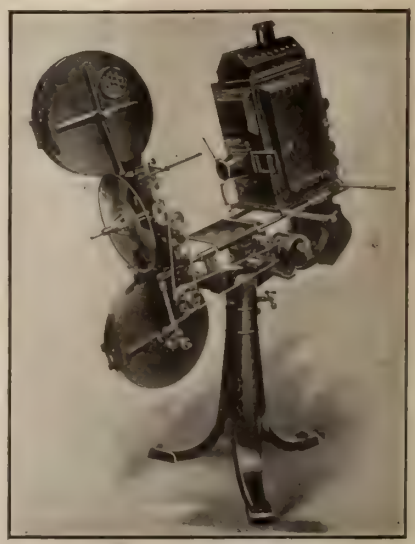

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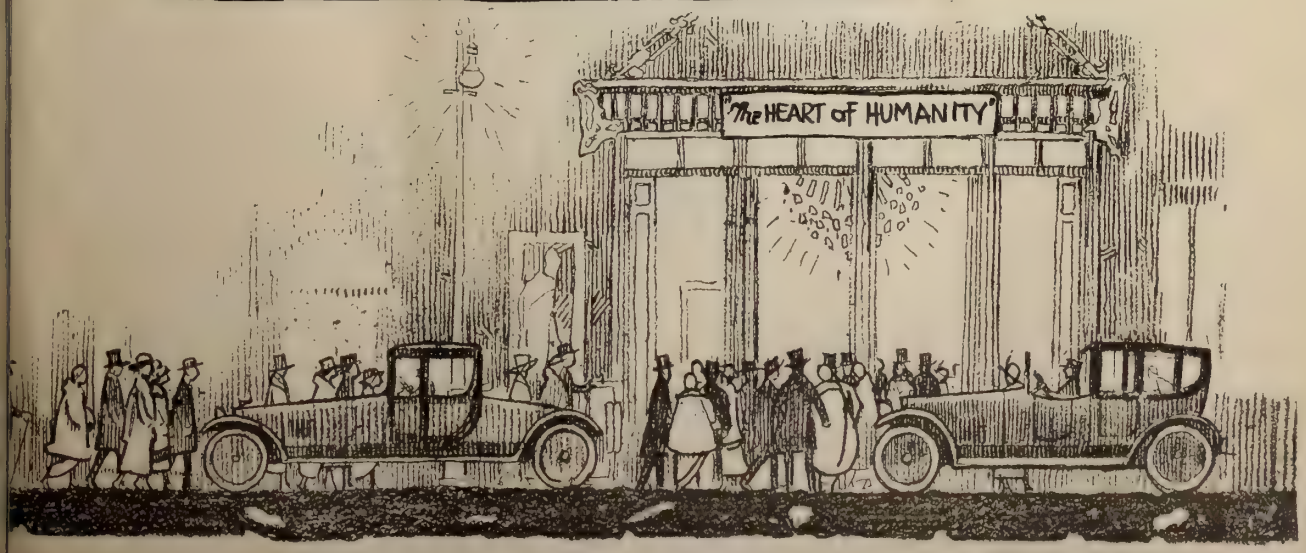

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Since you have no sense of honor to which we can appeal, we are forced to appeal to your sense of fear of the law.

Some of you have been making offers of higher salaries to actors and actresses now under contract with the Universal, knowing in your cheap hearts that you would create a keen sense of dissatisfaction in the mind of the star and hoping thereby to cause the star to spoil a picture or two for us and make us glad to give up our contracts. Thank God, you are dealing with the wrong person when you seek to corrupt Miss Dean's sense of honor.

Some of you have gone into meetings of the National Association prating loudly about a higher standard of honor in the business, only to send secret word to one of your agents to see if such and such a star could not be stolen.

The only standard of hono. that is worth a damn in this business or any other business is a standard of action, not of words.

The Universal company, as fast as it obtains legal proof of your guilt in the matter of star-stealing or contract-violating, will publish your names so that the whole trade will know who is putting the curse of crookedness upon the industry. The Universal will ask exhibitors to establish a real standard of honor in the business by refusing to book pictures made with stolen stars or based on violated contracts.

The whole trade knows that Miss Priscilla Dean, for example, was lifted from obscurity to stardom by the combined efforts of the Universal brains, Universal enterprise and Universal money. The exhibitors now recognize her as a star of the first water. We think they will co-operate with us in seeing that stars are not stolen by any of the vultures of the trade. We think they have had enough sad experience in this line, and we think they all KNOW that every time a star is stolen it is the exhibitor, not the crooked producer, who foots the higher bill.

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A Money Picture

THE Career of Katherine Bush" is a box-office winner.

he story by Elinor Glyn is known to ousands who have read the serial and e novel. The production has been made ith a splendor of settings and gowns that ch a subject demands. The players are ppular artists of recognized talent.

xhibitors will find in "The Career of atherine Bush" a subject worthy of big xploitation and an extended run.

he scenario is by Kathryn Stuart, the rection by Roy W Neill.

Paramount Artcraft

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

TRADE MARK ARTCRAFT PICTURES

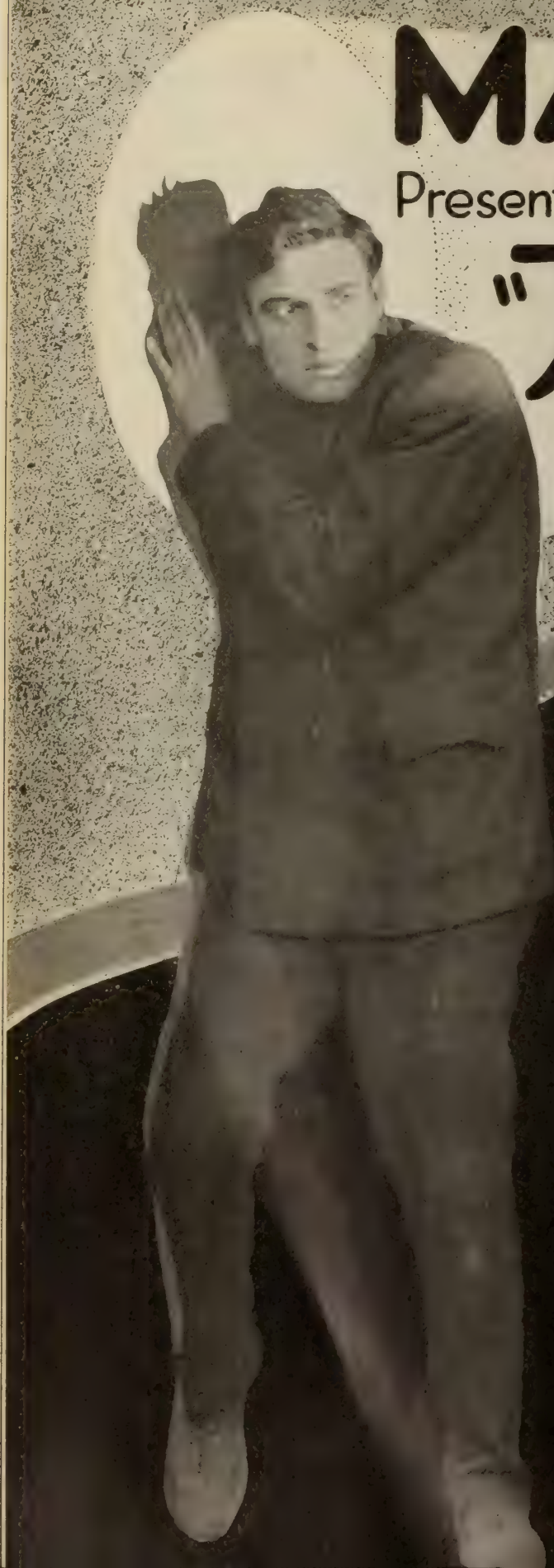
Artcraft Special

MAURICE

Presents, The Great Drury Lane

"The White

A PARAMOUNT-



Who Says So?

"'THE White Heather' reveals what admirable material for movie thrillers is to be found in the great Drury Lane melodramas. The picture is perfectly made and the director has added effects that thrill and amaze. There are scenes that look like Scottish landscapes; there are scenes in the London Stock Exchange; there are court room scenes; there are scenes in an underworld inn and as a climax there is a fight to the death at the bottom of the sea, produced by the use of the Williamson Submarine tube and patented inventions. It is an absolute masterpiece of motion picture direction and photography"

by Cecil Raleigh and Henry Hamilton

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director general*
NEW YORK

TOURNEUR

Melodramatic Success

Heather"

ARTCRAFT SPECIAL

Everybody!

"MAURICE TOURNEUR, maker of masterpieces, has achieved a great popular success in 'The White Heather'. The acting is so uniformly excellent it is impossible to differentiate between the roles. In a perfect piece of work like this the director is the thing. When you have sat through reel after reel of cheap screen business played against early Pullman interiors you feel a personal sense of gratitude toward the man who has brought so much genuine beauty before your eyes. In every way it is all that could be desired."

And *that's* what the New York reviewers think of "The White Heather".

Produced by
Maurice Tourneur Productions, Inc.

TRADE MARK Paramount Pictures

TRADE MARK ARTCRAFT PICTURES

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L LASKY *Vice Pres* CECIL B DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Theatre Name

1 Col.

MAURICE TOURNEUR

"THE WHITE HEATHER"

Theatre Name 4 Col

MAURICE TOURNEUR

Presents THE GREAT DRURY LANE MELODRAMATIC SUCCESS

"THE WHITE HEATHER"

By Cecil Raleigh and Henry Hamilton

YOU never saw such a scene in your life. Two men at death grips at the bed of the ocean, eight fathoms below the eyes of man. One the husband who seeks to cast aside the faithful wife of his youth. The other who loved her, and loves her still.

The husband seeks to destroy the only evidence of his marriage that is buried in the silent waters of the deep. The other sent him, that the honor of the woman he loved might be saved.

The eyes of mortal man have never beheld such a scene of horror. The imagination of humans has never conceived such a thing. The wizardy of Maurice Tourneur has ... that you would be everlasting...

Theatre Name

MAURICE TOURNEUR

Presents THE GREAT DRURY LANE MELODRAMATIC SUCCESS

"THE WHITE HEATHER"

A Paramount Artcraft Special

YOU will snap at the dare-devilry of the men who fight to the death on the ocean floor, eight fathoms down. You will be spellbound at the sheer beauty of the scene. The sublime love that leads ... to the smashing denouement that—

2 Col.

MAURICE TOURNEUR

The White Heather

A Paramount Artcraft Special

"How can you prove that you are my wife?"

MAURICE TOURNEUR

Presents THE GREAT DRURY LANE MELODRAMATIC SUCCESS

"THE WHITE HEATHER"

A Paramount Artcraft Special

3 Col.

MABEL BALLIN and H. E. HERBERT in MAURICE TOURNEUR'S "The White Heather"

2 Col.

H. E. HERBERT in MAURICE TOURNEUR'S "The White Heather"

3 Col.

1 Cols.

MAURICE TOURNEUR'S "The White Heather"

2 Col.

3 Col.

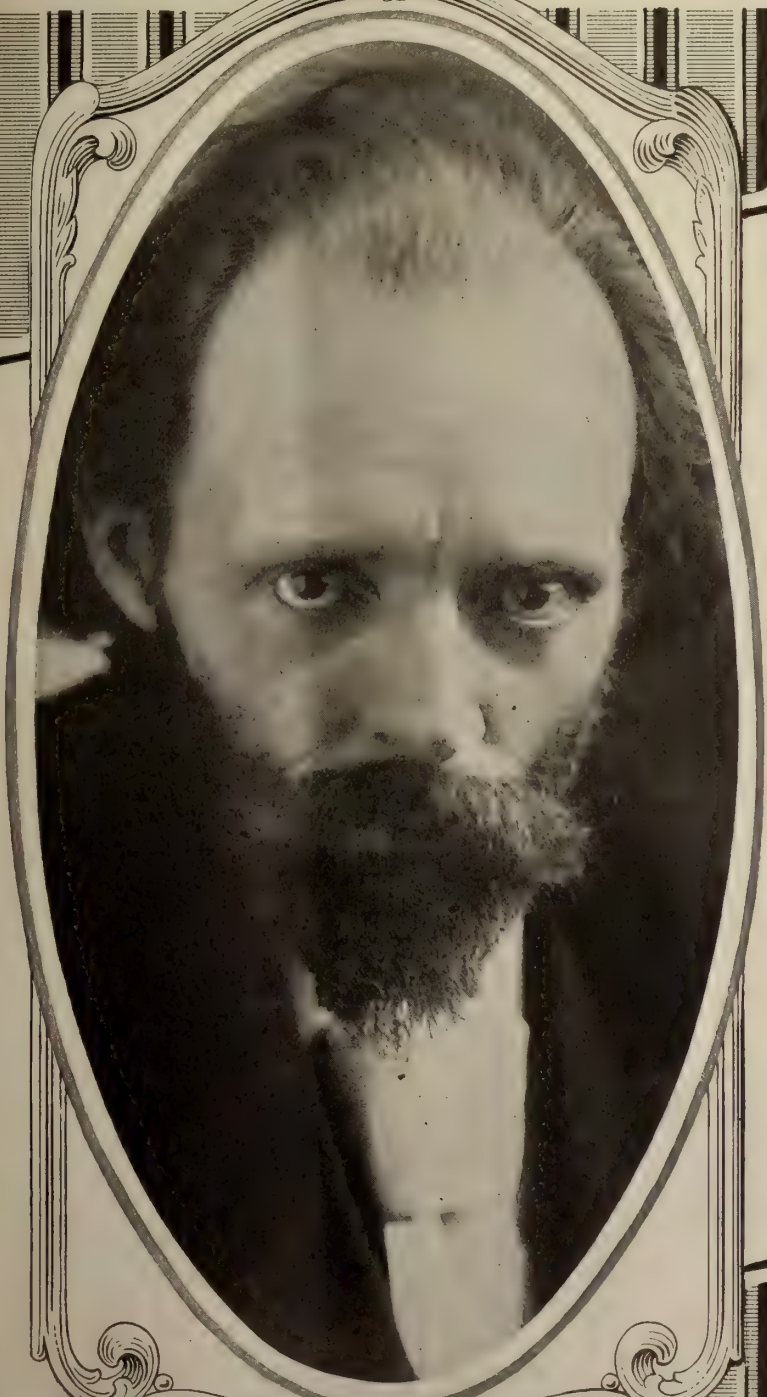
"THE White Heather" is a picture that lends itself to sensational advertising. In ads, posters, photos and other accessories you have exceptional material with which to bring results.

Note the two-column small ad to use during run of picture.

FAMOUS PLAYERS-LASKY CORPORATION

Jesse L. Lasky presents,

"The Woman Thou Gavest Me"



Hall Caine

THE Woman Thou Gavest Me" is proving a record-breaker for exhibitors all over the country. "Perfect; highly satisfactory; all that could be desired; a big money-maker; we 'stood them up' throughout engagement"—that's the gist of the chorus as it runs.

Rebook it and cash in on the fame of the great author of the book—Hall Caine. His name alone is a big asset. Boost it big!

Scenario by
BEULAH MARIE DIX

Directed by
HUGH FORD

FAMOUS PLAYERS-LASKY CORPORATION

A Paramount-Artcraft Special

Wallace Irwin one of the greatest Saturday Evening Post writers contrived this brilliant story when he was writing in his best vein and George D. Baker made it even better in the scenario.
As a result it's one of the best Metro All Star Series Productions ever made.
Metro presents
MAY ALLISON
in
The UPLIFTERS
Directed by Herbert Blache in 5 acts
RELEASED BY METRO JUNE 30
MAXWELL KARGER, Director General.

CORINNE GRIFFITH
in
"A GIRL AT BAY"

By Joseph Gollomb Directed by Tom Mills

While many of the motion picture concerns are announcing their plans to make fewer and better pictures in the future, the Vitagraph Company is going ahead and doing it.

No better evidence of this fact is needed than such productions as "A Stitch in Time," "The Third Degree" and now "A Girl at Bay." It is only once in a blue moon that the picture-goer has the good fortune to witness such a thoroughly satisfactory photo-play, as "A Girl at Bay."—*Helen Pollock in the Sunday Telegraph.*

VITAGRAPH

Albert E. Smith. *President*

The Only Author Who Was Ever Satisfied With the Filming of His Book

STEWART EDWARD WHITE

Dear Hampton;

When I went to Los Angeles two months ago to see what had been done about filming my book THE WESTERNERS it was with the idea of saying a few polite words and going on. You see, I have been there before. My experience has been that the author's name and that of the book are generally all that is left after everybody has finished up with it. The final state of mind of the author is measured by how far the amount of the check compensates for shattered ideas. But after I had talked with you, and gained an insight of your ideas, I sat up and took notice. Then and there I decided really to have something to do with the film; and for that reason I gave so much time and attention to the matters in which I could help. After seeing the run of the film I am even more enthusiastic; and cannot forbear writing to tell you that in my opinion you have got it over. The film is the book. I mean that not merely as following plot and action; but as embodying the underlying idea and spirit I tried to get into the printed page. So far as getting my notion of the movement that must lie behind any work of art, and the spirit that must inform it, I dont give a hang whether people read the book or see the picture. That, in my opinion is quite a notable achievment on your part and the part of Mr Sloman.

And your idea of getting the best of actors and permitting nobody to be the Star(capital S) has worked out well. As soon as you begin to feed to one man you must distort the unities by giving undue emphasis. If you preserve the unities the paradoxical result is that every actor receives more real attention and appreciation than he would had he been the Great and Only. It works, and you really have half a dozen star parts instead of one.

With best regards,

Stewart Edward White

April 26 1919

Hold your playing dates open for the first of the

Benjamin B. Hampton Productions

of

Great Authors Pictures Inc.

The WESTERNERS

The photoplay of the novel by

STEWART EDWARD WHITE

Directed by Edward Sloman

with an all-star cast:

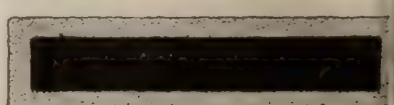
ROY STEWART, MILDRED MANNING, ROBERT McKIM, WILFRED LUCAS, MARY JANE IRVING, GRAHAM PETTIE and FRANKIE LEE

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.



100 DAYS STANLEY CIRCUIT
21 Days on the Poli Circuit
A. H. BLANK—DES MOINES

A clean sweep of top-of-the market, pick of the first run and circuit bookings across the nation.

So tremendous is the exhibitor demand for "Sahara" that our sales organization in thirty branches is swamped; cannot get over the territories fast enough; has to handle the first run applications by long distant 'phones and by telegraph.

We knew that we had struck the exact taste of the nation's exhibitors when we took the distribution of

J. Parker Read Jr.'s
Greatest special production of the year

LOUISE GLAUM
in
Sahara

By C. Gardner Sullivan
Personally supervised by
ALLAN DWAN

You'll have to hurry if you want playing dates before August.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

FINKELSTEIN AND RUBEN
California Theatre—Los Angeles
ASCHER CIRCUIT—CHICAGO

The producer has put the spirit, the action and the truth of "Desert Gold" on the screen. My ideas, my wishes -- even my hopes -- have been fulfilled.

Zane Grey.

Benjamin B. Hampton
& Eltinge F. Warner
present:

ZANE GREY'S

most powerful picture

DESERT GOLD

with an all-star cast:

E. K. LINCOLN

W. LAWSON BUTT, WALTER LONG, MARGERY WILSON, EILEEN PERCY, RUSSELL SIMPSON, ARTHUR MORRISON, EDWARD COXEN, FRANK BROWNLEE, WILLIAM BAINBRIDGE

Directed by T. HAYES HUNTER

ZANE GREY PICTURES Inc.

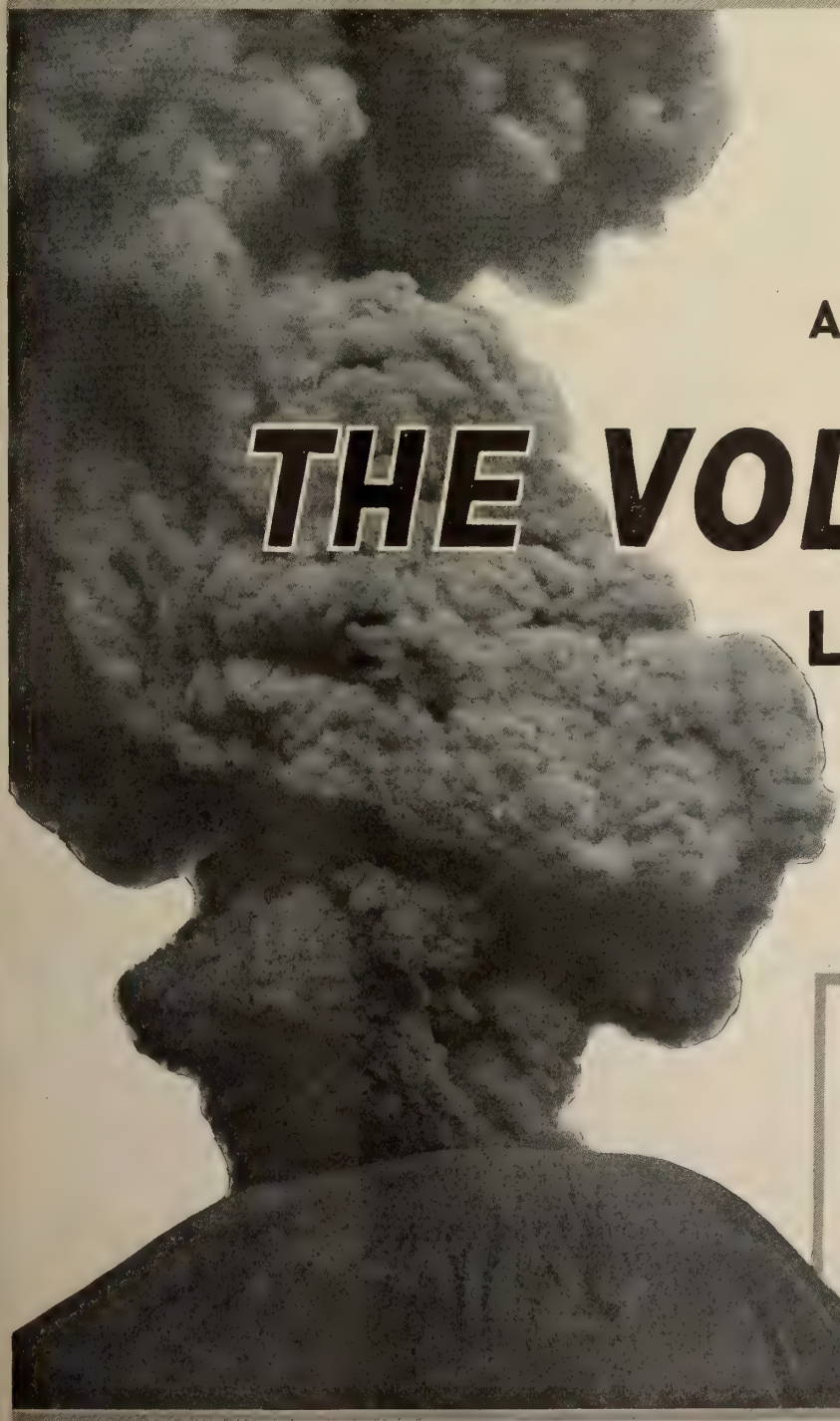
An indication of the remarkable power of this production may be gained through our telling you that San Francisco and Portland first run exhibitors have gone all the way to Los Angeles to get "a first look" at "*Desert Gold.*" We will not take a contract *until you have seen the picture.*

[redacted]

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

[redacted]

The Biggest Special Picture of the Hour in America



We announce the immediate release of the big, timely production that shows how to crush the radicals and bomb-senders who are trying to wreck this great nation.

Harry Raver's
presentation of
AUGUSTUS THOMAS'
stirring screen challenge

THE VOLCANO

Starring
LEAH BAIRD

in a vivid emotional role with a supporting cast of 2,000 players including

Gov. Alfred E. Smith of New York

Directed by
GEORGE IRVING

An invited audience that saw this drama in New York stood up and cheered. What "*The Beast of Berlin*" did for you as the greatest money-making special of its hour, "The Volcano" will do for you *now*.

ARTCO PRODUCTIONS INC. FOUR STAR PICTURES 1400 BROADWAY N.Y.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Four months time has been taken to produce for this nationally-popular little star by all odds the biggest and most human picture she has ever made. We advise you now to save time for the production that will link the affections of your patrons closer to your theatre—

Billie Rhodes *in* The BLUE BONNET

By E. Magnus Ingleton
Directed by Louis Wm. Chaudet

Produced and Presented By National Film Corporation of America, William Parsons, Pres.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
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Lieut.-Col. Charles W. Whittlesey

Verdict Next Week

Edward A. MacManus
Producer

Verdict Next Week

Major-Gen. Robert Alexander

"The Lost Battalion" Jury Is Out!!

Here for the first time is presented the full list of one hundred famous Americans who have agreed to sit in judgment on "The Lost Battalion."

It is a roster of the nation's notables. Never before has any one motion picture commanded the serious, collective attention of the leaders of America.

And there never has been a picture like this. Think of these men reenacting the historic events for which a grateful nation has decorated them.

GENERAL ROBERT ALEXANDER
MAJOR GEORGE G. McMURTRY
LIEUTENANT ARTHUR McKEOGH
LT.-COL. CHARLES W. WHITTLESEY
CAPTAIN WILLIAM J. CULLEN
LIEUTENANT AUGUST KAISER

And over one hundred actual survivors of the Meuse-Argonne.

Charles A. Logue
Author

The picture has no gloom. People have all the gloom they want. They manufacture it on their own premises. It is full of sunshine and inspiration. It is a definite step forward into a higher realm of production. It combines reality of cast with reality of action.

The Jury of 100 Famous Americans

Attorney-General A. Mitchell Palmer, of President Wilson's Cabinet; General Peyton C. March, Chief of Staff of the United States Army; Governor Alfred E. Smith, of the State of New York; Governor William C. Sproul, of the State of Pennsylvania; Governor Calvin Cavlidge, of the State of Massachusetts; Governor William N. Runyon, of the State of New Jersey; Jacob H. Schiff, Coleman Dupont, George W. Perkins, Secretary of Commerce William C. Redfield, of President Wilson's Cabinet; Charles S. Whitman. Major General William Sibert. U. S. Army; United States Senator William M. Calder, United States Senator William J. W. Wadsworth, Jr., United States Senator Miles Poindexter, United States Senator Reed Smoot, Mayor Andrew J. Peters of Boston, Mayor Ralph McLaren of San Francisco, Mayor William F. Broening of Baltimore, Charles Schwab, Champ Clark and Theodore Roosevelt.

Burton King
Director

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Major General

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G. W. Read
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Major General

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David E. Fitzgerald
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Mayor of Portland

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Mayor of Buffalo

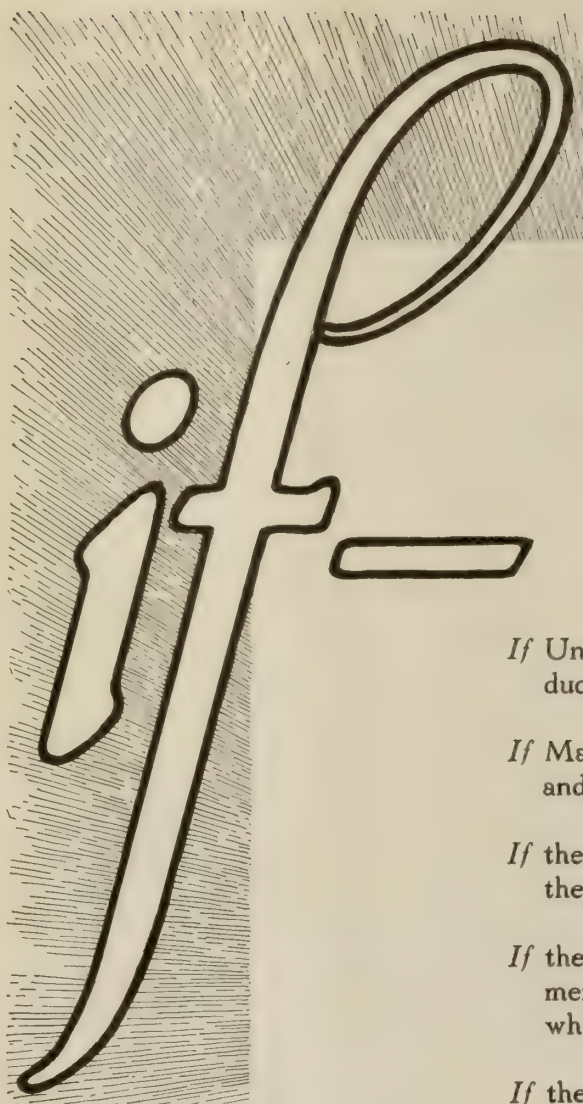
W. F. Stodden
Mayor of Butte

Major George McMurtry

MacManus Corporation

The Proving Ground, 2 West 47th St., New York

Capt. William J. Cullen



MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH

If United Artists Corporation were offering a product of unknown value,

If Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith were merely names,

If these United Artists were not going to release their own pictures through their own organization,

If they had not selected as their representatives the men of integrity, experience and high standing who head their sales organization,

If the policies and plans of the company were in doubt and beclouded by vague words and uncertain meanings,

If the pictures of the United Artists were not going to be marketed individually, on a single picture basis, purely on their merits,

If the foremost showmen in the country were not already booking the first release of United Artists Corporation,

There might be a question

but—

BUT Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W Griffith represent the very height of box-office power.

United Artists Corporation is their own organization, through which their pictures are to be released direct from artist to exhibitor, each production on its own merits, and by the single picture only.

The United Artists have chosen as the heads of their sales organization men in whom the exhibitors of the country have the utmost confidence.

The productions of United Artists Corporation will be rented only through its own sales organization; no outside exchange, circuit or booking agency will in any way be concerned in the handling of its pictures.

And because these things are as they are, the leading exhibitors of the country are already booking United Artists Corporation's first release.

The only question is—

Have YOU booked

The DOUGLAS FAIRBANKS PICTURE

To be released September First

Mail and telegraph applications now being accepted

UNITED·ARTISTS·CORPORATION

729 Seventh Avenue, New York City

Oscar A. Price, President **Hiram Abrams, General Manager**

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BOOKED IN OVER 100 THEATRES

FRED L. WILSON

JESS WILLARD

in

"THE CHALLENGE OF

A $200,000

Every Dollar of which

Prints Now Available

Distributed

INDEPENDENT SALES CORPORATION

BOOKING RECORDS

FOR SOLID WEEK STANDS

LE'S PRODUCTION EXTRAORDINARY

ARD

ENGE

CHANCE"

Story by
ROY SOMERVILLE

Staged by
HARRY REVIER

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OWS on the Screen

Chas. Saxton

heatres Playing 1, 2 and 3 Day Runs

ANK G. HALL

FILM CLEARING HOUSE

A New Two Reel Comedy Every Week

Ask Your Nearest Exchange

729 Seventh Avenue, New York

Once there was a man who booked trade mark pictures — —

He is pushing daisies up through the soil in the poorhouse garden.

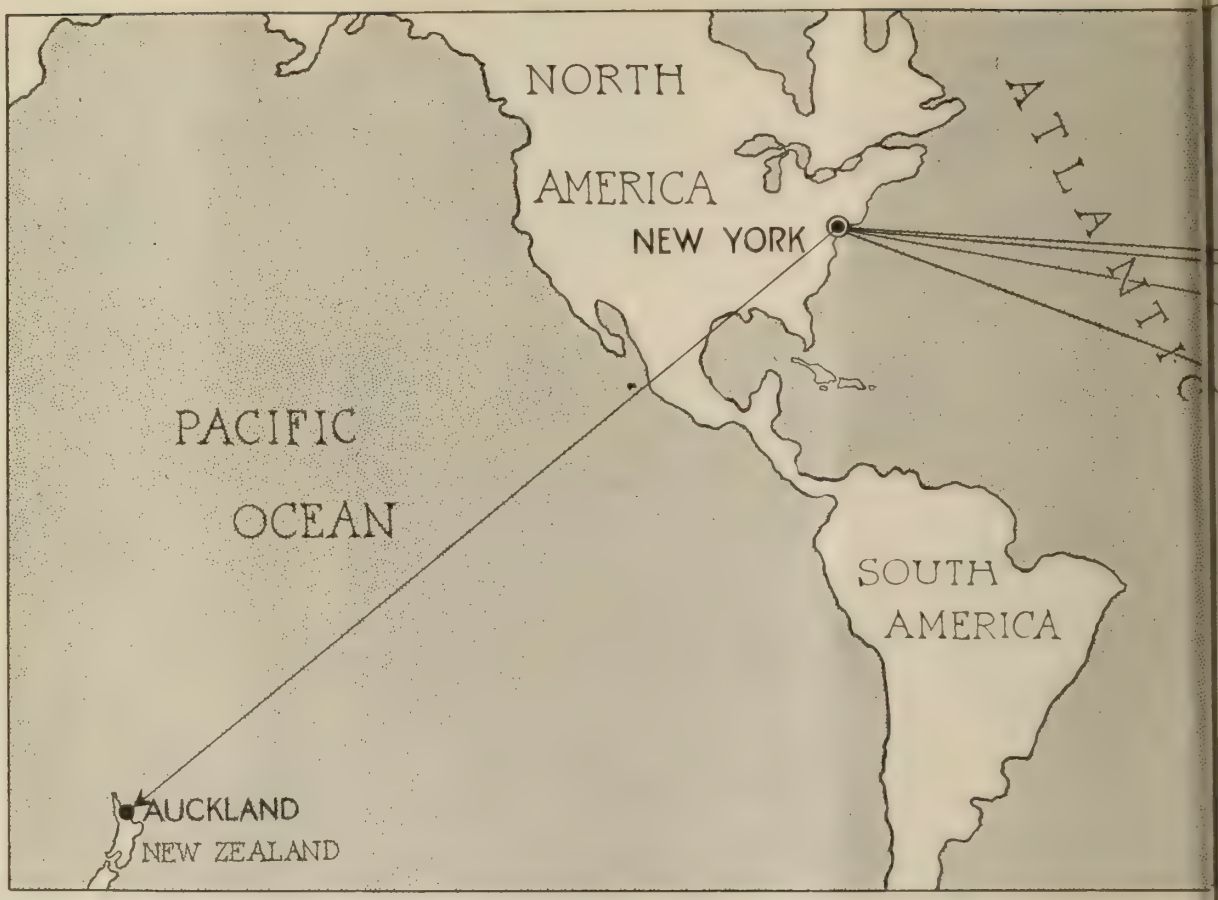
Dont be a boob

A boob is a gink and a gink is a man you can take money from until a lead pencil.

"When Bearcat Went Dry"

is now ready - you're a boob if you dont book dates

Macauley



To Buyers and Exhibitors of the Orient:

Australasian Films, Ltd., of Australia

and will distribute exclusively late

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Australia, New Zealand, British India, Burma, Ceylon, Straits Settlements, Federated Malay States, Siam, Dutch East Indies, China and Japan.

Offering for Immediate Release the First Two Vitagraph Serials in Fifteen Episodes

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Featuring WILLIAM DUNCAN

THE PERILS OF THUNDER MOUNTAIN
Featuring ANTONIO MORENO

Eastern Representative
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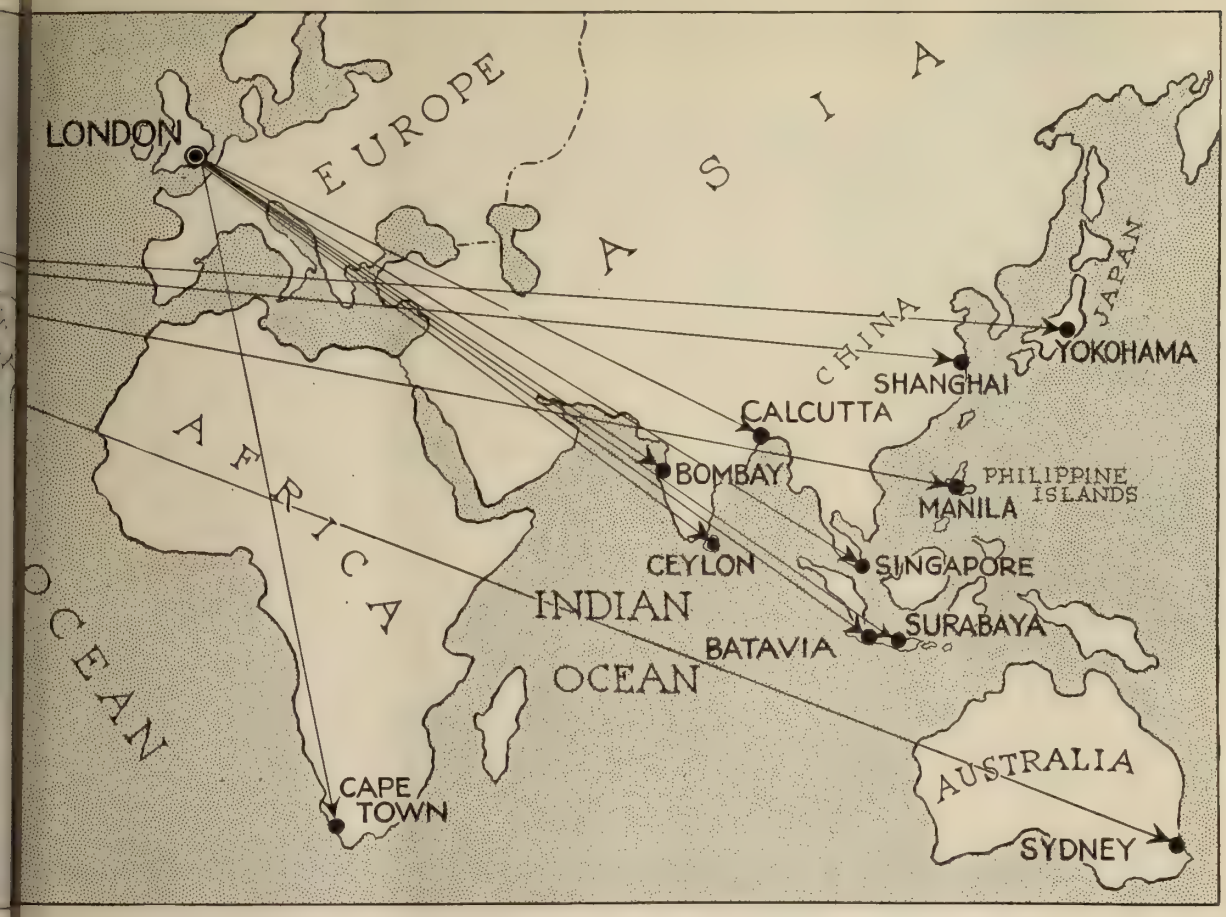

Commencing July First

re extending to the Orient

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For distribution in the Dutch East Indies, Straits Settlements and Federated Malay States

HOUDINI—The Master Mystery Serial in 15 Episodes

Maurice Tourneur's Melodramatic Successes:
SPORTING LIFE, THE WHITE HEATHER, WOMAN

ALSO

WHOM THE GODS WOULD DESTROY, ZONGAR,
THE GREAT WHITE TRAIL

9 Seventh Ave., New York
ilm House, Sydney, Australia

General Manager
HARRY G. MUSGROVE, Sydney, Aust.

A story of youth, love and adventure from the story, "That Woman," by Hapsburg Liebe.

Directed by
JAS. W. KIRKWOOD

The Jack Pickford Film Co. presents

JACK PICKFORD

in a story of boyhood among the hill folks of Kentucky.

"Bill Apperson's Boy"

It will take the grown-ups back to their happy childhood and delight every young person who sees it.

A FIRST NATIONAL ATTRACTION

N OPEN LETTER TO THE MOTION PICTURE TRADE

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lemmer Theatre,
Seattle, Wash.

C. Stille, Mgr.,
ples Amusement Co.,
eoples and Star Theatres,
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ialto and Colonial Theatres,
Tacoma, Wash.

emmer and Lambach,
lemmer and Columbia Theatres,
Spokane, Wash.

ank T. Bailey,
merican Theatre,
Butte, Mont.

B. Walton,
American Theatre,
Bellingham, Wash.

cKee and Swanson,
Everett, Orpheum, Princess,
Star and Broadway Theatres,
Everett, Wash.

W. Eiler,
American Theatre,
Walla Walla, Wash.

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Yakima, Wash.

D. Straus,
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Astoria, Ore.

C. O'Keefe,
Regent Theatre,
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W. Bickert,
ajestic Amusement Co.,
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D. Bligh,
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Salem, Ore.

A. Simons,
Liberty Theatres,
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Coeur d'Alene, Idaho,
Wallace, Idaho,
Kellogg, Idaho,
Mullan, Idaho.

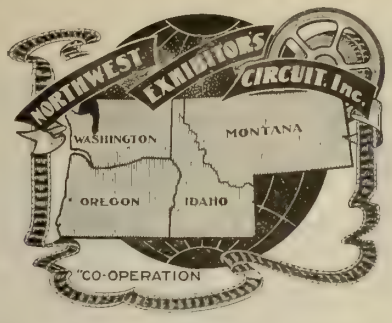
D. Carrothers,
arrothers and Archibald,
Orpheum, Princess and Olym-
pic Theatres,
Pocatello, Idaho.

J. Hartwig,
Antlers Theatre,
Helena, Mont.
Star Theatre,
Hamilton, Mont.
Mission Theatre,
Fort Benton, Mont.

F. Hill,
ill and Hudson,
Globe and Rolfe Theatres,
Albany, Ore.
Rialto Theatre,
Medford, Ore.
Antlers Theatre,
Roseburg, Ore.

A. McGill,
U. S. A. Theatre, Liberty and
American Theatres,
Vancouver, Wash.

W. H. Coble,
Liberty Theatre,
Bend, Ore.



Northwest Exhibitors Circuit, Inc.

810-812 Alaska Building
SEATTLE, WASH.

To the Producer; to the Distributors; and to the Exhibitors of the Northwest.

The exhibitors in the four States of Washington, Oregon, Idaho and Montana, have incorporated the Northwest Exhibitors' Circuit for the purpose of booking and buying Open Market Specials.

For the past few years the entire motion picture industry has been in a most chaotic state. Every one has been desirous of something that would put the business on a more solid basis. This year the producers, with their promise of "fewer and better pictures" are advancing in the right direction; and we propose to go along with them. Our organization will enable them to book their productions in this territory without the tremendous selling expense that has caused so much loss in the past.

Our organization is founded on CO-OPERATION, and its watchword is FAIRNESS. To the best of our ability we shall work in harmony with Producer, Distributor and every branch of the industry, operating always on a live and let live policy; and to this end we heartily and confidently ask you to co-operate for the highest measure of success.

JAMES Q. CLEMMER,
President.

H. B. WRIGHT,
Secretary and Manager.

E. A. Zabel,
Olympia Amusement Co.,
Ray and Rex Theatres,
Olympia, Wash.

O. E. Schmidt,
Gem Theatre,
Bozeman, Mont.

Henry Newman,
Arcade and Liberty Theatres,
Hoquiam, Wash.

John Rantz,
Osran Amusement Co.,
Rialto, Dream and Rex Theatres,
Bremerton, Wash.

A. B. Hager,
Rex Theatre,
Idaho Falls, Idaho.

A. H. Hilton,
Paramount Theatre,
Lewiston, Idaho.

J. P. Cotter,
Cotter Amusement Co.,
Orpheum, Empire, Grand and
Baker Theatres,
Baker, Ore.

E. P. White,
Strand Theatre,
Livingston, Mont.

Robert Marsden, Jr.,
Noble and Orpheum Theatres,
Marshfield, Ore.

Charles Schram,
Grand Theatre,
Oregon City, Ore.

W. W. Kastner,
Gem and Wenatchee Theatres,
Wenatchee, Wash.

C. G. Matlock,
Pendleton Amusement Co.,
Alta, Arcade, Cosy and Pastime
Theatres,
Pendleton, Ore.

Samuel Whiteside,
Majestic Theatre,
Corvallis, Ore.

George Reisner,
Arcade and Lyric Theatres,
Raymond, Wash.
Lyric Theatre,
South Bend, Wash.

Wm. G. Hyde,
Liberty Theatre,
Miles City, Mont.

O. W. Lambert,
Orpheum Theatre,
Roundup, Mont.

J. D. Rice,
Dream Theatre,
Chehalis, Wash.

A. Bettingen,
Grand and Empress Theatres,
The Dalles, Ore.

J. E. Farrell,
Colonial and Isis Theatres,
Ellensburg, Wash.

R. T. Hurtt,
Hurtt Theatre,
Caldwell, Idaho.

O. W. Newton,
Liberty Theatre,
Hillyard, Wash.

A. C. Gordon,
Star Theatre,
Weiser, Idaho.

Dennis M. Hull,
Liberty Theatre,
North Bend, Ore.

N. E. Leigh,
Parma Circuit,
Parma, Idaho.

Smith and Nelson,
Rose and Bungalow Theatres,
Colfax, Wash.

Thos. E. Vallencey,
Isis Theatre,
Glendive, Mont.

W. B. Hartwig,
Hartwig Theatre,
Dillon, Mont.

E. J. Reynolds,
Liberty and Empire Theatres,
Pasco, Wash.

A. S. Kolstadt,
Liberty Theatre,
Hood River, Ore.

O. Phelps,
Liberty Theatre,
Hillsboro, Ore.

E. C. Smith,
American and Dreamland The-
atres,
Dayton, Wash.

C. M. Dunn,
Liberty Theatres,
Cle Elum, Wash.,
Roslyn, Wash.

E. G. Abbott,
Dream Theatre,
Sedro Wooley, Wash.

C. D. Bucknam,
Ideal Theatre,
Emmett, Idaho.

Dorothy Jacquish,
Dreamland Theatre,
Ontario, Ore.

C. Hendricks, Jr.,
Weaver Theatre,
Mountain Home, Idaho.

B. D. Brigham,
Empire Theatre,
Tekoa, Wash.

H. M. Johnson,
Lois Theatre,
Toppenish, Wash.

R. N. Barnett,
American Theatre,
Sunnyside, Wash.

Geo. Stephenson,
Grand and Theatorium Theatre,
Pullman, Wash.

M. Kenworthy,
Kenworthy Theatre,
Moscow, Idaho.

W. H. Wheeler,
Lyric Theatre,
Havre, Mont.

Striker and McDaniel,
Orpheum and Princess Theatres,
Kalispell, Mont.

John B. Ritch,
Myrtle Theatre,
Lewistown, Mont.

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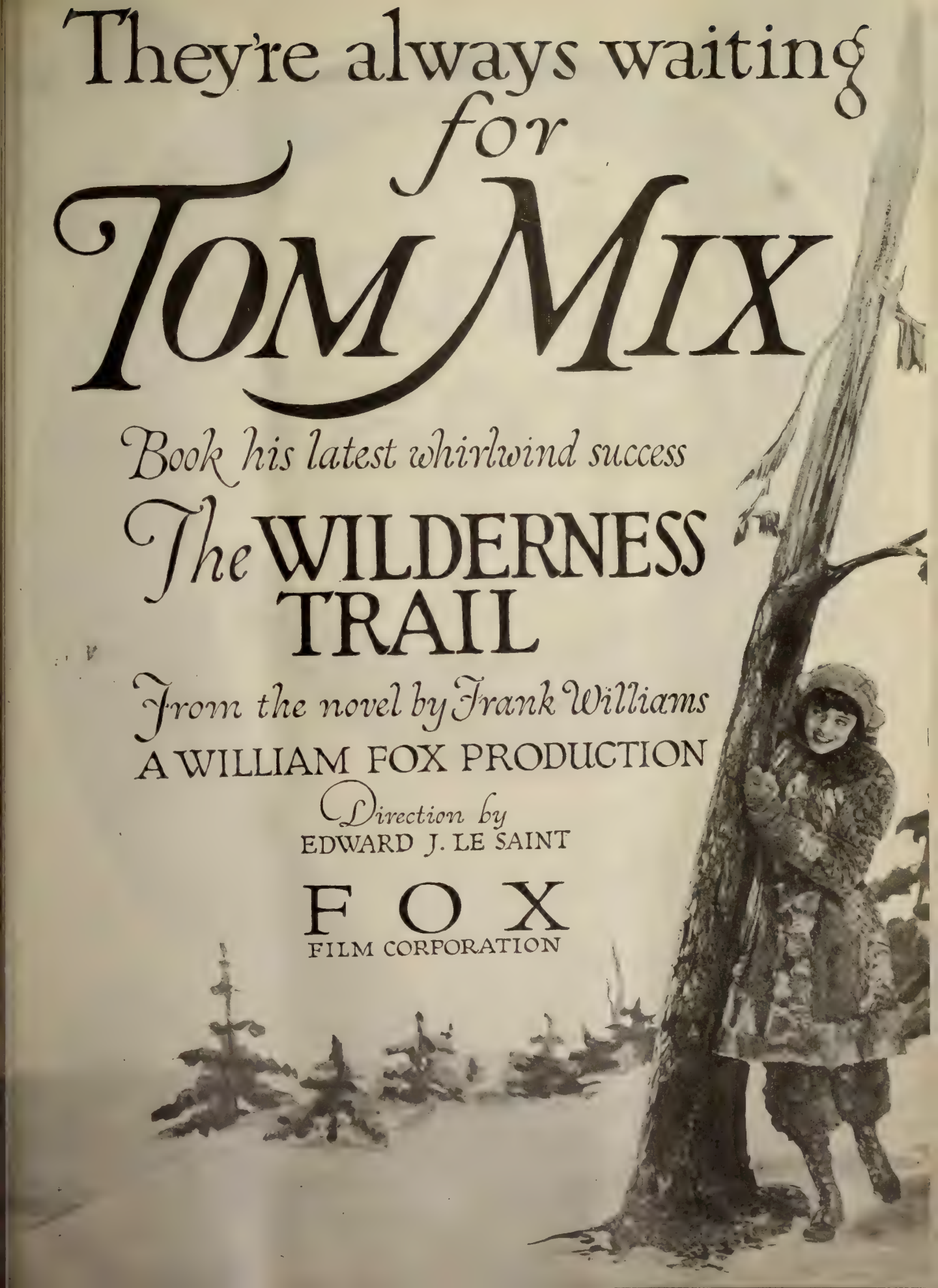

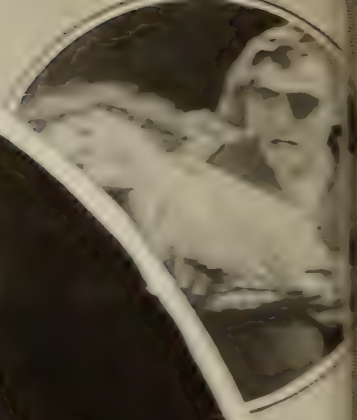

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MOVING PICTURE WORLD

Founded by J. P. CHALMERS 1907

St. Louis Convention of Exhibitors Assembles With Large Number of Showmen and Producers on Hand

St. Louis, June 25.

THE annual convention of the Motion Picture Exhibitors of America, Inc., was formally opened in the assembly hall of the Hotel Statler at 2 o'clock this afternoon. The meeting lasted only an hour and a half and there was practically no business transacted.

The session was given over to speeches by Mayor Henry W. Kiel, of St. Louis, J. A. Hubbard, of the local Chamber of Commerce, John Wayne, president of the Advertising Men's Club; Charles C. Pettijohn, who incidentally, put in a wedge for Frank J. Rembusch for the presidency of the organization, and Dale John Crittenberger.

Registry Shows 263 on Hand.

It was a goodly gathering that faced President Peter J. Schaefer when he rapped for order. Up to that minute there had been 263 registrations of those in attendance at the convention, and more arrivals are expected.

Many of the delegates had reached town Tuesday morning and had passed the intervening time in renewing and making acquaintances and talking politics and trade matters. The extreme heat compelled them to keep pretty close to the hotels. Interest in the election of officers is not as high as in former sessions on account of the choice resting in the executive committee rather than in the membership.

Will Schaefer Again Accept?

There is considerable quiet discussion as to who will head the organization for the coming year. Much depends on the decision of President Schaefer, who has been reported as declining to be considered as a candidate for re-election. Some of his friends believe he can be prevailed upon again to accept. With Mr. Schaefer out of the field, the fight probably will simmer down to Frank J. Rembusch, of Indiana and Alfred S. Black, of Maine.

There are delegates who believe the choice should go either to New York or Illinois. As one of the members of the executive committee stated: "We are going to get the right man, and we will continue the discussion until we can obtain a unanimous vote. We are placing harmony and the good of the organization about everything else."

Big Exhibitors in Attendance.

One of the influential delegates asserted the successful candidate would be Rembusch. "You can take it from me," he declared, "Rembusch has the votes." Another committeeman insisted the presidency would not be settled until it was known where the next convention would be held.

By George Blaisdell

The convention is notable for the many big exhibitors in attendance. Prominent among these is Marcus Loew, who in this evening's local papers announces he will build two million dollar theatres in St. Louis. George Bleich, of Owensboro, Ky., owner of three houses is here. Then there are Frank G. Heller, of Anderson, Ind., with four houses and talking of another one, and J. H. Saenger, of New Orleans.

Many of the producing companies are keeping open house on the first floor of the Statler. Among them the Universal, Select and Famous Players-Lasky. Jack Alicoate, of Wid's, assisted by Maurice Kann, is getting out a daily.

The Delegates Take to Water.

The only ripple of excitement at the opening meeting followed the announcement of President Schaefer that the executive committee would hold a meeting the following morning in the hotel while the delegates participated in a scheduled sail on the river. There were objections on the part of the delegates and also of committeemen to splitting the visitors. So strenuous were the protestants that finally Mr. Schaefer declared that all would go on the boat and that the sessions would be held on the water.

President Schaefer in opening referred to the meeting of the executive committee in New York and said that opportunity would be afforded on the morrow to offer any desired amendments to the by-laws.

Mayor Kiel Praises Showmen.

Mayor Kiel praised St. Louis exhibitors. "We are all movie fans here," he declared, "regardless of age." He talked of the city's venture in open air theatre work and cited Forest Park as an example of what could be done to entertain the public.

Mr. Wayne talked of advertising as applied to the screen, and declared this particular phase of this business was in its infancy. He said the exhibitors had one hundred per cent. of the attention of their patrons and that they should capitalize that fact. He also said they were not paying attention to the possibilities afforded by the situation.

Mr. Pettijohn declared the present convention was the first of the three he had attended where no one was mad at anybody. "The producers and distributors do not have the power of the screen," he said. "You are the only fellows who have it. The weapons are in your hands, and as soon as you have an organization and proceed to use them just so soon will you have the co-operation of the producers and distributors."

Group Insurance Gets Boost.

The speaker without mentioning names referred to one man who sometimes was spoken of slightingly and yet when there was an emergency this person was the one called on for aid.

Mr. Crittenberger talked of the group insurance plan being fostered by the organization and said already theatres were being insured under it. He quoted the Circle, of Indianapolis, as an example and said $623 had been saved to its owners through group insurance.

Secretary Frank Rembusch read the minutes of the April meeting of the executive committee. On a motion to approve the minutes Sam Bullock, offered an amendment that action be deferred pending discussion. President Schaefer declared full opportunity would be given later in the convention.

Listing Some of the Visitors.

Among the exhibitors and film men present are: Fred C. Aiken, Chicago; Jack Alicoate, New York; Fred J. Beecroft, New York; S. J. Baker, St. Louis; Dan Barton, Chicago; Samuel I. Berman, New York; Frederick J. Bird, New York; Alfred S. Black, Rockland, Maine; Louis F. Blumenthal, New York; D. E. Boswell, St. Louis; Samuel Bowman, St. Louis; L. W. Brophy, Muskogee, Okla.; Herman J. Brown, Boise, Idaho; Sam. Bullock, Cleveland; Harry Buxbaum, Pittsburgh; Maurice A. Choyinski, Chicago.

Dale J. Crittenberger, Indianapolis; R. H. Debruler, Atlanta; Abe Frankle, Des Moines; W. H. Gueringer, New Orleans; T. R. Gilliam, Chicago; Charles W. Harden, Kansas City; Ernest H. Horstmann, Boston; Fred J. Herrington, Pittsburgh; Frank G. Heller, Anderson, Ind.; Miss E. Johnson, Houston; Mr. and Mrs. R. G. Liggett, Kansas City; Robert R. Levy, Chicago; Al Lichtman, New York City; Joseph Mogler, St. Louis; Sam E. Morris, New York; Frank L. Newman, Kansas City; E. J. O'Donnell, New York.

C. C. Pettijohn, New York; Ralph O. Proctor, New York; D. G. Rodgers, Kansas City; Charles R. Rogers, New

York; Sidney Reynolds, New York; Hunt Stromberg New York; J. H. Saenger, New Orleans; Peter J. Schaefer, Chicago; H. J. Terry, Chicago, and William Wright, New York.

President Schaefer will tomorrow announce the convention committees. Among these are Finance and Ways and Means—Loew, New York; Heller, Indiana, and Pasmezoglu, Missouri.

NORTH MANAGES FOX SHORT SUBJECTS

Prominent Film Man Made Departmental Head of Sunshine Skits and Mutt and Jeff Cartoons

FOX SUNSHINE COMEDIES and Mutt and Jeff Animated Cartoons are hereafter to be under the sales management of Tom North, who for four years has been associated with Pathe, and who is among the best known men in the theatrical and motion picture business.

Mr. North has been in the theatrical business ever since he was sixteen years old. He understands the showman's problems, has done any amount of road show and feature photoplay promotion, was connected with Ringling Brothers' publicity department for a number of years, and at one time, while associated with Kleine, had thirty-two road shows of "Quo Vadis" and "The Last Days of Pompeii" under his management. These shows all were booked and directed by Mr. North from his offices in San Francisco. He also was responsible for the selection of all operators and agents necessary for these shows—even purchasing equipment, such as screens, shadow-boxes, projection machines, etc., which at that time were not installed in theatres devoted to the spoken drama, which had booked these attractions.

Has Overcome Opposition.

Mr. North opened the V. S. L. E. offices in Seattle after considerable friction with other film exchanges and much opposition due to the fact that the big attractions he handled were feared by his competitors. He is said to be the man who built the first individual film exchange in the country. This building was erected in Seattle with the assistance of a large real estate operator, who espoused the cause of Mr. North and advanced money, materials and the service of an architect when the rival film exchanges attempted to prevent him locating in that city. This building was located a mile and a half from the other exchanges, but today is in the heart of the film district—thereby fulfilling Mr. North's prophecy that some day it would be in the center of film sales service.

Tom North's broad knowledge of publicity and promotion methods will be at the service of exhibitors in the sale of Fox subjects. It is his declared intention to be known "not merely as a salesman of pictures, but a co-worker with exhibitors toward bigger exhibitor profits and prestige."

Collect More Admission Taxes Than in 1918

ADMISSION taxes collected this year are running far higher than those of 1918, according to figures just secured from the Commissioner of Internal Revenue. Collections for the month of April, just reported, amounted to $5,045,403.41, an increase of $1,051,192.42 over those of April, 1918, which totaled $3,994,210.99.

For the ten months ended with April the collections aggregated $40,072,351.40. This is an increase of $22,262,372.33 over the total reported for the ten months ended with April, 1918, which was $17,809,979.07. Inasmuch as the tax on admissions was included in the bill signed October 3, 1917, this comparison cannot be used as a basis from which to figure the increased business.

Taxes collected from theatres, circuses, etc. (seating taxes) during April, amounted to $162,295.71, as compared with $18,631.64, an increase of $143,664.07.

For the first time, rental taxes are reported, the total collected during April being $1,000.

Ranger Showmen Seeking Repeal of Texas Blue Laws

RANGER, Texas, center of the great West Texas oil fields, which the 1910 census gave as 586 population, and which now has five picture shows operating and two building, is in the midst of a bitter Sunday closing war.

Tom North
Sales manager for Fox short subjects.

Contrary to the wishes of thousands of oil men who make their headquarters in Ranger, local authorities have determined to clamp down on the Sunday show operation, which they claim is in violation of the state law.

Five moving picture show owners were haled into court June 2 and assessed a $30 fine. They opened up merrily June 8 and were all fined $60. Sunday, June 15, netted them all $120 fines. They are awaiting what the future will bring for them, but are still determined to operate, knowing that public sentiment is strong in their behalf.

J. L. Olive, of the Hippodrome Theatre of Ranger, also owner of the Sugg Theatre, Chickasha, Okla., points out that while the state law of Texas says that the picture shows of the state must be closed, yet popular sentiment in Dallas, Fort Worth, Waco, Houston, Galveston and San Antonio permits the shows to operate on Sunday. He says that the Ranger shows, which cater to a floating population of 25,000 oil men, all of whom crave wholesome amusement, ought to be allowed to operate.

"If Fort Worth can operate Sunday shows in the face of a permanent injunction against them, Ranger can do likewise," says Mr. Olive.

So far Ranger picture show men have paid their fines blithely and have made no appeals to the higher courts. They believe that public sentiment will cause the fining to come to a halt.

Repeal of Daylight Saving Law Pleases Texas Showmen

THREE hearty cheers were echoed by West Texas moving picture exhibitors, especially those owning airdomes, when news was received that Congress had repealed the daylight saving law effective in the summer of 1920.

The airdome, favorite form of West Texas moving picture show, has fallen flat this year on account of the daylight saving law. The loss has been serious to the owners of these theatres, which are particularly adapted to Texas weather and climate.

The western part of the state, where there are scores of airdomes, most of them new theatres, found that it does not get dark during the summer months until 9.30 or 10 o'clock. The operation of the airdomes was therefore more or less impracticable since the light was not favorable for the successful screening of picture until after the hour when it became too late to see the show.

May Tax District Showmen to Meet Inspection Cost

AUTHORITY to make a charge covering the cost of inspecting motion picture theatres and other places of amusement which are required to have annual licenses is provided for in an amendment to the District of Columbia appropriation bill which has just been introduced into the Senate.

For some time it has been the desire of the District Commissioners that the cost of such inspections be borne by the proprietors or owners of the places surveyed, and efforts were made during the last session to secure the enactment of the necessary legislation.

The amendment provides that the Commissioners of the District of Columbia are authorized and directed to prescribe a schedule of fees to be paid for inspecting public halls, moving picture shows, theatres and other places of amusement which are required to have annual licenses, and for inspecting buildings which are required by law to have fire escapes, such fees to cover the cost and expense of the inspections.

Flynn With Film Clearing.

E. S. Flynn is now assistant general sales manager of the Film Clearing House. We met him at the Hotel Astor a few days ago and as we had not seen him for some time we asked him the usual leading questions: "How are?" "What you doing?"

MUSICIANS' UNIONS SUPPORT SHOWMEN

Minneapolis Exhibitors Who Are Opposing Music Publishers Cheered by Minstrels' Resolution

SIMULTANEOUSLY with the receipt of news by Minneapolis exhibitors that the music combine is beginning to show the first signs of relenting came the action of the Minneapolis musicians' union, a large percentage of whose members are employes of moving picture houses, in passing a resolution providing for the assessment of a penalty against any union orchestra leaders in the United States who use the music controlled by the Society of Authors and Publishers.

This resolution will be presented for adoption at the national convention of union musicians to take place at St. Louis this month.

Four Publishers Leave Society.

I. H. Ruben, of Ruben & Finkelstein, one of the leading exhibitors of the Twin Cities, received word that in four days three big publishing firms had withdrawn from the organization. When a fourth publishing house announced that it had withdrawn, a landslide was expected to follow.

When the society announced its intention to charge a royalty of 10 cents a seat on theatres using its numbers, Ruben & Finkelstein, who now control twenty-one picture houses in Minneapolis and St. Paul, launched a boycott against it. Many other exhibitors in the country followed suit.

"Attempt Is Outrageous."

"The attempt of the Society of Publishers and Composers to cram such a royalty down their throats is outrageous," said Mr. Ruben. "Who has made the success of their music possible? The movies! And it is from the movies principally that they are trying to obtain about $1,000,000 a year in these absurd royalties.

"When they came out with this tax the firm of Ruben & Finkelstein refused to play their music. The society even sent spotters around to our theatres to see if we played any of their music, but our managers had strict orders to let it alone. We received inquiries from exhibitors all over the country asking us how we organized the Twin Cities against the music combine and we are only too glad to tell them. Boycotts were started all over the United States against the music, and now the big publishers are beginning to realize their mistake."

Juror Asked to Judge Film Had Never Seen a Movie

THE Kansas public evidently is not wholly sympathetic with the present censorship law and its operation. However freely the public may admit that the board is doing its best—the best that anybody could under the law—the fact remains that the law is not reflective of the people's ideas as to selection of pictures and other entertainment for their amusement and education.

This situation was clearly reflected in a recent trial in Topeka, when a jury disagreed as to the culpability of an exhibitor charged with evading the censorship law. Let it be entirely up to the jury to say whether the law and the rules were obeyed or not; the jury couldn't say—which indicates that the censorship hasn't the strength to go before a carefully selected group of citizens.

The central figure in the trial was Ruth Wright, manager of the Cozy Theatre. She had showed "Borrowed Clothes." L. G. Vaughn, inspector for the censorship board, declared that the print she showed did not comply with the orders of the board following the censoring of the picture. "Borrowed Clothes" had passed the board but a few eliminations were ordered. The members of the board attended the trial, assisting towards the prosecution. The jury stood four for acquittal and two for conviction. One of the jurors had answered a question during examination, with the remark that he had never seen a moving picture exhibition.

Green Was First Man to Show Pictures in Texas

TO E. H. R. Green, New York capitalist and ardent movie fan, belongs the honor of having brought the first moving picture film to Texas. Colonel Eddie Green, as he is known to his Texas friends, maintains his voting residence in Terrell, Texas, being one of the few Republicans in this neck of the woods.

Colonel E. H. R. Green was in Terrell on the night of the McKinley-Bryan presidential election. From New York he had brought with him a cinema outfit for the purpose of giving the population of this North Texas town the surprise of their lives.

Without any previous announcement a big canvas tarpaulin was spread across the front of the Terrell Transcript offices. A man mounted a wagon and told the crowd not to bolt and with the spasmodic rattle of a machine gun the first projection machine to operate in the Lone Star State got down to business.

The first bit of film showed a passenger train in motion. The next thriller was of a steamboat and then Broadway, New York, was flashed on the screen. The Terrell crowd shrieked for an encore. After tediously rewinding the film, which had been unravelled into a big sack, the operator started the train out of its station again. With a flash the film went up in smoke, owing to a short circuit on the electric wires.

All the same, Colonel Eddie Green got into Texas first with the movie. He also holds the record of being the first man to own and drive an automobile in that state.

Re-Engage J. J. McInerney as Exhibitors' Counsel

THE executive committee of the New York State Motion Picture Exhibitors' League has re-engaged John J. McInerney as general counsel for another year.

Mr. McInerney is understood to have conferred with the exhibitor leaders on a number of important matters, the nature of which has not been divulged, but which promise to develop in a number of actions against producers. Aside from being general counsel for the association, Mr. McInerney has been retained as special counsel by about half of the big exhibitors in New York City and many upstate exhibitors.

Mr. McInerney first became identified with the moving picture industry when he was retained by Rochester exhibitors to direct their fight for a legalized Sunday opening. It was soon apparent that exhibitors from other sections of the state were not going to allow the Rochester interests to monopolize such a brilliant leader, so it was only a short time before he was engaged to represent the state body.

Exhibitors of St. John Complain at Release Dates

HOT weather has brought about the expected slump in St. John, N. B., theatrical business, not, however, as great as that which characterized 1918. That period was marked by the maximum of war depression and by the epidemic of influenze. Government closing of theatres almost disorganized the business, causing nearly every theatre in the territory to declare a deficit instead of a dividend.

In St. John, looked upon as a gateway through which film productions make their way into the eastern Canadian territory, there seems now to be a big drive in feature showing disclosing a determination on the part of managers to test the drawing powers of the much advertised specials to the fullest extent.

While some managers complain because the good stuff has not been released until this bad season, others say that it gives an opportunity to make a big splash in an otherwise dull time. However, there is a distinct tinge of resentment felt by many theatre managers that the upper Canadian and western Canadian interests are fed up on good stuff during favorable seasons, while the maritime provinces are asked to book these pictures when nobody else wants them.

Chambers' "In Secret" Is Last Pearl White Serial

IN announcing Pearl White's last serial, Paul Brunet, vice president and general manager of Pathe Exchange, Inc., emphasizes the fact that Robert W. Chambers' creation "In Secret" will introduce for the first time an entirely new and progressive note in serial making.

Upon the completion of the serial, Miss White's contract had nearly a half year to run, and, in arranging for her release, by cancellation, she agreed not to appear in any serial during the period unexpired and up to December 31, 1920. If during this time she decides to return to the serial field, she is bound by agreement to make them for Pathe.

Clare A. Briggs Heavily Insured.

To protect itself against loss in case of accident, sickness or death, Briggs Pictures, Inc., has had Clare A. Briggs, the creator of the Paramount-Briggs Comedies, insured for $500,000. Three policies were taken out on Mr. Briggs.

Famous Players Has Two Films Ready for Release Through Selective Booking

WALTER E. GREENE, vice president of the Famous Players-Lasky Corporation in charge of distribution, has announced the Paramount-Artcraft subjects for the first week in September, the initial releases for the year under the recently announced selective booking plan. They are Elsie Ferguson in "The Witness for the Defense" and Wallace Reid in "The Valley of the Giants."

Under the new release plan the Paramount-Artcraft subjects will be scheduled two and three a week, alternately, and it is designed to have the prints in the exchanges, ready for inspection by exhibitors, at least two months in advance of the release date. Anticipating the inauguration of this schedule, prints of these two films were in the home office in New York three weeks ago. The country-wide campaign now being worked out by the exploitation department, according to the general plan which will be followed in exploiting all future Paramount-Artcraft releases, will soon be in full operation in all the Famous Players-Lasky exchanges.

Based upon the novel and the play of the same name which was produced a few seasons ago with great success with Margaret Anglin in the leading role, "The Witness for the Defense" presents a thrilling story. The heroine, rejecting the proffered hand of the man she truly loves in order to accede to her bankrupt father's request that she contract a money marriage, becomes the wife of a wealthy and dissolute Englishman and is taken by him to India.

In Miss Ferguson's support are Vernon Steele, Warner Oland, who has appeared with Irene Castle, Pearl White and other stars, and Wyndham Standing, who has been Miss Ferguson's leading man in several of her recent Artcraft pictures.

"The Valley of the Giants," in which Wallace Reid is starred, is a picturization of Peter B. Kyne's story which was published in a popular magazine. Marion Fairfax wrote the scenario and James Cruze directed. The scenes are laid in the great Redwood forest of California. In the cast are seen Grace Darmond, who was specially engaged to play the leading feminine role; Kay Laurel, of Ziegfeld's Follies; William Brunton, Charles Ogle, Ralph Lewis, Hart Hoxie, Noah Berry, Guy Oliver, W. H. Brown, Richard Cummings and Ogden Crane.

Realart Pictures Appoints Bert R. Latz a Manager

IN pursuance of its plan to have exchanges operating in twenty cities by the middle of July, Realart Pictures Corporation has appointed Bert R. Latz manager of its Denver exchange. For the past few days Mr. Latz has been in consultation with Arthur S. Kane, president of the corporation, and he left New York June 24 to assume his new duties in the West.

On his way to Denver he spent a day in St. Louis with J. S. Woody, general sales manager, going over points in the projected sales campaign. Mr. Latz has many friends among exhibitors in Denver territory who will welcome his return there. His temporary headquarters will be at the Albany Hotel in Denver.

Equipped with a knowledge of selling, Mr. Latz joined the sales organization of Universal in the spring of 1916. Starting as a road man operating from the Portland and Seattle offices, he was steadily promoted. He was special representative for Denver and Butte territories, manager of the Seattle office and Pacific Northwestern manager of Jewel Productions. When the United States entered the war Mr. Latz joined the colors. After his discharge from the army, he was made home office representative for Universal.

Mr. Latz knows the West thoroughly, having grown up in Portland, Oregon. He was graduated a mining engineer from the University of California.

British Showmen Alarmed by Exhibiting Combine; Propose Famous Players Boycott

THE following statement was attributed to the London Central News June 24, and given widespread distribution by a financial telegraphic news service.

"At a conference of representatives of the cinematograph trade held at Glasgow on Tuesday which was attended by hundreds of delegates from all parts of Great Britain and Ireland a resolution was passed unanimously not to book or show Famous Players-Lasky pictures after a date to be fixed by the Council of Trade Associations. This will continue until the Famous Players-Lasky gives the trade satisfactory guarantees that they have disassociated themselves from the large exhibiting company just formed. It looks like a stern fight between four thousand British exhibitors and the Famous Players-Lasky. Mass meetings of proprietors and investors have been arranged in London and the twelve largest provincial cities."

When Adolph Zukor, president of the Famous Players-Lasky Corporation, was asked concerning cable messages from London that motion picture exhibitors of Great Britain were contemplating a cabal against the films produced and distributed by the corporation, he said:

"In view of the absence of any report of any kind from our London office we cannot take the report of this alleged boycott seriously. However, the fact of the matter is that soon after the organization of the Famous Players-Lasky British Producers, Ltd., by Major David Davies, M. P., well known coal land owner; Major Norman Holden, Alexander Nisbet, W. J. Burdon Evans, Albert Hirst, the woolen manufacturer; A. W. Kerley, Thomas Wrigley, banker; J. H. Kippax, J. G. Thompson, George Isaac and Abraham Collins, who are among the strongest and most progressive financiers and capitalists in the United Kingdom, the same gentlemen organized a corporation known as Picture Play House, Ltd., with a capitalization of £1,000,000, to build and operate large motion picture houses in Great Britain. Our participation in this new corporation is only to the extent of assuring to it a consistent supply of motion pictures including both those produced by us in the United States and those produced by us in England with British artists, authors and directors."

Helen Holmes
Smiles at the signing of her S. L. K. Serial contract.

Bray Studios Denies Statement.

Moving Picture World,
New York, N. Y.

June 25th, 1919.

Gentlemen:—

We direct your attention to a statement in the Moving Picture World of June 28. This statement is injurious to our welfare and business. Hence we ask that you make correction in the World of July 5.

On page 1951 is a news story with a picture of Mr. Nathan Friend, with wording underneath "General Manager Paramount-Bray Pictographs." The same wording is contained in the body of the news article.

Mr. Friend at one time was associated with Mr. Bray, but at no time during the period of his employment was he connected in any way with the Bray Pictographs.

The Paramount organization is starting a new magazine of their own. You can readily see that the statement is misleading.

Respectfully yours,
THE BRAY STUDIOS, INC.
Rowland Rogers.

Parsons to Take a Vacation.

From the Hollywood studios of the National Film Corporation comes the announcement that "Smiling Bill" Parsons, whose Capitol Comedies are distributed by Goldwyn, has declared himself elegible for a vacation. So as soon as his next picture is finished, and his wife, Billie Rhodes, completes her present work, they will start on a trip to Honolulu. A cameraman will accompany the party and take his fill of "Smiling Bill" on the beach of Waikiki, in the interior of the island, and wherever settings can be found which can be used in the fall Capitol releases.

METRO CHIEF OUTLINES NEW POLICY

General Manager Atkinson at Convention of Company's Exchange Heads Speaks of Change from Program to Superfeatures—Acquires Thirty Broadway Plays

WITH the announcement by W. E. Atkinson, general manager of Metro Pictures Corporation, of Metro's acquisition of thirty big Broadway successes and popular novels and the abolishment of the company's program pictures after September 1, the fourth annual convention of Metro exchange managers held at the Hotel Astor last week took on more than usual significance.

The new production policy, as outlined by Mr. Atkinson in his opening address to the convention, means fewer but better pictures, regardless of commercial considerations or time necessary to make them, open booking and especial attention to the big theatres and their discriminating patrons, improved exhibitor service, and a newer and larger publicity policy.

Considered Plans for Past Year.

The change from program to superfeatures means, Mr. Atkinson explained, that the company has entered the motion picture field as a contender for first honors

The new system under which the company will operate has occupied the attention of Richard A. Rowland, president of Metro, and his executives for the past year, and the plans that have been perfected permit of immediate inauguration of the new policy, Mr. Atkinson pointed out. The erection of the company's million dollar studios on the Coast had been made with this end in view, he said, and Mr. Rowland's trip abroad to enlarge the company's activities there and arrange for Metro producing pictures in Europe were a part of the new production plans.

Screen Classics to Make Stage Plays.

The big stage plays acquired by the company for its stars, which will be made by Screen Classics, Inc., and distributed by Metro, include not only recent long run Broadway successes, but plays that have been popular for years but which heretofore have been unobtainable for screen purposes.

Three of these will be placed in production at once by Maxwell Karger, Director General of Metro and Screen Classics, Inc., who will supervise screening of all the coming features.

The first, "Fair and Warmer," the Avery Hopwood comedy, produced by Selwyn & Company, which ran for two seasons on Broadway and which is enjoying a similar popularity in London now, has been selected for May Allison's first starring vehicle under the new policy.

"Lombardi, Ltd.," Frederic and Fanny Hatton's popular comedy, which Oliver Morosco has been presenting with success on Broadway and throughout the country, has been obtained for Bert Lytell, and will be begun immediately by this star.

"Please Get Married" for Viola Dana.

"Please Get Married," another Morosco success now turning away Broadway audiences, has been selected for Viola Dana and will be screened as soon as Miss Dana finishes her present story, "The Microbe."

Other productions announced by Mr. Atkinson included James A. Herne's well-known stage vehicle, "Shore Acres," which Mr. Herne starred in for over thirty years; "The Willow Tree," Cohan and Harris's memorable Japanese story, in which Fay Bainter made such a hit; then Miss I. A. R. Wylie's extensively known novel, "The Temple of Dawn"; Charles A. Taylor's famous old melodrama, "Yosemite," which was recently revived by Frank Keenan with an all-star cast, on Broadway; George Gibb's big novel, "The Yellow Dove"; Sir Gilbert Parker's best known novel, "The Right of Way"; another Frederic and Fanny Hatton play, produced by Mr. Morosco, "The Walk-Offs," and a list of other stage attractions, the titles of which will be announced later.

Harry J. Cohen, recently appointed manager of Metro's foreign department, addressed the convention on the company's newly perfected plans for exploiting the big super-features, and assured the exchange managers that they would be given every possible advertising and publicity aid to help the exhibitor to obtain long runs for the pictures. Charles K. Stern, Robert J. Rubin, E. M. Saunders, and other officials talked on other phases of the new policy.

Entertainment Closes Convention.

The convention closed on the evening of Saturday, June 21, with a dinner at the Hotel Astor and a theatre party at the Winter Garden. The evening before, the exchange managers with Mr. Atkinson, Mr. Cohen, Mr. Saunders and Mr. Stern, acting as hosts, were given a dinner at Tappin's at Coney Island.

The spirit of the convention was the most enthusiastic and successful in the history of the company, the managers said, and was exemplified in a fitting way at the Astor dinner on the evening of Friday, June 20, by a presentation to General Manager Atkinson of an elaborate and costly punch bowl in recognition of the way he had handled the business of the exchanges within the past year and his untiring efforts in the interests of Metro and its branch offices.

Among Those Present.

Among those who attended the convention were S. A. Shirley, Kansas City, district manager; H. Lustig, San Francisco, district manager; W. C. Bachmeyer, Cincinnati, district manager; and managers C. E. Kessnich, Atlanta; E. A.

The Circle of Executive and Administrative Abilities Which M.t at the Annual Metro Convention in New York Last Week.

Showing executives and exchange managers, front row, left to right: J. E. D. Meador, J. S. MacLeod, C. E. Kessnich, P. O. Loghlin, L. Brosky, MacAvoy, S. McIntyre, Charles K. Stern, E. M. Saunders, Harry J. Cohen, W. E. Atkinson, C. Werner, J. E. Davis, J. Klein, C. Klein, A. B. Lamb, J. Rosenberg. Top Row: G. Briant, J. Grauman, L. Reichert, H. Lustig, C. Stearn, Robert Lynch, G. W. Fuller, C. E. Almy, W. N. Skirboll, A. H. Fischer, S. L. Haldeman, L. Scully, M. Hill, S. A. Shirley, F. Curtis, W. C. Bachmeyer.

Golden, Boston; H. Kahn, Buffalo; C. E. Smith, Chicago; C. E. Almy, Cleveland; L. Bickel, Dallas; G. Klein, Denver; W. N. Skirboll, Detroit; S. L. Haldeman, Kansas City; A. B. Lamb, Los Angeles; J. Grauman, Milwaukee; A. H. Fischer, Minneapolis; H. Jans, New York; J. Klein, New York; G. Briant, New Orleans; Sam Brink, Oklahoma City; S. MacIntyre, Omaha; R. Lynch, Philadelphia; J. E. Davis, Pittsburgh; J. Rosenberg, Salt Lake City; L. Reichert, San Francisco; C. Stearn, Seattle; C. Werner, St. Louis; G. W. Fuller, Washington, D. C.; J. J. Unger, Toronto, Ont.; and P. O. Loghlin, Montreal.

J. S. Blackton Commences Producing First Serial

WITH a list of big feature productions, among which are numbered some of the most successful of screen dramas, including the Jess Willard picture, "The Challenge of Chance," J. Stuart Blackton's production, "The House Divided," Samuel L. Rothapfel's Unit Program, the Warner Brothers' production of "The Other Man's Wife" and others, Frank G. Hall, who is the guiding spirit behind the acquisition and distribution of these features, has added another feature of the motion picture entertainment to his already varied program. He announces the commencement of his first serial to be shown in fifteen episodes of two reels each, the first three episodes of which will be completed and prints of same will be in New York in three weeks.

"The Trail of the Octopus" is the title of Mr. Hall's first serial release and in the featured roles appear Ben Wilson and Neva Gerber, both of Universal serial fame.

In addition to enacting the featured role in the serial, Mr. Wilson will have complete charge of its direction. The first episodes of the serial are now under way on the coast under Mr. Wilson's direction. This will mark Mr. Hall's first venture in the serial branch of the picture business. In announcing his entry into this branch of motion pictures, Mr. Hall said: "According to reports from our exchange managers the serial picture is in great demand."

UNITED ARTISTS HAS CANADIAN DEPOT

Films Will Be Released Simultaneously on Both Sides of Border—A. C. Berman Appointed Chief

HIRAM ABRAMS announced this week that United Artists Corporation would distribute its productions of Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith through its own offices in Canada. The corporation has selected Toronto for the establishment of its first Canadian distributing depot. Pictures will be released in Canada simultaneously with their release in the United States. This means, therefore, that the company's first release, a Douglas Fairbanks picture, will be made public on September 1 in Canada, just as it will be on this side of the border.

Canadian Policy Identical with States.

It is pointed out by Mr. Abrams that the handling of releases will be identical both in the States and in Canada. In other words, the same strong, central policy making impossible any outside control over the releases of the "Big Four" will be exercised in Canada, too.

A. C. Berman, well known in New England and New York, has been appointed sales manager of the Toronto distributing depot of the "Big Four." Mr. Berman grew up and was educated in Boston and is a graduate of the Boston University law school. For the last twelve years Mr. Berman has been identified with big interests in New England and in Massachusetts particularly.

Trade Showing for "Young America."

Bloxbe Film Corporation, 1547 Broadway, New York, announces that the "Young America" series, directed by Philip Van Loan, who also wrote the scenarios, will have a showing for the benefit of the press and territorial buyers at Wurlitzer Hall on July 1 at 2 p. m. The idea of the films is to portray in motion pictures the exploits of those who earned Distinguished Service Crosses and Congressional Medals in the war. The handicap of the leading characters not being professionals is claimed to be overcome by special care taken in the direction.

Reginald Barker Renews Contract with Goldwyn

REGINALD BARKER has renewed his contract with the Goldwyn Pictures Corporation, and will do his directing at Culver City for a long term of years. He was born in Scotland and educated there. After a brief stage career as a juvenile he wrote and staged his first play at the age of sixteen. He came to this country and in Kansas City managed his own stock company. Subsequently he became producing director for Henry Miller, Olga Nethersole, Emily Stevens, Robert Hilliard and Walker Whiteside.

With the coming of the motion pictures Barker turned his talents in that direction.

Christie Star Is Some Astronomer.

Eddie Barry, assigned by Al E. Christie to play a leading part in a war comedy, was assigned by fate to play a tragedy role. He was hit in the eye with a roman candle, which made the star see other stars and then some. In the war scene Barry was sitting on top of a trench, waiting to be tapped gently by a sand bag and knocked down. While watching for the sand bag out of the corner of his eye, Barry failed to watch the roman candles which were giving the scene the semblance of a night attack. Barry's injuries will necessitate his taking a short vacation.

Miles Gibbons a Fox Manager.

Miles F. Gibbons has been appointed branch manager at Detroit for the Fox Film Corporation. Mr. Gibbons has a reputation as a live wire in film salesmanship, and has managed offices in Cleveland, Chicago and Denver.

Director Millarde on Vacation.

Having recently completed at Hollywood the direction of the Fox photoplay, "Rose of the West," which features Madlaine Traverse, Harry Millarde is in New York on a vacation. He is expected to return to the west coast before August.

Bud Fisher Offers Cup for Biggest Mutt and Jeff Sale

THE sales drive for the Mutt and Jeff animated cartoons, just inaugurated by Winfield R. Sheehan, general manager of the Fox Film Corporation, beginning June 29, will continue until August 31.

Bud Fisher, creator of the famous Mutt and Jeff, has offered a handsome silver loving cup as a prize to the salesman who secures in the period specified the largest number of contracts in proportion to his territory for the Mutt and Jeff animated cartoons and will personally present the winner with it after it has been suitably engraved.

A Bright Metro Constellation for Early Fall Productions.
May Allison, Bert Lytell and Viola Dana, three stars who will appear in the new "fewer and better" pictures on the Metro calendar.

SHOWMEN ARE POLITICAL FACTORS

Victory of New York State Exhibitors in Securing Local Option for Sunday Showing Is Indication of Their Increasing Power to Mold Opinion of Voter

By R. H. Clark

Manager First National Exchange of New York and Member of the Board of Directors for First National Exhibitors Circuit

THERE is a point of national significance for exhibitors in the Sunday opening victory in New York State, achieved by Sydney Cohen, Charles O'Reilly and Samuel Berman as the leaders in the fight before the legislature.

The banquet tendered them at the Waldorf Astoria was a splendid tribute to their joint accomplishment. But more than this it was an official recognition by eminent jurists, journalists and leaders in the producing and distributing branches of the motion picture industry of the political influence exhibitors can wield when they present a solid front in opposition to any circumstance which affects their well being.

Exhibitor Molds Public Opinion.

The three exhibitors who led the campaign in New York State deserve a great measure of credit and appreciation for what they accomplished in behalf of the exhibitor associates whom they represented, but the measure of their result should not be gauged by state boundaries. Properly, it should be judged on national lines, for in their marvelously successful efforts they have contributed a new importance to the local status of every exhibitor in the United States. The record of their activities in New York State proves that every individual theatre owner is an agent for creating and molding public opinion in his own behalf, and for presenting it in definite, tangible form in quarters where its effect will be most beneficial to himself and to the industry.

The trio—Cohen, O'Reilly and Berman—succeeded first, because their fight was for the right, and secondly, because they had the support of a state body of exhibitors, strongly organized, solidified in action by a single purpose, with their individual efforts intelligently co-ordinating and following approved political methods.

Campaign Is Example for Others.

Their campaign is well worth the careful study and thought of the officials and members of every exhibitor organization in the United States. It presents several valuable points and innumerable interesting aspects which might easily be adopted as standard in every state in the Union.

The first step in their fight for Sunday opening, or local option for Sunday opening in the various municipalities, was to spur into fighting condition every exhibitor unit in the state league. Each theatre owner was told about the crusade the Committee of Three proposed to launch in the state capitol at Albany. Public opinion was a known asset. Accordingly, many exhibitor members of the league prepared petitions which they asked local patrons favoring Sunday opening to sign.

The Showman a Political Factor.

The Achilles heel of every legislator is his susceptibility to public opinion. Working individually, exhibitors obtained thousands of signatures, and to the law makers each signature represented but one thing—a vote.

The plan was co-operation, co-ordination and unity of purpose in its highest and most efficient form. Every exhibitor did his individual part. Alone, his efforts were of no material consequence. But combined with the results of many other theatre owners, they assumed a proportion that was something to be reckoned with. Capable legal advisers worked with the Committee of Three. The National Association of the Motion Picture Industry contributed excellent aid. A multiplicity of individual efforts plus intelligent direction of the whole won out.

Public Opinion Is Molded.

Were exhibitors in other states to prepare their campaigns for reform measures as thoroughly and sincerely as did Sydney Cohen, Charles O'Reilly and Samuel Berman, and use as good political methods as did the New York league, the results would be certain before efforts were crystallized into actions.

This political victory has proved that motion picture theatres are a tremendous source of public opinion. Politicians of every class and creed and party are in a business that depends largely upon public support for its maintenance of office. When exhibitors awake to the possibilities that are immediately within their reach for shaping public thought and for exercising its influence in quarters where it counts, they will begin to put the brakes on hard and check the rapid progress of radical reformers who are succeeding with law makers as their agents in hampering and restricting the freedom of the screen.

Valuable Precedent Set.

It would be almost an immortal contribution to exhibitor interests if a book were published which would show in detail the campaign that was so successfully waged by the three state exhibitor leaders, setting forth the plan, scope and purpose of every feature of their unprecedented fight for exhibitor rights. Such a book would have a great value as a reference work for every

Peggy Hyland in Her Fox, "Cheating Herself," Seems To Be Having an Enjoyable Time Doing the Cheating.
The scene on the right looks as if it might be a hair-em scene, but the chap in evening clothes begs to state differently.

theatre owner. It would be a guide to exhibitor activities in other states, and it would be a stimulant to exhibitor organizations.

The action of the New York exhibitors has shown that unity and co-operation is the method by which showmen throughout this country will achieve their ends. More important still is the demonstration that the exhibitors may be a strong political factor, that their influence over the minds of their patrons is a weapon they may readily use in their own and their patron's defense. Henceforth it will not be too much to expect that leagues of motion picture interests will be credited with strength too potent to be disregarded by politicians.

Bathing Beauties Booked for the Broadway Theatre

MACK SENNETT'S super-comedy in six parts, "Yankee Doodle in Berlin," with the added feature of his bathing beauties and Bothwell Browne, the hero of the comedy, appearing in person at every performance, will be presented at the Broadway Theatre, New York, beginning Sunday evening, June 29.

The tour of this production, under the personal direction of Sol Lesser, has been a series of notable events in the cities visited since leaving the Pacific Coast. The company in part comes from Philadelphia and Los Angeles and has been personally directed by Mr. Sennett in the arrangement of its unique production.

The fame of Mack Sennett's comedy artists and his bathing beauties are well known. In the photoplay are Marie Prevost, Ben Turpin, Chester Conklin, Ford Sterling, Charles Murray and Charles Lynn. The young women who will appear during the engagement at the Broadway Theatre are Alice Maison, Mickey Marvis, Elsie B. Ware, Jane Allen, Irene Wiley, Molly McGowan and Dorothy Haver. Bothwell Browne will execute a feature dance illustrating part of his work in "Yankee Doodle in Berlin." He will be assisted in this divertisement by the Sennett Bathing Beauties. There will be daily matinees as well as evening performances.

Select Officials Attend Convention; Effect Business in Chicago En Route

SAM E. MORRIS, general manager of Select Pictures Corporation; Charles R. Rogers, director of sales, and V. P. Whitaker, Select's new Eastern representative, who was formerly branch manager of the Washington exchange, were among the motion picture officials from New York who attended the convention of the Moving Picture Exhibitors of America in St. Louis this week.

Immediately after the close of the convention, Mr. Morris will leave St. Louis for Minneapolis, where he will confer with H. A. Rathner, branch manager of Select's exchange in that city, on Select's policy for the coming season. Director of Sales Rogers will also set forth on another business trip. Mr. Rogers will go from St. Louis to Indianapolis, where he will look over the ground for the establishment of a Select exchange in that city. As soon as he finds a suitable location, he will return to New York, after which he will announce the name of the branch manager, who will take charge of the proposed office.

Stops in Chicago.

General Manager Morris and Director of Sales Rogers left New York, June 23 for Chicago. They spent the balance of the next day discussing business conditions with Branch Manager Fred C. Aiken, of Select's Chicago Exchange. That evening Mr. Morris and Mr. Rogers boarded a train for St. Louis, arriving in the Convention City June 25. They were joined there by Eastern Representative V. P. Whitaker.

While in St. Louis, the three Select officials attended the convention sessions in the Statler Hotel, and also conferred with a great many other motion picture men who were in the city.

Among other members of the Select family who were in St. Louis during the week were A. H. McLaughlin, of Kansas City, and C. C. Ezell, branch manager of the Dallas Exchange, who made a special trip to confer with General Manager Morris.

Several other business trips will be made by the Select officials before they return to the home office in New York. General Manager Morris will go to Cincinnati as soon as he completes his work in Minneapolis, and from the Cincinnati exchange he will jump to the Cleveland office. Mr. Rogers and Mr. Whitaker will both make stops at Select exchanges before they return.

United Artists Appoints Two New Sales Managers

TWO appointments are announced by Hiram Abrams in connection with the Chicago and Seattle distributing depots of United Artists Corporation.

Cresson E. Smith, in point of service one of the oldest Chicago exchange men, will head the Chicago office of the "Big Four" and Louis W. Thompson, who is widely known throughout the Western territory, will be sales manager of United Artists' Seattle office.

Mr. Smith began some ten years ago as an exhibitor, and was at one time vice-president of the State League of Exhibitors of Pennsylvania. For a number of years he has been identified with film rental in the Middle West, and for the last four years has been located in Chicago.

Louis W. Thompson has been active in various parts of the western territory for the past five years, and his appointment to United Artists' Seattle office puts him into a section in which his widespread acquaintance with exhibitors will be of mutual aid both to the showmen and to his organization.

Power Officials Entertained.

Edward Earl, president of the Nicholas Power Company, Inc., and E. E. DeHart, selling representative of the company, were entertained at dinner aboard the Idaho on the evening of Tuesday, June 24. by Lieut. Lowell Cooper, who has charge of the motion picture equipment on the warship. The Idaho, like many other vessels of the fleet, is equipped with a Power's 6-B Cameragraph.

Scenes from "Moonshine and Shadows," Showing That the Moonshine Is Brilliant and the Shadows Deep.

Sylvia Breamer, however, is caught in the sunshine at the left and in the center with Robert Gordon, leaving all the shadow to Violet and Charles Blackton at the right, in this first release of the J. Stuart Blackton Features.

WHY BEBAN BECAME HIS OWN BACKER

Author-Producer-Star of "Hearts of Men" Tells His Reasons for Making George Beban Brand of Pictures and Admits That He Is the Poo-Bah of the Company

By Edward Weitzel

TO be a good listener when George Beban is talking, one's mental receiver must run on "high" during the entire interview. Such is the vitality of the man that, after spending the entire day arranging business details with a never-ending line of callers and holding any number of important interviews with Hiram Abrams between whiles, the best known creator of Italian and French-Canadian character on the screen was ready and eager to apologize for having kept me waiting fifteen minutes and then to glance at the clock, note that it lacked five minutes of six, lead me into a side office, push me into a chair, take a seat in front of me and talk speedily, joyously, continuously and interestingly until the hour of seven had struck.

This listening to George Beban is an intimate thing—an experience like looping-the-loop or taking the initial joy ride on a roller-coaster and leaves one a bit dazed and out of breadth—but exhilarated and **happy.**

You've just got to like the experience. The talker is so earnest and gives you so many friendly little taps in the region of your wishbone by way of driving home his points with those restless, expressive hands of his, as he holds you with this glittering but kindly eyes and recalls with every sentence Nicolo or Jean or some other of the characters he has made his own, or, if you prefer it, has become. For that is precisely what George Baban does—lives, for the time, the human being he portrays.

That Brilliant Beban Smile.

And this talk of his! It is good talk, direct, picturesque and inspiring. It tells of something achieved, of an ambition realized, of a risk which meant the loss of his last dollar in the event of failure. He tells it all with such an honest belief in himself and a readiness to keep the bright side of everything toward you as he claps you confidently and confidingly on the knee and demands to know if any man in his sober senses would have hesitated an instant to take his chances that you smile back the best imitation of the brilliant Beban smile in your possession and assure him he is absolutely and eternally in the right.

"I have started to produce my own pictures," he explained as soon as we were seated, "because I want to be able to stick to one line of story. I made my stage reputation with 'The Sign of the Rose,' a sweet, human little play that contained nothing but tender sentiment, the love of a father for his child, and it made me many friends with the public. Since appearing in moving pictures I have kept to the same class of material and I am determined not to change. We all know how difficult it is to secure scenarios, especially if they are restricted to clean subjects; without any suggestion of sex appeal, I mean. I have made a series of nearly twenty program pictures and every one of them is fit to be shown in a moving picture theatre no matter the age of its patrons.

The Day of the Specialist.

"Do you consider this a wise business move, Mr. Beban, or is it just your preference for the decent things of life that is back of your resolve?"

"Both reasons have the same weight with me. Don't you see, my boy," enforcing his question with a crescendo of the familiar Beban taps, "what the business is coming to? The day of the specialist is dawning. Screen stars will soon be like stage stars and identify themselves with one line of parts. Joseph Jefferson was the leader in his time and when he was advertised to appear in Rip Van Winkle people who seldom patronized the theatre were in the line in front of the box-office window. Seats were purchased for entire families, and mother, father and the children all went. David Warfield and his gentle old Music Master searching the world over for a loved and lost daughter is the best representative today of this school of actors. I am determined to belong to the same school on the screen."

Forms His Own Company.

"Is this why you started to produce your own pictures?"

Again a series of Beban taps accompanied the actor-producer's reply.

"There wasn't any other way it could be done. As I said before, the style of stories I wanted are hard to get and the producing directors for whom I was working thought I'd better change over and give my public a little sex stuff. But I couldn't see getting into that game, and mentioned my desire to establish a reputation for producing nothing but clean stories. I was told I would wear out my welcome if I didn't vary my plot material. I didn't believe it, so I quit arguing and began looking around for some one to help me produce my picture, 'Hearts of Men.' While I was considering offers it suddenly struck me there was but one thing for me to do if I wanted to be free to carry out my plans in my own way—become my own backer. It meant a big risk but I took it. I formed my own company and put every dollar I had into the picture. This is the first time such a thing has ever been done by a moving picture star."

The Debut of George Beban, Jr.

"You have turned out an excellent picture, Mr. Beban."

"Hiram Abrams must think so or he wouldn't be handling the state rights sales."

"How did you enjoy being your own boss while making the picture?"

"Great experience!" One of the Beban claps on the knee came in here. "I was the Poo Bah of the company."

"In other words, you were the whole works."

"And owned 'em besides. If I didn't like anything in the scenario when we were rehearsing I just called a consultation of the author-producer-star and what he said went without any back talk. If it hadn't have been for the nervous feeling a fellow gets when he stands to lose all he has on earth I'd have said I never before had so much fun making a picture.

"And say, here's another funny thing: The same people that told me to do sex pictures warned me against using my son, George Beban, Jr., in my production. They said the public would no longer care for me if it were known that I was married, and the boy must have a stage name. I was foolish enough to consent and he made his debut under the name of Bob White. But he played in 'Hearts of Men' under his own name, and I don't care how many hearts it breaks to learn that I am that talented young man's father—not even if he gets all the mash notes in the family from now on."

The Bebans, Senior and Junior.
George, Jr., is worthy of his father's lavish affection.

George Beban.

Speaking About the News:

On the evening of June 18 six hundred representative men and women of the motion picture industry attended a banquet in the Waldorf-Astoria. The dinner was given in honor of three men who had led the forces for Sunday opening in New York State.

Addresses were made by a Justice of the Supreme Court, the Health Commissioner of New York City, the president of the National Association of the Motion Picture Industry, the talented attorney of the New York State exhibitors, a great leader among the world's newspaper men, and the president of the New York State Exhibitors. A foremost Senator of the Empire State was toastmaster.

The World's nearest competitor, going to press on the day following the dinner, devoted to its description of the event 450 words and three small cuts.

The World, going to press at the same time, gave three full pages to its story. In these pages were five regular sized photographs and a cross-page reproduction of the banquet scene.

It's an Old Story for the Reliable World
to Print a New Story in a Regular Way

A. A. KAUFMAN LEAVES FOR ENGLAND

Famous Players Representative Will Commence First Overseas Production at London Studios

DEPARTURE of Albert A. Kaufman, formerly eastern production manager of the Famous Players-Lasky Corporation, for London on June 23 marks the first step in the inauguration of the production program of the Famous Players-Lasky British Producers, Ltd., the newly created $3,000,000 organization which will produce Paramount-Artcraft pictures abroad.

Mr. Kaufman, who recently obtained his discharge from the army, after serving for two years in France as director of the Government's official motion picture work, will take active charge of production work as general production manager, and expects to begin work on the first production to be made in the London studios within the next few weeks. A site for the London studio has been selected, and arrangements have been completed for filming.

Has Complete Technical Staff.

Mr. Kaufman, who was accompanied by Mrs. Kaufman, is taking with him a complete technical staff, and will be followed shortly by Hugh Ford, who will direct the first picture to be produced in London. Richard Murphy, scenic artist, who has been in charge of this work in the Eastern studios of the corporation, and Eve Unsell, scenario writer, have engaged passage for London, and will assist in completing the details for the launching of the initial picture in the London studio.

Mr. Kaufman and Hugh Ford will supervise the launching of the European production program. Both are pioneer members of the Famous Players-Lasky production department, having served under the original Famous Players company. Their long association in the Famous Players-Lasky studios, which was broken for two years while Mr. Kaufman served in the army abroad, guided officials of the Famous Players-Lasky Corporation in selecting the production staff for the British company.

As quickly as plans can be worked out, studios will be established in many of the great cities on the continent, which means that these pictures will be produced on a large scale. With studios and producing units in Paris, Italy, Spain, Switzerland, Belgium and other European nations, the works of the foremost writers of Europe will be filmed on locations actually described in the stories. Prominent European and American artists will be recruited for the work of making these pictures, and the motion picture patrons of the world will have the treat of seeing their favorite stars working side by side with those from all the great nations.

For the present, however, the production activities of the corporation will be confined to England. The beautiful lake regions of England, Scotland and Wales will be utilized as the settings for many of the stories to be filmed, the wonderful scenery of these historic regions providing unlimited opportunities for the artistic development of motion pictures of the highest grade. Announcement of stars to be made in the near future from London, will include the names of a number of the most celebrated film papers of England and America.

Before becoming associated with the Famous Players, Mr. Ford spent several years in London, producing for the "legitimate" stage some of the most famous plays ever presented in London. He will sail for England about August 1, after completing a picture he is now working on in the Hollywood studios.

British Will Rival American Plants.

The large studios and production plants which will house the production activities of the British organization will rival the mammoth Lasky studio at Hollywood in size and importance, and will be the central headquarters for all of the Old World production work. A number of British capitalists are associated with officials of the Famous Players-Lasky Corporation in the new organization. Arrangements for the launching of the Famous Players-Lasky British Producers, Ltd., were completed by E. E. Shauer, assistant treasurer, during the course of an extended business trip to England and France in collaboration with J. C. Graham, the corporation's general foreign representative.

Special bureaus will be established in order that the organization may keep itself closely in touch with the desires of motion picture patrons of the world. Much of the responsibility of the work of fostering closer international friendships through the medium of motion pictures will rest upon these bureaus.

"So This Is Culver City"
Says Will Rogers, as he lands in the above production center for work on his Goldwyn pictures.

Violet Heming Has Title Role in "Everywoman"

VIOLET HEMING, noted for her beauty as well as for her success as an actress of the stage and screen, has been engaged by the Famous Players-Lasky Corporation to play the title role in the Paramount-Artcraft version of Walter Browne's allegorical play, "Everywoman," and is now on her way to Hollywood to start work in the production.

George Melford, who recently finished "Told in the Hills," the Paramount-Artcraft production in which Robert Warwick is starred, has been assigned to direct "Everywoman" and will start the work of filming in about two weeks. Mr. Melford has been engaged for some time in selecting the large cast required for the picture. Exceptional beauty is one of the chief requisites for each of the twenty or thirty young women to be chosen.

Miss Heming, who for the entire season just past has been playing the leading feminine role in "Three Faces East," one of the successes of the year, is an English girl, still in her early twenties. Her first big stage hit was as the child, Wendy, in "Peter Pan," and later she created the title role in "Rebecca of Sunnybrook Farm." Graduating to grown-up roles, she played for two years with George Arliss in "Disraeli," and later with Margaret Illington.

TWO ARRESTS MADE IN FILM MYSTERY

Detectives Employed to Clear Up Robbery Case Pose as Would-Be Buyers of Stolen Pictures

Albany, June 23.

WITH the arrest of John Van Arnam, of Syracuse, proprietor of a small circus touring northern New York, at Theresa last Friday night, the first move was made in connection with the solving of a mystery which has attached itself to film thefts running into the millions. Van Arnam was charged with having criminally received stolen property in connection with two alleged films, one of which was a five-reeler known as "The Inner Shrine," and on which a value of $5,000 had been placed by the Famous Players-Lasky Corporation. Detectives I. R. Brown and Charles Jones, both of New York, and who had been trailing Van Arnam for some little time, made the arrest.

Van Arnam's arrest was the second in connection with the stolen films. Hans Frohman, said to be a New York moving picture broker, was apprehended in Syracuse last week, arraigned and admitted to $5,000 bail.

Clever Detective Work.

The arrest of Van Arnam and Frohman was due to clever work on the part of the detectives, who first disguised themselves as crooks and then sought to purchase stolen film. They first appeared at Frohman's office in New York City and claiming to be from Wilkesbarre, said that they were in the market for stolen film, if they could get it at the right price and without any danger to themselves. According to the detectives' story, Frohman informed them that he knew where there was such film in a certain city upstate and which they could get at a low price, providing they were willing to pay him a certain commission on every reel they bought. After some dickering the detectives offered to pay Frohman's expenses to Syracuse, and on the way there, Frohman is said to have disclosed to the detectives a scheme by which he could ship stolen film into Mexico without any fear of being traced.

$83,000 Film for $275.

As soon as the trio reached Syracuse, the detectives lost no time in tipping off the police of that city as to the object of their visit and asked that two members of the force be sent to shadow them wherever they went. Later on in the day, the detectives, still outwardly disguised as crooks, bought some film, the detectives recognizing copyrights and patents on eighty-three films. The film which they purchased for $275 had a commercial value, it is claimed, of not less than $83,000.

Later on in the day a total of two hundred and fifteen films, alleged to have been stolen and said to be worth close to $300,000, were unearthed. It is also claimed that Frohman boasted on his way to Syracuse that he had been able to successfully dupe the United States Government on film sent to France to be shown the soldiers. Frohman, it is claimed, is a German, and has been in the country for upwards of nine years.

GRANT.

ROUT OF PICTURE CROOKS COMMENCES

Association's Film Thefts Committee Reports Arrests and States Corrupted Employes Will Be Punished

WORKING hard behind closed doors, shunning publicity until results were actually in sight, the film theft committee of the National Association of the Motion Picture Industry, created one month ago, finally makes announcement of its activities. The organization was formed to put an end to film thefts the country over.

So great are its powers and so conclusive is the evidence it has already collected that the committee believes it will do more than stop the illicit traffic in motion picture reels. As a member of the committee stated, "A month's quiet work has encouraged us to believe that we will not only end film thefts, but that we can stop the corruption of employes of responsible film concerns that has been systematically carried on by representatives of dishonest ones."

The committeeman revealed that in most of the cases under investigation, it was discovered that bribes were freely offered to minor employes of large film companies.

Crooks Have Good Appearance.

"Now, understand that these thieves were not criminals to all outward appearance. The majority of the employes who 'fell' would not have done so if the crooks had not looked respectable and talked in an above-board way. When we have lodged all of the men we are after in jail, you will be surprised to see how many of them have been classed as respectable.

"The employe—usually young and unsophisticated—was never made to feel he was doing a directly dishonest act. True, he was asked to work in the dark, which would have frightened him if he was keen; but generally the keen man was not the one the hawks fastened their claws upon."

This gave the thief catchers additional incentive, admitted the spokesman of the committee. While he feared that the evidence from all parts of the country now in the hands of the committee would compel it to bring many deluded exchange and theatre employes into the meshes of the law, he said this could not be helped, as the National Association had determined to put a definite end to film thefts before the year drew to a close.

Erring Employes Advised to Confess.

Exceptions will be made only when misled employes come forward with a confession of their actions. The National Association, he said, was anxious only for results and whether it obtained them through police channels, or by the frank admission of duped film workers, is not important.

It appears that on the evidence obtained by agents of the committee arrests have already been made in New York, Syracuse, Saugerties, N. Y., and Wilkes Barre, Pa., which indicates that the committee is not confining its operations to New York, as have previous film-thief hunters.

Await Grand Jury's Action.

W. R. Casteline, an attorney of Wilkes Barre, is at present awaiting the action

"The Great Gamble" Opens with Such a Dash That Charles Hutchison Has to Climb Up for Air.
Showing Anne Luther in a dual role in this new Pathe serial, and Charles Hutchison, co-star, in one of his numerous stunts.

of the Grand Jury regarding stolen films. The Association claims to have discovered two stolen motion pictures belonging to the Famous Players-Lasky Corporation, two that are the property of the Triangle Film Corporation, and one motion picture belonging to World Film. These films are now in the possession of the Wilkes Barre police.

Indictment Is Obtained.

The film theft committee reports that there are still under indictment in New York County, William Burns, for the larceny of a five-reel feature owned by the Universal Film Manufacturing Company, and Frank Dolan, for the larceny of a similar feature belonging to the Famous Players-Lasky Corporation.

An indictment has also been obtained against H. W. Fowzer, who is charged with receiving stolen property and having in his possession over 150 reels belonging to Famous Players-Lasky, Universal, Pathe, World, Vitagraph, Triangle, Select, and Goldwyn. The whereabouts of Fowzer is at present unknown. A bench arrest warrant has been issued in the Court of General Sessions.

The films found in Fowzer's possession are being held at Manhattan Police Headquarters until trial can take place. The National Association is anxious for information as to the whereabouts of Fowzer; if anyone in the trade sees him they are invited to immediately notify the film theft committee at the latter's expense.

Neilan Signs Wesley Barry

WESLEY BARRY, the freckle-faced youngster, whose appearance in "Daddy Long Legs" as the little orphan boy who got a jag on hard cider, and in "The Unpardonable Sin" as the American Boy Scout from Kansas, but temporarily in Belgium, has been signed by Marshall Neilan, who will direct his coming pictures exclusively for the First National Exhibitors' Circuit.

In Neilan's next picture, "The Eternal Three," an adaptation from the story, "Bob Hampton of Placer," young Barry will have an important part.

Omaha Officials Repeal an Ordinance that Kept Picture Theatres 300 Feet Away from Churches

WE have been favored with a communication from Manager H. M. Thomas, of the Rialto Theatre, Omaha, with which he encloses a clipping from an unidentified Omaha paper that tells a story of importance to every manager of motion picture theatres in big towns or small. In a city of the size of Omaha where ordinary political interests may be expected to conflict, it is remarkable to note that on the subject of motion pictures the mayor and city council are as one in support of the screen as a medium of general public advancement and betterment.

Here is the newspaper clipping which we regret we cannot credit to its original source: "Mayor Smith stated during the city council meeting today that there are many young people who do not attend church on Sunday evening, and that he would rather have them attend a picture show than to leave them to their own devices.

Restriction Removed.

"He voted in favor of repealing a section of an ordinance which prohibits the location of a picture show within 300 feet of a church. The council sitting in committee of the whole, supported the mayor.

"The effect of this action will permit erection of a motion picture show close to the Benson Presbyterian church, against the protest of Rev. Earl Moneymaker.

"The mayor said he attended a picture show last week and believed it had a moral uplift effect. He said he had forgotten the star of the film, whereupon the commissioners tried to refresh his memory by repeating the names of Douglas Fairbanks, Bill Hart, Charley Chaplin, Theda Bara and others."

Manager Thomas Comments.

Manager Thomas makes the following pertinant and impressive comment on the action of Omaha's officials and the facts that led to the important action in repealing an ordinance that reflected on moving picture theatres in much the same manner as saloons have been restricted in practically every community throughout the country. Says Mr. Thomas:

"The enclosed clipping tells a wonderful story to me. It tells that if the motion picture theatre managers of any city or town try to run their houses in the best manner possible, and work **with** rather than **against** city and civic organizations, they can expect the right kind of support when they want it.

"I did not have anything to do with having this ordinance repealed; in fact, the first I knew of it was when I read it in the paper, but I do number as my regular patrons the majority of the city commissioners—they've heard me plead from the stage for support for the clean picture, and last week, the mayor of this city heard George Beban in his personal appearance further plead for clean pictures and say, 'That's the only kind of pictures I'll make—pictures that my boy or your boy, my girl or your girl can go and see and come out clean minded.'

George Beban Made Impression.

"I quote from one paragraph: 'The mayor said he attended a picture show last week and believed it had a moral uplift.' That picture was George Beban in 'Hearts of Men' as well as the personal appearance of Mr. Beban in behalf of better pictures. Suppose that picture had been a vampire subject or a nude one—what would have been the attitude of the mayor—just the reverse?

"I might add that the city commissioners here are all mixed up in a police fight—one side demanding the other to resign, but you will note they all voted to repeal that part of the ordinance about having a picture show within 300 feet of a church; and you will note the mayor says 'there are many young people who do not attend church on Sunday evening and that he would rather have them attend a picture show than to leave them to their own devices.'

"The mayor, too, is a strong church worker in one of the churches here, but he knows what the picture theatres are trying to do here, and without any 'petty politics' on the part of the theatre men, and with a minister objecting, the entire council made this recommendation.

"Truly I think this is a big victory for pictures."

A Big Moment—Just Before the Opening Shot on "Confession."
Henry Walthall is to star in this Pioneer feature, directed by Bertram Bracken, who is seen in the center of the above picture.

"Broken Blossoms" in Seventh Week.

"Broken Blossoms," the D. W. Griffith production based on the narrative of "The Chink and the Child," from Thomas Burke's "Limehouse Heights," has entered upon its seventh week at the Geo. M. Cohan Theatre, New York. Because of the success of this offering other productions in the D. W. Griffith repertory seasons have been postponed, although arrangements now are complete for presentations of "The Fall of Babylon" and "The Mother and the Law."

Metro Loans Edward Connelly.

Edward Connelly, veteran character actor, has been loaned by Metro to Anita Stewart, to play the role of Colonel Doolittle, in that star's production of "Old Kentucky." Mr. Connelly recently appeared with Geraldine Farrar in a production at the Goldwyn studio.

CHILD APPEAL BEST ADVERTISEMENT

Publicity Attractive to Juveniles Brought Better Results Than That Addressed Directly to Adults—Fix and Goldberg Also Divided Campaign into Two Parts

EXPLOITATION of special feature attractions by Arthur Fix and Joseph Goldberg, manager and director of advertising respectively for the Strand Theatre of Louisville, Kentucky, has developed two remarkable facts which deserve the earnest consideration of progressive exhibitors. Mr. Fix and Mr. Goldberg discovered that:

1—An advertising and publicity campaign will produce infinitely more patronage, for the same amount of money invested in space and general promotion work, if it is divided into two parts—a pre-showing or advance campaign, and a follow-up campaign of equal interest and intensity for one or two days in the midst of the run.

2—That a concentration of effort and appeal on the susceptibilities of children is a greater box office stimulant for adult patronage than double the energy, at twice the cost, to interest women in a given attraction.

Theory Proved Empirically.

The value of the exploitation which Mr. Goldberg conducted is demonstrated in the box office reports for the week's run of "Daddy Long Legs," first of the Mary Pickford special feature attractions to be distributed by First National Exhibitors' Circuit. Forty-six performances were given. The Strand was filled to capacity, with packed lobbies at every showing. This established a new house record, made the more remarkable by two days of severe rainstorms. So thoroughly had Mr. Fix and Mr. Goldberg planned their new style of advertising campaign that the heavy downpours on Thursday and Friday failed to check business.

The campaign was started with regular announcement copy in the local newspapers. This placed a special emphasis on the story of "Daddy Long Legs." The illustrations were similar to those in the book.

No Big Display Space Used.

"We were confident," explained Mr. Goldberg, "that the combination of Mary Pickford and a story so well known as 'Daddy Long Legs' would start things off in good shape. Having decided to split the advertising appropriation, we did not want to invest too heavily in big display space before the production opened. The schedules for the preliminary advertising and publicity provided for big space, but not in such volume as usual. We were going to attempt a double innovation in promoting a special attraction."

Business for the opening performances was far in excess of the capacity of the Strand. It continued throughout every afternoon and evening, with the result that there was doubt about the advisability of reopening the advertising campaign on Tuesday with a special appeal to children. However, Mr. Fix and Mr. Goldberg clung to their original intention, and decided upon a series of special matinees if the response to the second half of the campaign was more than they anticipated.

Children Admitted Free.

Tuesday's newspapers published an announcement that free admissions to Friday's matinee would be given to any school boy or girl who called at the box office with a drawing of "Daddy Long Legs." The result of this was immediate and sensational. Crowds for Tuesday night's performances began forming at six o'clock. An hour later there were four lines, two deep, extending a block in either direction. Several men and women in the lines who were acquainted with Mr. Fix and Mr. Goldberg admitted that they wanted to see the production so they could correctly inform their children about how "Daddy Long Legs" looked. Hundreds of children jammed the lobby and street on Wednesday and Thursday afternoon. At six o'clock on Friday afternoon more than a thousand drawings of the famous character in Jean Webster's story had been turned in at the box office.

On Fifty-Fifty Basis.

The change from the standard practice of using all of the big display space provided in an appropriation for advance advertising, with nominal follow-up copy for publication during a run, to a fifty-fifty division for pre-opening and general advance exploitation, with the balance of the money spent in display copy or stunt efforts during the run, has satisfied Mr. Fix and Mr. Goldberg that they can realize a greater return from the new method.

Likewise, they discovered that an attraction which can be made to appeal to children is virtually a guarantee of phenomenal adult patronage.

Major White to Honor Roosevelt.

Major Stewart Edward White, the novelist, whose story of the Black Hills, "The Westerners," was recently produced for the screen by Benjamin B. Hampton, will be one of the guests of honor at a memorial ceremony for Colonel Theodore Roosevelt to be held at Deadwood, S. D., on July 4. The Society of Black Hills Pioneers, of which Major White is an honorary member, will name the highest peak in the Black Hills for Colonel Roosevelt. The mountain to be known as Mount Theodore Roosevelt is now called Sheep Mountain, or Round Top. It is about three miles from Deadwood.

Woman Was Ever Thus—Just Look at Them in These Scenes from "Secret Service" and "Other Men's Wives."
Wanda Hawley stops Robert Warwick from speeding in the view at the left, while Dorothy Dalton is quite distant at the right. Scenes from Artcraft and Paramount pictures respectively.

SUNDAY SHOWING SITUATION SUMMARY

Three Per Cent Gain Reported in New York State Since Self Determination Was Allowed Cities

Albany, June 23.

SINCE the law was enacted in this state, which allows each municipality to settle for itself through its governing body the question of whether or not it shall have Sunday motion picture shows, there has been a gain of 3 per cent. in the population served by Sunday movies, according to information just secured and being whipped into form for presentation to the Legislature later on in case the question of censorship is advanced in the form of a bill at the next session.

At the time the question of Sunday motion picture shows was before the Legislature, 63 per cent. of the population of the state was represented in the cities which were already enjoying Sunday shows. These cities were Amsterdam, Buffalo, Batavia, Corning, Dunkirk, Fulton, Glen Cove, Glens Falls, Hornell, Jamestown, Lockport, Lackawanna, North Tonawanda, New York, Niagara Falls, Oneida, Olean, Rochester, Syracuse, Salamanca, Tonawanda, Troy, White Plains and Yonkers.

Efforts Against Sunday Showing Fail.

Since the law was passed efforts have been made in Oneida, Corning, Amsterdam and Jamestown to have the common council enact an ordinance which would prohibit the operation of motion picture theatres on Sunday. In each case the effort failed. In Jamestown, the common council passed an ordinance which prohibited the opening of the theatres there on Sunday, but the mayor vetoed it after having called and held an informal city election, at which the proposition to open the theatres was passed by a vote of 6,250 to 3,050.

Since the Sunday motion picture bill became a law, the following cities in this state have passed ordinances permitting motion picture theatres to operate on Sunday: Cohoes, Binghamton, Hudson, Ithaca, Oswego, Saratoga, Amsterdam, Beacon and Watertown. These cities today represent a total population of 215,992. In Watertown, the common council re-passed the ordinance over the mayor's veto. In Beacon, the question was referred to a referendum before it was acted upon by the council.

Albany Showmen Postpone Action.

Of the remaining 26 cities in this state in which motion picture theatres are not now open on Sundays, eighteen have taken no action on any ordinance. In six cities, the proposal is under consideration, but no action has yet been taken, while in two cities, Little Falls and Schenectady, ordinances were passed by the common council, but vetoed by the mayor. No action has been taken in Albany Canandaigua, Cortland, Geneva, Gloversville, Johnstown, Mechanicville, Middletown, Mount Vernon, Newburgh, New Rochelle, Ogdensburg, Poughkeepsie, Plattsburg, Rome, Rensselaer, Sherrill and Watervliet. In Albany, proprietors of motion picture houses, realizing that the present mayor and common council is rather unfriendly to them, has decided to postpone action until next fall. In Elmira, Kingston, Norwich, Oneonta, Port Jervis and Utica, the question of Sunday motion picture shows is under consideration.

Six Towns Adopt Measure.

At the time the bill was under consideration, there were 9 cities in the state where theatres were then closed. The state conference of mayors, in a message to the Legislature, made the prediction that if these same cities had authority by law to regulate, their theatres would be open. Up to the present time, six of these cities have taken the action which now allows their motion picture houses to operate on Sunday, one has refused, two have as yet taken no action. This summarizes the situation as it exists in New York State since the Sunday motion picture bill became a law.

GRANT.

Eddie Polo
Star of Universal's around-the-world serial, "The Thirteenth Hour."

Jacksonville Showman Transforms Lobby Into Jungle for Showing of "Cannibals" Film

ANOTHER theatre in which the possibilities for lobby display of Martin Johnson's "Captured by Cannibals," the Robertson-Cole feature distributed by Exhibitors Mutual, was utilized with success to the exhibitor, is the Casino Theatre, at Jacksonville. On a deep and somewhat dark jungle background the whole display was set, and it created something of a sensation in the city, and brought crowds to every performance.

Practically all of the lighting in front of the theatre was under the sidewalk covering. Dim colored lights only illuminated the lobby proper where the jungle settings were arranged. Tropical plants and palms covered every foot of the lobby and grass mats hung on the walls. Cut-outs of cannibal heads peered out from the settings. One was placed behind a tree in the centre with the features of a black fellow looking as if he was watching the streets from the jungle.

Out front were two striking posters showing three of the savages. The title of the picture shows up clearly on these posters, and it helped to put over the idea in a big way.

The space about the box office was so arranged that in walking to it, one had the sense of passing along a trail in the South Sea Islands. The idea was carried out to an extent in the interior of the theatre, and when the picture was flashed on the screen, the atmosphere was ideal for a thorough enjoyment of it.

New Theatre for Ft. Madison.

One of the finest buildings dedicated to the photoplay in the state of Iowa is being built in Ft. Madison for James Boyle, and will be known as the Strand Theatre. The theatre will show only feature photoplays and Mr. Boyle expects to have his opening night by July 1.

The building has a frontage of 50 feet by a depth of 145 feet and with a three-story front with the entrance to the main auditorium through a large lobby.

There is not a post to mar the vision in the theatre proper and one of the features is the height of the auditorium, which increases from twenty-one feet at the entrance to twenty-six feet at the stage. The operating room is fireproof, and will be in charge of John C. Creamer. There are two Power's 6B machines with Fort Wayne generator.

Leon Langsfeld at the Broadway.

The house manager of B. S. Moss' Broadway Theatre is Leon Langsfeld, who occupied the same position when the theatre was being run by the Stanley Company. At the present time the lobby display is so alluring to the male optic that young lady patrons are experiencing great difficulty in getting their escorts past the door. Brilliantly colored life sized photographs of the Mack Sennett bathing girls that are to appear the week of June 29 in person and help "Yankee Doodle in Berlin" to draw the crowds smile alluringly from their frames on all sides. As a fashion show of niftily economical bathing suits it is of excellent proportions.

Peggy O'Dare
Leading woman with Eddie Polo in Universal's international serial, "The Thirteenth Hour."

Returned Doughboys Will See Films They Missed if Picture Revival Is Started

THE following letter recently printed in the columns of the New York Evening Mail speaks for itself. It was received from Private Herbert E. Smith, a member of the American Expeditionary Force in Germany:

May I ask you to use what influence you may have to bear upon the following:

There were about 1,500,000 (a conservative estimate) devotees of the silent drama in the A. E. F. We are drifting home by degrees, and our C-in-C predicts that September 1 should see us all back on our native heath.

Now, for the benefit of us fellows who are film fans, can't you persuade the producers to put on a revival of the better screen features of the past year and a half, which us world-democracy-makers have missed? Early winter should be a good time to put on the A. E. F. Revival.

Appreciating the idea contained in Private Smith's letter, Walter E. Greene, vice-president of the Famous Players-Lasky Corporation, in charge of distribution, immediately got in touch with the motion picture editor of the Evening Mail and informed him that he had instructed the entire distributing department of the Famous Players-Lasky Corporation to work up the revival plans.

Revivals, Not Reissues.

"This idea is an excellent one both from the standpoint of patriotic service and good business," said Mr. Greene in commenting on Private Smith's letter, "certainly the returned troops should be enabled to see all the meritorious films of the past year which they have missed owing to their service in the ranks of the army. And besides exhibitors will doubtless benefit by the plan if they develop it in the proper fashion.

"These revivals are in no sense to be confused with reissues. They are merely planned to afford the public in general, and, in this case, the A. E. F. men in particular, a chance to see the better product of the past which they may have missed or wish to see again. People read good books a second time and a third time; they see their favorite plays more than once. Doubtless they will be eager to see their favorite pictures a second time, too."

The benefits that the exhibitor may reap from such revivals in the way of advertising were pointed out by one of the members of the Famous Players-Lasky exploitation department. "Private Smith's letter undoubtedly voices the feelings of a large majority of the A. E. F. men," he said, "and this being the case, the A. E. F. official society in the United States, known as the American Legion, will doubtless be glad to lend its aid to the successful establishment of such a plan."

Famous Players-Lasky Corporation will shortly issue a list of its pictures released during the season just past, selected specially for the type of audience that these revivals will reach. The list will include in addition to the feature subjects, the best of the comedies and short subjects that have been released on the Paramount-Artcraft program.

Projector Used as Printer of Subtitles in Russian

GEORGE S. BOTHWELL, who went to Russia in August, 1918, in connection with the Committee on Public Information, has returned to America. He stopped at Vladivostock, where he built a moving picture laboratory where pictures of the American army activity in Siberia were made.

He took with him to Russia over 1,000 reels of propaganda pictures. In order to make these pictures intelligible it was necessary to retitle them in the Russian language, the chemicals for this purpose being secured in Japan.

Mr. Bothwell made use of a Power's Cameragraph to print his titles. He enclosed the entire mechanism, including the take-up, in a light proof box. The negative and positive film were placed on separate reels at the top and both were run through the machine simultaneously and taken up together by the take-up; when the process was complete they were rewound separately. The light was furnished by a Power's Ecellite equipment, and the pictures and titles were printed at the rate of 1,000 feet a minute.

Wartime freight preference made it impossible to secure the regular machines designed for the work. On Mr. Bothwell's return to New York, the Y. M. C. A. took over this machine; it is being used today for printing purposes. The Committee on Public Information used Power's Cameragraph in their propaganda work in Siberia.

Washington Airdome Uses Gold Leaf in Decorations

THE remodeled airdome conducted in connection with Crandall's Apollo Theatre, at 624 H street, Northeast, Washington, D. C., was thrown open to the public last week for the first time this season. The delay in opening the park was partly owing to the observance of the daylight saving law this year and partly to the desire of Mr. Crandall to make numerous improvements.

The Apollo Garden, since last season, has been entirely rebuilt, rewired, and reseated. A new projection booth has been installed, greatly improving the clearness of the picture; a new screen has been erected and comfortable new benches have supplanted those previously in use. The improvements designed to make the Apollo Garden one of the most attractive airdomes in this section were so extensive that it was found impossible to open it to the public on Memorial Day as was originally intended.

An attractive "gold brick" wall has supplanted the board fence which formerly separated the park from the street. The doors, frames, ticket office, etc., are all finished in gilt, making the exterior very startling in appearance. The brick and metal gives a further appearance of permanency and of being a real business undertaking, rather than an ordinary show set up in somebody's backyard.

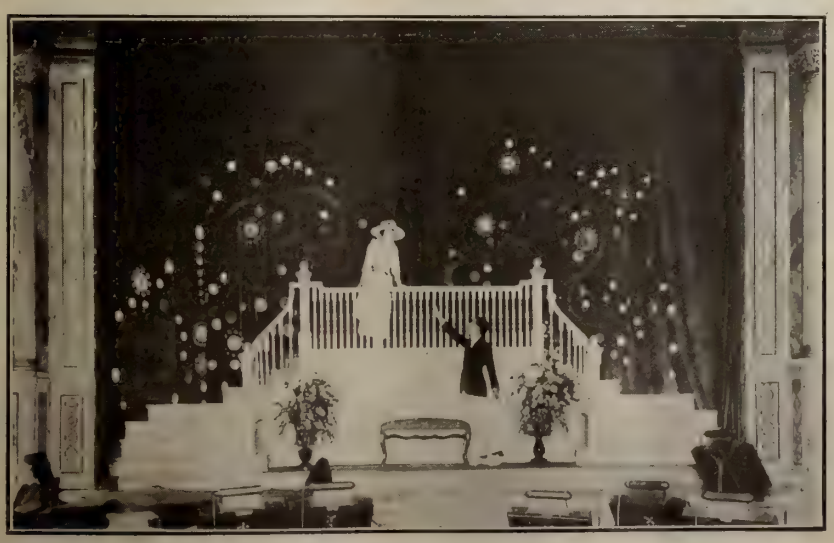
McGowan Signs Long Term Contract with Universal

JOHN P. McGOWAN, one of the best known directors of the screen who for several years has specialized on serial productions, signed a long term contract with Universal on Saturday, June 21, the day he sailed with the Eddie Polo company to England.

Mr. McGowan directed the Helen Holmes series, "The Lass of the Lumberlands," "The Lure of the Circus" and "The Red Glove." He has been with Universal for more than two years and has directed some of that company's most successful serials.

Mr. McGowan believes that the serial picture is the type of short subject needed to round out an exhibitor's program. He expressed the opinion that the continued pictures should not be called serials, but instead "thirty-six reel features" if each episode contained two reels.

The trip to England is McGowan's third one for the purpose of making pictures. Mr. McGowan said that he believed the new serial, "The Thirteenth Hour," would be the best one he has ever directed.



New York's Strand's Setting for "Upstairs and Down," with Olive Thomas.
This attractive staging of the Selznick feature disproves the old theory that woman is the pursuer.

Yankee Talent Is Welcomed in England Says Inter-Ocean Official Who Knows

REPORTS which have just reached this country of Herbert Brenon's plea in London for tolerance to "invading Yankee directors" are apt to be misleading in the opinion of an Inter-Ocean official in close touch with the British situation: "Brenon told the Londoners that the capable artist should be welcomed, regardless of nationality," said the exporter. "The fact that he made a plea for such a welcome indicated to American minds that American directors are not especially wanted in Britain. But the reverse is the case. The English industry is too broad to hold such views. Besides, the English industry is anxious to make pictures as good as ours and the American directors who might come over are a means to this end.

"Producer Brenon no doubt made his plea as reported, but it was not necessitated by any general condition. No substantial section of the British trade or public frown on Yankees who come to work in English studios."

Building Large Theatres.

The Inter-Ocean man also said that the British could be expected to compete with us in class of theatres and methods of exhibition:

"They are commencing to build cinemas that will rival our Strands and Rialtos," he said. "And here, too, American talent will be welcome. Mark my prediction—many managers of American picture houses who run them just a bit better than their competitors will be the recipient of offers from our cousins across the briney. By winter there will be a good representation of Yankee exhibitordom on John Bull's Island. The new British houses will be opening their doors then. You cannot too speedily kill any impression that there is a question about the American's welcome."

John H. Taylor, managing director of London Inter-Ocean, and J. Rosen, head of the Paris house, are in New York at the present moment for a conference with President Cromelin on European sales plans.

Announce Loew-Zukor Engagement.

Mr. and Mrs. Adolph Zukor have announced the engagement of their daughter, Mildred, to Arthur Marcus Loew, son of Marcus Loew, the vaudeville and motion picture magnate. Mr. Zukor is president of the Famous Players-Lasky Corporation. The date of the wedding has not been set.

The romance is of long standing, the couple having grown up together. Mr. Zukor and Mr. Loew started their business careers together and have become leaders of their respective enterprises, the former as a producer and distributor of high-class motion pictures and the latter as an exhibitor and owner of a large chain of theatres.

Jack Pierce Sustains Burns.

Jack Pierce, assistant to William J. Baumann, director of the Vitagraph's big snow serial, "Perils of Thunder Mountain," was seriously burned about the hands and arms last week during the destruction of a hut while the twelfth episode was being filmed. A specially constructed building used in the scene was well soaked with oil to insure its rapid destruction. After the fire had been started Mr. Pierce, who was playing in the scene, became entangled in some loose wires on the roof. He was painfully burned before he could get himself free.

Levy Buys Byers Opera House.

One of the biggest moving picture show deals to be reported in Southwestern territory recently was the purchase of the Byers Opera House, Fort Worth, Texas, in June, by Pierre Levy, owner of the Strand and Hippodrome theatres of that city.

Mr. Levy paid $200,000 for the theatre, which is one of the old established "legitimate" houses in the South. He will present moving picture shows commencing next October when he takes control.

Pierre Levy is also building a new $450,000 theatre in Fort Worth. This will give him control of the four principal picture theatres in the city.

United Artists Opens Three Additional Distributing Depots to Meet Big Demand

IN addition to its first Canadian distributing depot, which United Artists Corporation announces it will open in Toronto, Hiram Abrams stated that the "Big Four" would also open offices in Cleveland and in Atlanta, Georgia.

So heavy has been the business already written on the company's first release, the Douglas Fairbanks picture, which will be put out on September 1, that it is doubtful if the original number of distributing depots planned will prove adequate. In order to provide for the handling of the enormous volume of business expected, and to make for the greater convenience of the exhibitors of the country, the corporation will establish, as a beginning, a minimum of seventeen offices.

These distributing depots will be located in New York, Philadelphia, Washington, D. C., Boston, Pittsburgh, Detroit, Chicago, Minneapolis, Kansas City, Atlanta, Cleveland, Denver, San Francisco, Los Angeles, Seattle, Dallas and Toronto.

The sales managers who will be in charge of the various distributing depots are being appointed by Mr. Abrams as quickly as men of the calibre he is seeking become available. A number of appointments have already been announced. Cresson E. Smith heads the Chicago office; Walter S. Rand will be sales manager at the Los Angeles office; Louis W. Thompson will be in charge of the Seattle office; Harry D. Buckley at Kansas City, and Abraham C. Berman will be at Toronto. Additional appointments will be announced within the next ten days.

"That's a Good Line—Hold It!"
Says Robert Warwick to his antagonists in his Artcraft, "Secret Service."

Goldwyn to Announce New Policy Next Week

THE full details of Goldwyn's plans for 1919-20 will be made public next week.

The Goldwyn Pictures Corporation has been holding back its announcement because it wanted to hear what the exhibitors themselves had to say with regard to new methods of distribution and new methods of production.

In the announcement that will be made the first week in July, several phases of the Goldwyn activity will be discussed. Distribution plans have an importance that does not surpass the significance of production plans.

Next week's Goldwyn plans will mark the homestretch of the first three years of Goldwyn pictures.

Mayor Wins Fight for Theatre.

Mayor Ed. P. Smith, of Omaha, head of a "reform administration," declared in a council meeting the other day, "There are many young people who do not attend church on Sunday evening that I would rather see attend a picture show than to leave them to their own devices." The mayor led the fight in favor of repealing an obsolete ordinance which prevented the erection of a motion picture theatre in Benson, an Omaha suburb, within 300 feet of a church. No vacant site on the main street in Benson was farther than 300 feet from a church and the citizens wanted a theatre there. The mayor was successful and the ordinance was repealed.

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SAN FRANCISCO CAMPAIGN CONTINUES

Theatremen of the Golden Gate Declare They Are Ready to Help in Effort to Attract Producers

THE campaign for the location of moving picture studios in San Francisco received attention at the hands of members of the film trade at a luncheon held on June 19 at the Palace Hotel by the United Motion Picture Industries of Northern California. The apparent lack of co-operation between the Board of Supervisors and the local trade was reviewed by some of the speakers at the gathering, and it was suggested that a joint conference should be held before formally inviting the big producing companies to establish themselves in the Greater San Francisco.

Theatre Men Ready.

Eugene H. Roth, managing director of the California and Portola theatres, declared that it had been proved beyond doubt that conditions for making pictures in San Francisco are ideal. He called attention to the many companies coming here regularly to secure exteriors and of the uniform excellence of these productions. "It is not our place," he said, "to approach the supervisors with suggestions as to how they should proceed in this matter of interesting the moving picture people in San Francisco; and so far we have not been consulted in regard to the proposed expenditure of $100,000 in propaganda, or anything else. Whenever we are wanted we will cheerfully get together with the municipal authorities and give them the benefit of our knowledge and experience with the industry."

J. A. Partington, manager of the Imperial Theatre, who recently returned from a trip to the Los Angeles studios, said that he found a strong pro-San Francisco sentiment among the stars, directors and managers there. He declared that they were eager to come here, providing this city extend the same co-operation and courtesy that they receive in other places. He also felt that many Eastern producers would come here if advised of the climatic and scenic advantages.

Good Scenery Offered.

Herman Wobber, Pacific Coast director of the Famous Players-Lasky enterprises, drew attention to the beautiful scenery around San Francisco Bay and the fact that companies were making the five hundred mile trip regularly from Los Angeles to get attractive outdoor locations. He asserted that only the lack of studio facilities prevented them from making their pictures here in entirety. "San Francisco and the surrounding country provide ideal locations for pictures," he said, "coupled with the fact that this city has a world-wide reputation for romance and adventure, which are beef, iron and wine to the average moving picture audience."

In the absence of President Louis Reichert, George Mann, of the Rialto Theatre, and E. O. Child, local manager for Pathe, it was decided to postpone for one week any action in the matter of interesting producing concerns in a transfer of activities to San Francisco.

No Movie Questions in Texas.

The Texas Legislature, at present meeting in special session, mainly for the purpose of trying to ratify the Federal amendment permitting women's suffrage, is not likely to attempt any legislation regarding moving picture taxation or Sunday closing, so it is reported.

Secretary Lew Remy, of the Texas Exhibitors' Association, will not go to Austin unless legislation against picture show owners develops.

To Show "Lost Battalion" at Washington on July 1

THE LOST BATTALION," made by the MacManus Corporation, in which Lieutenant Colonel Whittlesey and the surviving doughboys and Major General Robert Alexander and his staff personally re-enact their history-making roles, will have its initial showing under the auspices of the National Press Club at Washington on Tuesday evening, July 1.

Thomas Riley Marshall, Vice-President of the United States, high officials of the War Department, members of President Wilson's cabinet, United States Senators, ambassadors and the legislative correspondents of the three hundred leading newspapers of the country have signified their intention of being present at the New Willard at the initial presentation of this picture of the one outstanding picturesque episode of the great war.

Mr. MacManus went to Washington personally last week at the solicitation of the officers of the National Press Club, who wished to have the honor of seeing this film. It is strictly an invitation affair and the demand for admission has exceeded the physical limitations of the New Willard ballroom.

While at the Capitol, Mr. MacManus met many of the men who already had written him agreeing to act on a jury to pass on the merits of "The Lost Battalion." They expressed eagerness to witness the film. Among them were Attorney General A. Mitchell Palmer, of President Wilson's cabinet, Champ Clark; United States Senator J. W. Wadsworth, Jr., from New York; United States Senator William M. Calder, also from New York; United States Senator Reed Smoot, and General Peyton C. March, Chief of Staff of the United States Army.

"The Man Who Turned White" Is Booked by Eight Picture Houses on Broadway

EIGHT of the foremost neighborhood houses on Broadway between Seventy-seventh street and 110th street, all within a stretch of but thirty-three blocks—have booked the first Robertson-Cole Superior Picture, "The Man Who Turned White," starring H. B. Warner, which is being distributed by Exhibitors Mutual. Within a period of three weeks each one of these theatres will offer the picture as its feature attraction. They are the Seventy-seventh Street Theatre, Schuyler Theatre, Adelphi Theatre, Standard, Symphony, Keystone, Broadway Photoplay and Nemo Theatre.

Pauline Curley
Attractive movie person who appears with Hayakawa in his Robertson-Cole, "The Man Beneath," distributed by Exhibitors Mutual.

This record established by the New York exchange of Exhibitors Mutual is merely indicative of the manner in which "The Man Who Turned White" is being received the country over. Reports similar to the Metropolitan achievement have been received from other exchanges.

In Chicago Exhibitors Mutual has outstripped itself in putting the special across. As in New York, bookings virtually poured in after the run enjoyed by the desert drama at the Ziegfeld Theatre.

In Toronto, the Regent management advertised the feature as they have handled no other picture in many months. An extra advertising appropriation was made for the picture and the results obtained thereby were nothing short of stupendous.

World Engages Austin Webb.

World Pictures has engaged Austin Webb to create the role of Judge Alwyn in "A Tangled Romance" in which June Elvidge is the star.

Austin Webb was for many years under the management of the late Henry B. Harris and toured the country with the Western organization of James Forbes' comedy success "The Traveling Salesman." Following this engagement he was for many years a headliner on both the Keith and Orpheum Circuits.

Hayakawa Taking a Rest.

Worn out by consistent work for nearly a year past, Sessue Hayakawa, whose Robertson-Cole features are distributed by Exhibitors Mutual, has left the world, with the exception of his wife, Tsuru Aoki, behind him, and is now enjoying the fishing at Big Bear Lake, Cal. It is here that the noted steel head trout are found at their best. Hayakawa has just completed "The Man Beneath," which will be his next release.

EXCHANGE BUILDING FOR KANSAS CITY

Fireproof Edifice for Distributors Will Have Storage Vaults and Projection Room Equipment

KANSAS CITY is quickly following Chicago in the erection of a building specially designed for exchanges. The Film Exchange Building Company has made arrangements to erect such a structure in Kansas City at Seventeenth and Main streets. The building will be 50 feet wide and 115 feet deep, designed for twelve stories. It is said the investment will represent about $750,000. Several Kansas City men are financially interested in the project.

The announcement of the plans comes close upon the heels of an investigation by the representative of the Eastman Kodak Company of conditions at Kansas City. The fire underwriters also have paid some attention to Kansas City conditions. While there was no extraordinary complaint with reference to the accommodations for film exchanges here, many suggestions had been made that paved the way for the project now being advanced.

Has One Exchange Building Already.

One building which now houses several exchanges had been built with a view to providing the best possible facilities for film exchanges. It is in the downtown district and is perhaps as well built for exchange purposes as any other in the country. It is well equipped with good vaults. Several of the exchanges, however, have had to get quarters wherever they could, downtown; some have quarters outside the congested district now. Three of these are only a few blocks from the proposed location of the new building.

The Select Pictures Corporation has already engaged the eighth floor of the new building; the Universal the second floor, and several other exchanges have made leases.

Good Fire Protection Provided.

The floor arrangements of the proposed structure will be such as the exchanges leasing space may desire; one or two exchanges will occupy more than one floor. There will be some cases of two exchanges, or perhaps three, on the same floor. Vaults will be provided as needed, in cases one at each end of a floor. The projection room structure will also be according to the latest approved designs. The building will be sprinklered, will be built of re-enforced concrete, and will have two passenger and two freight elevators. The architects are following suggestions and observing the opinions of the fire underwriters and of the Eastman Kodak Company, with reference to all special features of such a structure.

ROCHESTER WILL LOSE MOVIE LANDMARK

The Rialto, Which Started as Remodeled Store, Will Have Site Occupied by Clothing Concern

ALTHOUGH possessing a name honored as being the oldest moving picture house in the city, the Rialto Theatre, of Rochester, is doomed. A product of the film industry, born when the moving picture was something new and novel, the Rialto is today one of those imposing monuments which remind one of the greatness of the picture world. It will be torn down when its lease expires.

The property which includes the Rialto changed hands in one of the largest real estate transactions in Rochester in a number of years. It was purchased by a clothing company from Paul Whitcomb of New York, and after the expiration of existing leases a clothing store will arise on the site. It is estimated that the deal involved from $1,500,000 to $2,000,000.

When the first moving pictures were being shown the Rialto was a vacant store. It did not take much to fit it up with a projection machine, a screen and some chairs. The house was called Fairyland and made big money from the start, owing to the ideal location. So well did the business continue that a more pretentious theatre was built. After it had been rechristened a few times, a modern, large theatre was built in the rear of the old one, which was remodeled and rebuilt as the lobby to the new house. The house then became known as the Colonial. Two years ago a new front was added and the name changed to the Rialto. A. N. Wolff, for years manager of the Colonial and the Rialto, was twice president of the New York State Exhibitors' League and five times president of the Rochester Exhibitors' League.

Universal Signs Cameramen to Improve Photography

WITH the arrival at the Universal studios of Phillip E. Rosen, president of the American Society of Cinematographers and one of the most experienced photographers of the silver-sheet, Carl Laemmle, Universal's president, announces the acquisition of several high-class cameramen and the launching of plans which will greatly improve the camera work and lighting effects of Universal productions.

Mr. Rosen has been associated with some of the most prominent stars directors and exhibitors. The beautiful photography of "The Eternal Magdalene" is among his best examples of excellent work: After arriving at the Universal studios he was assigned as the photographer for "A Little Brother of the Rich" which was directed by Lynn Reynolds.

William Fildew, who was associated with William Bitzer in the photographing of many of D. W. Griffith's successes, has been obtained by Universal. Other first-class cinema men who have been engaged for work with the Universal are: Harris, who formerly photographed Olga Petrova and Nazimova; Alfred Gosden, a color specialist, and B. F Reynolds.

No Connection at All Between These Scenes, but You'd Think They Illustrated the Principle of "Cause and Effect."
Mr. and Mrs. Carter De Haven are here shown making funniness in a Goldwyn Capitol comedy, "Close to Nature."

PUBLICITY CHANCES IN CUBAN MOVIES

Present Popularity of Screen Advertising Points Out Similar Opportunities for American Films

AN interesting report on advertising methods in Cuba, in which some space is devoted to motion pictures as a medium, has just been published by the Bureau of Foreign and Domestic Commerce of the Department of Commerce. The report is the work of J. W. Sanger, a trade commissioner of the bureau, who has but recently returned from an investigation of advertising media and possibilities in that country.

"In the Havana 'movie' houses there is even more repetition of popular films than in the United States," writes Mr. Sanger. "In Havana these theatres are not open during the day, as in this country, but have performances from about 7.00 p. m. until midnight. As a rule, three separate 'tandas' are shown, lasting an hour or more each, and for each 'tanda' a separate entrance fee of 10 to 20 cents is charged.

Slides Primitively Made.

"Each 'tanda' may consist of a film of three to six acts, and between these acts advertising slides are shown on the screen. Most of these slides are made in Havana and are often most crudely illustrated and lettered. They are thrown on the screen very rapidly, and therefore any advertiser who may consider this form of advertising should make his copy very brief. The copy should, of course, be in Spanish.

"Even the leading cinema houses in Havana show advertising slides, but there is as yet no organization to handle this service, so that it is necessary to make arrangements with each theatre separately. The rates charged have not been standardized and they depend upon the number of times a slide is shown each evening, the number of days or weeks for which a contract is made, and other considerations. Nearly all the motion picture houses in Havana are well patronized, and advertising on the screen should be at least as effective as it is in the United States.

How Films Could Be Used.

"It is in the motion picture film itself, however, and not the slide, that a greater advertising opportunity lies. Many an American manufacturer has on hand to-day films that he has used in the United States showing in story fashion interesting processes of manufacture, different uses to which goods may be put, etc. With few changes and at very little expense they could be used in Cuba or Latin America. It is absolutely essential, of course, that all titles and explanatory reading matter should be in everyday, idiomatic Spanish, and that any reference in the course of the story to purely local or topical affairs in the United States should not be of a character likely to go over the heads of the audience.

Favored by Commerce Department

"The Cuban field is a virgin one, not merely for influencing the merchant himself, but for reaching the consumer direct. Not only is the Cuban an enthusiastic movie devotee, but the exhibitors themselves would prove more readily approachable than exhibitors in the United States, particularly if the film is loaned free of charge."

Such motion pictures are being used in other countries, notably the British colonies, to further the business of the nations with which we shall have to compete in foreign markets. The Department of Commerce is strongly in favor of using motion pictures in foreign trade, and only recently asked Congress for a large appropriation for that purpose. At the present time, the Department has a number of films which it is circulating through its various agents in foreign countries and is well pleased with the results that have been obtained, even from the limited work it has been possible to do.

Anne Luther
Beautiful star who appears with Charles Hutchison in their Pathe serial, "The Great Gamble."

Conventionalized Heart Is Prominent in Cincinnati "Heart of Humanity" Publicity

SEVERAL new ideas for exploiting the Universal super-production, "The Heart of Humanity," were employed in Cincinnati a week previous to and during the run of the picture of the Lyric Theatre, beginning June 15. Louis Baum, manager of the Cincinnati office of Universal, turned his publicity department over to the management of the Lyric, and in co-operation with Oscar Doob, publicity manager of the theatre, many plans for giving the picture the widest publicity were worked out.

Ten thousand small hearts carrying the title of the film and the theatre were tied on automobiles, awnings, telephone poles, wagons, etc. The Lyric lobby was decorated with several thousand small hearts, strung on red and white baby ribbon, and three large hearts with the picture of the star, Dorothy Phillips, cut from 24-sheets were mounted and placed above the canopy of the theatre.

The co-operation of the department stores which sell the sheet music of the song, "The Heart of Humanity" was enlisted, and during the run of the picture in Cincinnati, attractive window displays of the song were made at several of the city's big stores. A phonograph was placed in the lobby of the theatre, which played continuously the love theme from the film.

An article was published in two of Cincinnati's leading dailies to the effect that Manager Lou Baum, of the Universal, was on a still hunt for "doubles" of Dorothy Phillips, and that girls who resembled the star were invited to send their photographs to the Universal. Several dozen girls, who believed they resembled the star, sent in their photographs. One of the newspapers took up the "feature" and printed a three-column layout of these photographs.

"Oakdale Affair" Being Produced.

Oscar Apfel, having finished "Bringing Up Betty," the second of his productions for World Pictures, with Evelyn Greeley as the star, is now engaged on picturizing "The Oakdale Affair" with Miss Greeley starring. "The Oakdale Affair" was first published in the Blue Book Magazine as a novelette. The author is Edgar Rice Burroughs, and was put into scenario form by Wallace C. Clifton.

World Purchases Sensabaugh Story.

World Pictures has purchased from Roy A. Sensabaugh, of Birmingham, Alabama, an original story entitled "Miss Crusoe of Chesapeake." Mr. Sensabaugh is a well known business man of Birmingham who once in a while, in his otherwise idle moments, writes picture stories. Mr. Sensabaugh is also the author of "The Waster" and "Journey's End," which had screen productions.

Charles Hutchison
Who does the starring thrillers in the new Pathe serial with Anne Luther, "The Great Gamble."

PUBLICITY TIE-UP FOR BRIGGS COMEDIES

Famous Players Arranges for Advertising Tie-Up with Newspapers to Exploit Skinnay Cartoons

AN extensive publicity campaign is being prepared for exhibitors using the Paramount-Briggs Comedies. Nearly 500 newspapers all over this country and Canada are using the Briggs cartoons daily, and through arrangements made by the Famous Players-Lasky Corporation, which is distributing the Briggs Comedies, these newspapers will co-operate by giving an unprecedented amount of publicity to aid exhibitors showing these pictures.

Releasing of the comedies gives exhibitors opportunity for making one of the most profitable tie-ups available in the industry today. Detailed plans, showing exactly how exhibitors can get the greatest possible benefits from this voluntary co-operation of 500 newspapers, already have been worked out, it is stated, and will be placed at the disposal of exhibitors at once, so that they will have ample time to make their local arrangements before the release of the first of the comedies September 1.

Tribune Service Gives Publicity.

It is estimated that 20,000,000 persons see the Briggs cartoons every day in the year in the 500 newspapers using the Tribune service. This engine of publicity is placed at the disposal of exhibitors, so that, aside from the demand for the Briggs comedies themselves, there will be a constant advertising campaign that will send people to the motion picture theatres to see Skinny and his pals, acted by real persons, on the screen.

In addition to this public demand created by the Briggs cartoons, the 500 newspapers of the Tribune syndicate will further stimulate interest in the comedies by giving an unusual amount of reading matter to the pictures and the houses that show them. All that is necessary, it is stated, is for exhibitors to tie up with the publishers of these newspapers and get the benefit of this publicity.

Newspaper-Showmen Co-operation

Famous Players has organized a special publicity service to the newspapers using the Tribune service. These newspapers have agreed to use mats and cuts showing scenes in the comedies, special stories and advance notices. Most of the newspapers will publish a list of the theatres in their territory that show the comedies.

In the detailed plans being sent to exhibitors it is suggested that theatre managers can co-operate with the newspapers to the great benefit of both, by running slides announcing that the Briggs cartoons, upon which the Paramount-Briggs Comedies are based, are published daily in whatever local paper may be using the cartoons. In this way, it is pointed out, the exhibitor, by a small expense, will cement his friendship with the newspaper and will pave the way for even further publicity on the comedies.

Exhibitors in every section of the country will be able to avail themselves of this publicity, for the newspapers using the Briggs cartoons circulate in even the smallest towns and villages, going to the very nooks and corners.

Suburban House Capitalizes Largely On Downtown Picture Publicity

USING the bookings of the downtown first run houses as the indication of public interest in various productions and keeping in mind always his opinion that suburban residents are just as discriminating and appreciative of entertainment as are the patrons of the city theatres are the chief practices on which is based the success of Walter Jensen, owner and manager of the Jensen Theatorium, situated on the boundary line between Hollywood and Los Angeles.

Jensen's activities as an exhibitor are directed at perhaps the most critical and wary theatre clientele in the country. Many of his patrons are experienced motion picture actors, actresses, directors, producers, skilled photographers and technical men. In selecting his programs he has to take into earnest consideration the fact that his judgment of screen values is constantly pitted against the most analytical of audiences. That he has succeeded as an exhibitor is a tribute to his judgment and opinion of real merit in entertainment.

"The neighborhood house must give its patrons just as good pictures as are shown in the first run houses in the city," Mr. Jensen said.

"Why? Because if you are to get any business you must convince your neighbors that the best pictures sooner or later are coming to your house. They must get away from the idea that in order to see the best pictures with the biggest stars and the finest stories and most attractive titles they must visit the first run houses in the city. Educate them to the idea that your house will show these same pictures, and they will wait for them.

"Now, Anita Stewart in 'Virtuous Wives' had a wonderful run at Tally's Broadway Theatre. Mr. Tally did quite a bit of advertising. The newspapers gave the picture some excellent notices, and the critics praised both Miss Stewart and the story. My patrons are people who read the newspapers. They are extremely discriminating and they know where the best pictures are being shown.

"Therefore, if I am going to run a neighborhood house I must to some extent capitalize the advertising and the wonderful run certain pictures have made in the downtown houses. I know that my patrons know of these pictures. Then it is my duty to tell my patrons that these same pictures will be exhibited in my house."

Metcalfe Receives Citation.

Earl Metcalfe, who is supporting June Elvidge in "A Tangled Romance," has just received from General Pershing a citation for meritorious services rendered in France while he was an officer in the American Expeditionary Forces.

Metcalfe went overseas in October 1917, as a lieutenant of the 165th Infantry, (old 69th New York) and returned to the United States upon a special mission to the War Department a few months ago.

Meyer Returns from Western Trip.

Paul Meyer, treasurer of the Virginia Pearson Photoplays, Inc., has returned from a trip through the West in which he visited many of the Pathe Exchanges, and met many of the leading exhibitors personally. He was enthusiastic about the reports he heard of the reception the first Virginia Pearson production, "The Bishop's Emeralds," had received.

Yes, You Sense It Immediately—Castilian Beauty, Passi on, Romance and Adventure in "The Spitfire of Seville."
Hedda Nova, the beautiful Russian star, seen above in typical scenes from her first Universal feature.

Philadelphia Court Sustains Action of Censors in Disapproving of "The Brand"

THE Supreme Court in Philadelphia, in an opinion by Justice Stewart, Saturday, June 21, sustained the board of Motion Picture Censors in the exercise of its discretion in refusing to give its approval to "The Brand," a Goldwyn production. The decision reverses the Court of Common Pleas' recent order upon the Board of Censors to approve the picture.

The opinion of Justice Stewart discusses the powers of the Board of Censors and its right to use its own discretion in passing judgment upon motion pictures submited to it for its approval and the limited jurisdiction of the courts in over-ruling any decision of the Board. In concluding his opinion, Justice Steward said: "The view that prevails with the lower court and on which is based its action is learned from the following paragraph appearing in the opinion filed in the case: 'The question ought not to be whether the picture seems immoral to people of extraordinary or abnormal temperament, but whether it would be considered so by ordinary people. The present picture is not in itself indecent, vulgar or suggestive; it does not lead to an immoral conclusion such as that the doing of a wrong is laudable or that it does not bring its own punishment. It is a series of pictures of historical and educational value, dealing with this territory of the United States.

"We have but a single comment to make," said Judge Stewart. "This is not a finding of any fact that would support an interference that the board vested its conclusion in the case on any ground not within the scope of its discretion. Our effort has been to show that on no other ground could a reversal of the order of the Board of Censors in this case be justified. For the reasons we have given the decree of the court in this case is reversed at the cost of the appellees (the Goldwyn Distributing Corporation) and the order upon the Board of Censors to approve the motion pictures as modified by the elimination created, is annulled."

Fox Building Has Every Fire Protection Feature

A WIDE inclined runway from the street to each of the floors, fireproof construction, interior fire walls and fire doors, an elaborate sprinkler system, exits arranged so that no employe will be more than 100 feet away, are some of the precautions William Fox is taking for the protection of 5,000 employes and his $2,500,000 investment in a motion picture city, two minutes from Broadway, at Fifty-ninth and Fifty-sixth streets and Tenth avenue, in the heart of Manhattan.

It is declared by the construction engineer that the Fox plant can be emptied of employes, from roof to basement, in less than sixty seconds. To this end great ramps, or inclined runways, will contribute chiefly. One of these leads from the street to each floor of the building. These stepless stairways, arranged side by side, average about twenty-five feet in width and will accommodate a large outpouring of persons. Built of steel and concrete and intended to sustain heavy loads, they afford every element of safety.

The floor plans are so worked out as to come well within the legal prohibition against any employe working more than 125 feet from an exit. The maximum distance from any part of the building to the nearest exit will be 100 feet.

Virginia Hammond Signs Contract with World Film

WORLD PICTURES announces the signing of contracts with Virginia Hammond whereby this well-known actress will be a permanent member of the World artists as a featured player. Miss Hammond was born in Virginia and made her debut on the stage with E. H. Sothern. Her first engagment stands almost unparalleled in the annals of the stage in America, she being engaged for her first role as leading woman to one of the most prominent and eminent actors of the spoken drama.

So successful was Miss Hammond,

Virginia Hammond
Who will star in World Pictures, the first to be with Montagu Love.

gauged by the opinions of the press and the reception accorded her by the audiences that Mr. Sothern placed her under a long term contract and she remained with him as his leading woman for many years. During this time she was seen in "If I Were King," "Our American Cousin," playing opposite to Mr. Sothern's Lord Dundreary. She also appeared with Mr. Sothern in his Shakespearian repertoire. Recently she played in "What's Your Husband Doing," George Hobart's farce which had its New York run at the 39th Street Theatre. Miss Hammond has also appeared as leading woman in many of the most prominent stock companies in this country. She has appeared in pictures, having been seen to advantage in "The Hand Invisible," a World picture in which Montagu Love was the star.

Miss Hammond will begin work immediately with Mr. Love in a five-reel feature which has been given the working title of "The Mark of the Beast."

Fineman Organizes New Distributing Corporation

A NEW film releasing organization, the Attractions Distributing Corporation, was incorporated last week in Albany with B. P. Fineman as president; J. G. Bachmann, treasurer, and Henry Herzbrun, secretary.

The new corporation will release a number of attractions during the coming year. It has already acquired the distributing rights to the Katherine MacDonald productions through Mr. Fineman.

In connection with the formation of the company, Mr. Fineman said: "The Attractions Distributing Corporation was organized to afford a releasing outlet for the independent motion picture producer.

"The Katherine MacDonald productions are a series that are illustrative of the type of picture we will release.

"We already have under way negotiations with several other stars and well-known directors, for the distribution of their productions. We expect to be able to make some interesting announcements along these lines shortly.

"Of course, different types of productions will demand different methods of distribution. In every case the problem presented by a picture, or a series, will be carefully studied, and the most advantageous method of distribution, suitable to that type of production, will be adopted."

Robertson-Cole Buys World Rights to "Man's Desire"

ROBERTSON-COLE has just purchased the world rights to "Man's Desire," a pretentious feature which will be exploited as a big special. Lewis S. Stone, one of the foremost stars of the American stage, heads the cast. The feature will be distributed by Exhibitors Mutual.

Lloyd Ingraham directed the production from a story written by Mr. Stone. L. V. Jefferson, who has adapted a number of Sessue Hayakawa's successes, wrote the continuity.

Many smashing incidents mark the production, which abounds with "snow stuff." Produced in the woods of California, it has all the stirring atmosphere which the lumber camp locale of the story demands.

Jane Novak plays opposite Mr. Stone. Other prominent players in the cast are Bill Dyer, George Pearce, Joe Bennett, Charlotte Burton and Jack Curtis.

Highest Prices for Foreign Rights.

Herbert M. Dawley's picture, "The Ghost of Slumber Mountain," is eclipsing all record for prices for foreign rights. The Inter-Ocean Film Company, which is handling the foreign rights to this novelty, has informed World Pictures, which is distributing it throughout the United States, that it has sold to the United Kingdom, France, Holland, Switzerland, and Belgium for the highest price ever paid for a one reel feature. Negotiations are now under way which, if completed, will dispose of the rights for the rest of the world.

Rambles Round Filmtown

With WALTER K. HILL

The Rambler.

Time-Saving Waffle Iron Ready to Wear.

NONE other than Carl Robinson, publicist of great inventiveness who hails from West Coast, has now concocted a waffle-iron that is to take the place of mimeographs in stealing publicity for Sydney Chaplin, the commercialialized brother of Mildred Harris' husband. In projecting his invention upon the screen market Mr. Robinson had this to say:

"The day of the round, fifty-hole waffle and the oblong fourteen-hole waffle to match is no longer. June 21 having passed, the days are growing shorter and, as a consequence, there can be nothing longer except airdome programs.

Time and Dough Saving Plus.

"My new waffle-iron admits of but six holes, thereby reducing the cost of manufacture, distribution and the retail 'nut' by fifty per centum. Fewer pictures and better pictures is a movement that marches step by step with fewer and better waffle-holes. The attendant saving will greatly reduce the butter bill in families of seven and more.

"An almost unbearable loss of butter—at close to sixty cents per pound—follows in the wake of the fifty-two hole waffle iron. This waste is due to the difficulty in spreading evenly and quickly the dairy product over the rough places and high spots in the waffle of usual vintage.

Cheating the Laundry.

"It is contended that eating the six-hole waffle will expedite matters for suburbanites who must catch the exact train or else wring the office time-clock by the neck. Furthermore, the syrup will be less likely to smear the whiskers or streak the shirt-front.

"Finally there will be great conservation of time and labor in preparing the six-hole waffle. The lesser number of hole are more easily counted as they pass under the checking-clerk's eyes in transit from griddle to guzzle."

What all this has to do with selling films we do not know. We leave it to posterity and the "Anything to Beat Wilson" gang to decide.

—o—

It's easy to raise
Prices in Gypsum, O.

—o—

The postal guide insures a full house in Pokegama, Minn.

There's an Ace in Texas; a King, Ark.; Queen, Pa.; Jack, La., and a Tenino in Washington State.

—o—

"The Passing of the Crow" (Educational Films).

Probably meaning Old Crow.

—o—

FOR BANQUETS:
"FEWER AND BETTER SPEECHES."

FATHER GANDER'S WORSERY RHYMES
Conspired by
"Yankee Doodle in Berlin."

Mother, may I go out to swim?
Yes, my child, you'd "besser";
Hang your "shim" on a hickory limb
But don't go near Sol Lesser.

High diddle diddle,
He played the bass fiddle,
While wifey played the snare drum;
When along came Sol with his bathing girls
And put the whole band on the bum.

Eenie, meenie, minie, moe,
Catch and bather by the toe;
'Though she hollered, Sol said: "No,
I'm going to put you on the stage."

Dickery, Dickery, Dock,
The run ran up her sock;
In a bathing suit, she was so cute
That now she's in Lesser's flock.

Sol Lesser came to our town,
And he was wondrous wise;
He introduced his bathing girls,
And opened wide our eyes.

Mary, Mary, so contrary.
(How does the rest of it go?)
Silken tights—such pretty sights—
With bathing girls all in a row.

—o—

Pete Smith is offering a suitable reward for an expression, addressed to tradepaper editors, to replace his frayed brain-child: "Please Play Up."

—o—

The sea-cock opening Hun forgot to let the water in on these two classic of German vintage:

Rivoli overture: "Rosamond" (Franz Schubert).

Rialto overture: "The Bat" (Johann Strauss).

—o—

So real are the circus scenes in Bert Lytell's comedy "One-Thing-at-a-Time O'Day" that Metro backed a red wagon onto the lot and sold tickets of admission to members of the company.

—o—

"The Egg-Crate Wallop" (Paramount). Six-bits per dozen in June.

—o—

Enter the Honest Confession.

From an advertisement recently appearing in the Moving Picture World, comprising a producer's own statement, we extract this:

"We take ourselves very seriously in these announcements. We try to see which one can get the LONGEST AND DRIEST STORY IN THE TRADE PAPERS. Then we take it for granted that the exhibitor will read each and every one of these long-winded announcements."

—o—

Another American Invasion.

Reviewing "Whitewashed Walls" the London Kinematograph says:

"A feature of the film is the humor of its sub-titles, as an instance of which may be quoted the description of bricks as "Irish confetti."

"One Week of Life" (Goldwyn).

Monday.—"Life and Moving Pictures" (L-Ko).

Tuesday.—"Life's Shop Window" (B. O. Attractions).

Wednesday.—"Life's Blind Alley" (Mutual).

Thursday.—"Life's Cross Roads" (Milano).

Friday.—"Liferitis" (Crystal).

Saturday.—"Life's a Funny Proposition" (Mutual).

—o—

Titles never used in serial episodes: "A Leap for Life." "Facing Death."

—o—

Sub-titles never used in features: "That Night." "Next Morning."

—o—

"Daddy Long Legs" Draws Without Advertising.—Tradespaper Headline.

Some picture showmen expect every picture to do likewise.

—o—

The Peter Milne mentioned as having joined Famous Players-Lasky publicity forces is the same Peter Milne who has been writing Famous Players-Lasky service sections on the Empy News.

—o—

How come that "Broadway" is never used in main titles?

—o—

Monte Hansford (who was among those present) declares that the Open-Sunday-Jubilee banquet gave the impression of an animated tradepaper.

—o—

According to official returns to the U. S. Department of Internal Revenue there are 17,130 movie theatres in our dearly beloved country.

And every one of them gets a piece of mail daily from every distributing concern in the said d. b. c.

With yawning waste-baskets to receive the haul!

—o—

"A widow, neither grass nor green," is a sub-title in "Upstairs and Down." Hey?

—o—

Another fine theory gone wrong:
Model Theatre Closes to Permit of Alterations—Tradepaper **Headline.**

—o—

Arthur E. MacHugh is coupling the "Give a Thought to Broadway" with Moss's Broadway Theatre by marking "the" in with a brush.

It's in the news that F P-L have gone and given a thought to the Broadway.

—o—

Merely as a suggestion:
The Broadway Theatre might give a special bathing suit matinee during the visit of Sennett's clothesless models.

—o—

Speaking of photoplay bathing girls:
Did you ever notice what pretty **faces** they have?

—o—

Things They Do in the Movies.

In a romantic play located in England the hero saved the heroine from death under the wheels of a freight car marked: Delaware, Lackawanna & Western.

Another plot was laid in the days of Catherine, the Great, of Russia. On the large, flat-top desk stood an American telephone instrument.

The prettiest scene in a romance of the American Revolution was enacted while the hero and heroine stood beside a telegraph pole.

During the action of a play with Parisian locale, the villain abducted our heroine—throwing her into a taxicab with this license number: Ohio, 18975.

MOVING PICTURE WORLD

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J. F. Chalmers.....Vice-President and General Manager
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
George Blaisdell.....Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

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PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4649. G. P. Harleman, Business Representative.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada.....3.50 per year
Foreign Countries (Postpaid).....4.00 per year

Changes of address should give both old and new adddresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $2. Advertising rates on application.

Saturday, July 5, 1919

British Views of American Invasion.

A GLANCE through the English moving picture trade papers is all that is required to show the popularity of American films in the United Kingdom. An article in this issue carries the information that our cousins on the other side of the water are "commencing to build cinemas that will rival our Strands and Rialtos." The informant also hazards the prediction that American moving picture theatre managers of the highest type will be asked to go over and take charge of some of these new picture houses. With no room for an argument on the superiority of American films and our method of exploiting them the exhibitors of Great Britain, if this information be correct, are showing their showmanship by being willing to profit by our greater experience and proficiency.

Close on the heels of this rosy view of the situation abroad comes the announcement of the early sailing of the heads of the Famous Players-Lasky British Producers, Ltd., for London. The newly created $3,000,000 organization, which will produce Paramount-Artcraft pictures abroad, has arranged for the building of extensive studios and production plants, and intends to employ some of the best known American stars in its English plant. Later on producing branches of the organization will be established in other foreign countries.

And now comes a story from London that a portion of the British film interests have declared war against the American invasion and are even desirous of barring the American films made in the United States. The article points out that for four years 90 per cent. of the moving pictures shown in England have been of American manufacture and that the British public has manifested its preference for the imported product in place of home-made pictures. Other English film producers, according to the correspondent, take the opposite view of the matter, as they realize the shutting out of American films will close hundreds of British theatres, the native producers not being able to supply the demand for photoplays.

As the deciding factor in the situation will be the old and reliable one of merit the American invasion will continue to go forward.

Repeal of the Daylight Law.

THE daylight saving law has been repealed. One of the arguments against the present system was that "the movies and other places of amusement begin while the farmer is still in the midst of his work." The moving picture men, especially those interested in open-air places, were on the side of the farmers. In fact, they were against the general idea before the law was enacted. They did not need a demonstration to convince them the scheme was opposed to their business interests.

Rounding Up the Film Thieves.

AT last justice is to overtake the film thieves. The committee of the National Association of the Motion Picture Industry, whose duty it is to have the enterprising individuals who have been making a dishonest living by corrupting the employees of responsible film companies, is now able to report the arrest of several of the crook fraternity. These criminals were apprehended in New York, Syracuse, Saugerties, N. Y., and in Wilkes-Barre, Pa. The last mentioned place proved exceptionally good hunting grounds. An indictment has been obtained against one ambitious crook who had in his possession over 150 reels belonging to members of the association.

With the arrest and conviction of these film thieves will end the corrupting of the young and unsophisticated employees of the film companies, whose co-operation made the crimes possible.

Sunday Showing and the Doughboy.

MUCH is being said as to the effect that journeying into foreign parts has had upon the returning soldier. The general conclusion seems to be that his sojourn in France will give the American soldier a better appreciation of his own country.

But this opinion will not be true in every respect.

When the Yankee fighter returns from France to the United States he is returning from a country where alcoholic drinks are taken in temperate quantities and where Sunday is a day of freedom and rest to a country where a minority is restricting the tastes of the majority in the matter of beverage and where obsolete laws prevent the enjoyment of such wholesome Sunday entertainment as moving picture shows.

While in France the soldier has become accustomed to social conventions which countenance dancing, out-

door sports, theatres and moving picture shows when they are enjoyed on Sunday. The soldier vote is expected to count heavily if it ever comes to a showdown for prohibition. Have exhibitors realized what strong supporters of Sunday showing they have in the returned doughboy?

Local Option and the Sunday Showing.

SINCE the Sunday motion picture bill became a law in New York State nine cities have been added to the twenty-four that previously enjoyed the privilege of keeping open seven days in the week. The efforts in four cities to have the common council enact an ordinance prohibiting the opening of the local theatres on Sunday have failed. In Jamestown such an ordinance was passed, but the mayor vetoed it after putting the matter to vote and finding out that the people in favor of Sunday opening outnumbered their opponents two to one. In eighteen cities no action has as yet been taken. In six more the question is under consideration. All this indicates plainly that the majority of taxpayers in this state are in favor of Sunday opening.

How to Realize Better Pictures.

THE opportunity for better pictures has arrived. Every one connected with the moving picture industry has felt the new impulse. Open booking is assured. Momentous changes and rumors of changes are taking place or are heard of as each week goes by.

The foreign market has been thoroughly investigated. It is said that a certain producer is about ready to disclose plans that will materially increase his importance in the fielm world, and there are well founded grounds for belief that other big deals are rapidly being brought to the announcement stage.

Trade journals and the daily press have carried articles telling of combinations of eminent authors to place their stories before the screen public in the most advantageous form. "Greater pictures," "bigger pictures," "better pictures" and "super pictures" are some of the terms used to designate the sort of pictures that are to be the product of the new order of things and the millions of dollars that will be spent in their making and their exploitation. No expense is to be spared in the matter of production, advertising and exhibition. All this will require an outlay of money and human effort staggering in the aggregate.

The array of producers, directors, stars, publicity departments and exhibitors is imposing. All these factors stand ready to do their level best to make the next twelve months the most progressive, artistically and commercially, in the history of the screen.

Every dollar of this prosperity rests upon the same element: **The working scenarios which are turned over to the directors.**

The cry for better stories is a mistaken one. They are not to be had.

What is needed is uniformly expert handling of the material contained in the stories. The sum of human experience is the same from day to day. Men and women are interested in the joy and sorrow, the humor and laughter, the romance and tragedy of human existence as these emotions constantly repeat themselves in the lives of the newer generations.

Original stories, stage plays or published novels all come under the same rule: Without the proper handling by the persons intrusted with the preparation of the working scenarios no accident of authorship or intrinsic merit will save them from failure Directors may do much to improve them, or to doom them to deeper failure. Almost certain success awaits the picture that is built up from a correct working scenario.

No branch of the business of motion picture making should receive such fostering care as the department indicated. Upon it depends all the labor and expense which is to follow the work of adapting material to the screen.

It is the vital spark, the very breath of life to the industry, and the biggest factor in the realization of better pictures.

American Advertising Films in Cuba.

A REPORT on advertising methods in Cuba, published by the Bureau of Foreign and Domestic Commerce of the Department of Commerce, contains information referring to the moving picture's opportunities in this field. The report was secured by J. W. Sanger, a trade commission of the bureau, and it explains how the movie theatres in Havana are run and the way advertising slides are used. Their method of showing the slides between each reel of film appears to be popular, and the custom certainly affords the advertiser a good run for his money. The article explains how the American advertiser must have his slides prepared for the Spanish market and also points out that the American manufacturer that has had films made to illustrate his business should give them Spanish titles and arrange with the Cuban exhibitors to show them without the payment of any rental. As such trade pictures are being shown in other countries and the Department of Commerce is strongly in favor of the plan and is doing all in its power to promote it the American manufacturer should give the matter his hearty co-operation.

Moving Pictures on the Courtroom Wall

A ROCHESTER criminologist sets forth a proposition to utilize the moving film to aid in crime detection; to supplant the inanimate record of the present "Rogues' Gallery," and to otherwise serve the ends of justice in making society and public welfare safe for the law-abiding. He would film scenes of crime later to be projected in court to aid jurymen in their decisions; he would photograph known criminals that their pictures might be shown broadcast on theatre screens and thus enlist the showgoer in prospective man-hunts. An entirely feasible proposition, on the face of it. Rather interesting, too, when we consider how apt "the movies" are to be charged with all sorts of inspiration to recklessness—indeed newspapers are quick to charge the screen with having inspired youthful waywardness, and, ofttimes, delinquency and crime.

Convention Opens at St. Louis.

A TELEGRAPHIC report from the convention at St. Louis of the Motion Picture Exhibitors of America, Inc., indicates that the opening day saw the meeting well started, a goodly proportion of the members being in attendance. The editor of the MOVING PICTURE WORLD is present in person and a full and authentic account of the entire convention will appear in next week's issue. Everything points to a successful meeting, and it is evident that the citizens of St. Louis are doing their best to make the exhibitors welcome.

Personal and Otherwise

By Sam Spedon.

A. C. HAYMAN and Joe Schubert, of Buffalo and Niagara Falls, were in New York last week looking over the New York theatres, accumulating suggestions and ideas in drawing up plans for building a new house in Niagara Falls.

* * *

A. N. Webster, who was assistant sales manager, for some time, with the V. L. S. E., has returned from the West. He has been there several months for the Triangle company. When we saw him he was not associated with any concern, but negotiating for a new business connection. Mr. Webster is one of the best known film men in the country.

* * *

Carl F. Sennings, special representative and office manager of the Fox exchange at Washington, D. C., recently resigned from that position. He is now connected with the First National Exhibitors Circuit as manager of the Richmond office. Mr. Sennings has been the Fox representative for five years and is known to every exhibitor in the South as a clean and straightforward business man. He will not assume his business duties at Richmond until July 1, when he and Mrs. Sennings will have completed their vacation, at his parents' home at Louisville, Ky., his native state. C. R. Beacham will remain in charge of the Atlanta office of the First National.

* * *

Max Gans, formerly connected with the General Film, before he joined the Army, has been honorably discharged and is now at liberty. Jobs for soldiers!

* * *

Donald I. Buchanan, who at one time was employed in the scenario department of the Vitagraph, and more recently with the Chapin forces at Ridgefield Park, N. J., is now with the Pioneer, writing subtitles and otherwise employed in the editing department.

* * *

Southard Brown, who was also numbered among the Chapin studio forces, is the publicity director of the Pioneer.

* * *

Harry Crandall, of Washington, D. C., was in New York, Monday, June 23. He says all his theatres are doing well, and the Metropolitan big. This summer he will build the "York," a new 1,100 seat house, in the suburbs.

* * *

David Horsley, of Los Angeles, has been in town for the past ten days or two weeks.

* * *

Sam Grant, of Boston, will produce a series of two reel detective stories specially written by W. J. Flynn, formerly chief of the United States Secret Service. They will be released through one of the prominent distributing organizations.

* * *

Albert Titel is now buying negatives and film for foreign markets. Mr. Titel is the founder and builder of the Ideal laboratories on Hudson Heights, Jersey City.

* * *

Lester Adler, well-known film salesman, has been engaged as manager of the New York exchange office of the Realart Pictures Corporation, at 729 Seventh avenue.

* * *

The owner of the New Theatre, Broadway and 159th street, is announced as being David Picker.

* * *

We were delighted to meet our friend of long standing, George A. Blair, sales manager of the motion picture film department of the Eastman Kodak Company, for twenty-four years. We met him right in the New York film zone.

* * *

C. A. Meade, at one time branch manager of the V. L. S. C., is now with Mowat & Deihe Company, of Detroit, owners of the Michigan rights of Mack Sennett's "Yankee Doodle in Berlin." Mr. Meade is in New York to witness the presentation of the picture at the Broadway Theatre, on June 29.

* * *

Cortlandt J. Van Deusen, at one time associated with the Vitagraph studios, is supervising director of the Apex Pictures Corporation at Indianapolis. This corporation, we understand, has been established in the former Capitol producing studios. Mr. Adams, the president, is here with Mr. Van Deusen to complete the organization and engage a working staff. They intend to produce in the beginning short stories of two reel lengths.

* * *

We had the pleasure of meeting R. D. Craver, of Charlotte, N. C., on Broadway, last week. Mr. Craver is associated in business with Frank Ferandini. These men are the owners of a large number of theatres in the South. They are the principal stock holders in the First National Exhibitors' Circuit of the South Eastern States—Virginia, North Carolina, South Carolina, George, Alabama and Florida—with a paid-up capital of $100,000. He says their business has been exceedingly good, and that they are looking forward to a still more prosperous season. "I will thank you if you will mention in the World," said Mr. Craver, "that Mr. Ferandini feels gratified that we have secured Carl F. Sennings as our Richmond representative."

* * *

It is reported that the First National will locate its New York exchange on the eleventh floor of the Godfrey Building, 729 Seventh avenue.

* * *

Charley Klem, who is one of the pioneer salesmen of the old General Film, is now manager of the Metro Denver exchange office. He was in New York last week.

* * *

The convention of the North Carolina Exhibitors' League will be held at Charlotte on Sunday and Monday, June 29 and 30.

* * *

Alfred Black, of Rockland, Maine, was in New York, Monday, June 23, on his way to the St. Louis convention.

* * *

The annual meeting of the National Association of the Motion Picture Industry will be held at Rochester, N. Y., on Friday, August 1. The election of officers will be held at that time and the transaction of other important matters carried out. The executive officers will be entertained by George Eastman, of the Eastman Kodak Company. The meeting had been arranged for a later date, but Mr. Eastman is to sail for Europe around September 1, and it was thought advisable to hold it at this time as he did not know just when he will return.

* * *

Some of those we have met since our last issue are Morris Kleinnecker, of the Booth Theatre, the Bronx; M. Silverman, Pearl and Happy Hour theatres, Schenectady, and Erwin Huber, of the Picture Play News, of Rochester.

* * *

William Dunn, who has been playing heavies with the Vitagraph for a number of years, has been engaged by the Apex Pictures Corporation, of Indianapolis, to be featured in special productions.

* * *

In reporting in this column last week the disability of J. Stuart (Buster) Blackton, Jr., who is temporarily depending on crutches because of water on the knee, we erroneously dubbed him director of publicity for the Blackton Productions. "Buster" has been assisting in the Blackton publicity and advertising departments. With the formation of the new organization, The J. Stuart Blackton Feature Pictures, Inc., "Buster" was transferred to the studio staff, and as soon as he is able to discard his crutches he will resume his work in the Brooklyn plant assisting Jack Martin, who is manager of the Blackton studio and technical departments.

* * *

John Miller, formerly associated with the Buffalo Courier, is in New York. He contemplates going into producing comedies and special features as soon as he can secure studio accommodations on the Coast. He will establish offices in New York. He is now at the Friars Club

Violet Heming
To play title role in "Everywoman," a Paramount-Artcraft production.

ROBERTSON-COLE SOLD FOR CANADA

Exhibitors Distributing Corporation of Toronto Takes Entire Product—Also Buys Mutual Exchanges and Films

IN a transaction representing a large sum, the Exhibitors Distributing Corporation, of Toronto, has purchased for all of Canada the entire Robertson-Cole output of fifty-two pictures for the coming year; the three exchanges owned by the Mutual Film Corporation, Ltd., Canadian subsidiary of the Exhibitors Mutual Distributing Corporation of the United States; and the Dominion interests in all the productions which up to this time have been issued in Canada by Exhibitors Mutual.

The exchanges which come into possession of the Exhibitors corporation are located in St. Johns, Toronto, and Montreal. The purchase of these exchanges extends the activities of the Canadian organization from one end of the Dominion to the other.

The Exhibitors corporation is one of the most substantial in the Dominion.

From the Robertson-Cole viewpoint, the Canadian deal represents the most important transaction completed by its foreign department since the arrangements which allied it with July's Imperial Pictures, Ltd., of London, well-known distributors of motion pictures in the British Isles.

To Exhibitors Mutual the deal means that it can now concentrate its entire efforts to selling Robertson-Cole pictures in the United States.

"Tangled Threads" to Be First Film.

"Tangled Threads," starring Bessie Barriscale, will be the first production to come under the control of the Exhibitors Distributing Corporation. Exploitation of the Robertson-Cole features will not be inaugurated by the Canadian firm until September, but meanwhile a big advertising campaign will be conducted on the productions.

William J. Clark, president of Exhibitors Mutual, made this statement regarding his interests in the contract:

"Ever since the Exhibitors Mutual Distributing Corporation took over and reorganized the exchanges formerly operated by the Mutual Film Corporation, we have been negotiating for the sale of the three exchanges which we have taken over in Canada.

"The Mutual Film Corporation had previously closed its exchanges in Winnipeg, Calgary, Regina, and Vancouver, and for a year no effort had been made to distribute in Western Canada.

"War taxation, high rates of tariff on both film and accessories and censorship problems added complications to the difficulties of distribution in Canada.

"Exhibitors Distributing Corporation, Ltd., takes over for distribution in Canada all productions which we have, up to this time, released in the Dominion.

Control Many Prominent Theatres.

The Exhibitors Distributing Corporation control many of the most prominent photoplay houses in the Dominion. Their activities stretch across the entire country which means that Robertson-Cole features will now be circulated through western Canada which heretofore was closed to them through lack of distribution facilities.

"There is tremendous possibilities for Robertson-Cole pictures in Canada, said Arthur Cohen, president of the Exhibitors Mutual Distributing Corporation. "We will open to them a territory which is rich in prospect, and in which the Robertson-Cole attractions should find popular approval. The difficulties which the Exhibitors Mutual exchanges encountered in Canada will be overcome in a large measure by our organization which is purely a Canadian company."

Some of the productions which will come under the control of the Canadian organization before September will be "Better Times," "The Man Beneath," "A Man's Country," "The Pagan God," "The Woman Michael Married, "The Deadline."

Burton Holmes Will Film Reconstruction in Europe; Leaves on Four-Month Trip

BURTON HOLMES, well-known traveler and cinema-lecturer, whose motion pictures are known under the trade name of Paramount-Burton Holmes Travel Pictures, has hit the trail again. Accompanied by Mrs. Holmes, Herford Tynes Cowling, his chief cinemetographer, a battery of Bell-and-Howells, and some eighty or ninety trunks containing raw film stock, a portable laboratory, etc., Mr. Holmes sailed from New York, June 16 for Europe. While his plans and itinerary are necessarily elastic and subject to change because of unsettled local conditions he expects to take between fifty and sixty thousand of feet of film for a new series to be released through the Famous Players-Lasky Corporation to be known as "Europe in the Re-making." Fundamentally the idea of the series is to show precisely what is being done to put Europe on a peace basis, according to Mr. Holmes.

Will Show Reconstruction Process.

"Right at this time the most interesting phase of the European situation is the phase of reconstruction," said Mr. Holmes, just before sailing. "The war, naturally, has left Europe in a chaotic state—even the neutral countries have not escaped it—and it is my plan to show just what is being done to restore normal conditions. It is a big job that they have in Europe, and an interesting job it is, too; and I believe that the American people want to know all about it. Hence this series.

"Roughly, my itinerary includes England, France, Northern France, Belgium, the Rhine Valley, Czecho-Slovakia, Poland, Switzerland, Spain, etc. You will notice that I am not confining myself strictly to the war areas. One thing I wish to emphasize particularly, and that is that 'Europe in the Remaking' will not be a travel or scenic series in the accepted sense of the word; it is to be rather a film record of the work done to reconstruct and reorganize Europe."

Be Gone Four Months.

Upon reaching Europe, Mr. Holmes will be joined by Louis Francis Brown, his business manager, and his wife, who left New York on June 5 to complete all necessary arrangements with the civil and military authorities of the various countries they expect to visit. The Holmes party expects to be gone about four months.

E. K. Lincoln and Eileen Percy, Left and Right, Watch Margery Wilson Unbeard the Lion in His Den.
The "lion" is E. K. Lincoln, also, but he doesn't mind being so lionized in "Desert Gold," the Zane Grey feature distributed by Hodkinson.

RUBBERNECKING IN FILMLAND

Santa Ynez Canyon Plunged Into War—Dutiful Daughter Plunged Into Tank—Los Angeles Is Otherwise Very Quiet

By Giebler

I HAVE just jerked a week from my calendar, and now, as I sit with pensive brow and a lame back, regarding the slip of paper and the seven days it represents, I am filled with thoughts, happy, bitter, regretful, and —just thoughts.

I can close my eyes and see beautiful maids in the pellucid depths of a pool at Bessie Barriscale's big water stuff scene, and hear the loud smack of the sylph who didn't know how to dive very well, as she smote the water with her fair and somewhat fat form.

I have bitter thoughts of a waiter taking a glass of champagne from under my very nose, and under the very noses of twenty-four of my colleagues at Harold Bell Wright's party, just because a little mechanical bird came out of a hole in a clock and said "cuckoo" nine times. It's awful to live in a half dry town.

Battle in the Mountains.

There are other reveries of going to Santa Ynez Canyon to see Allan Dwan make a battle for "Soldiers of Fortune," and the hills that rise from either side of the canyon, hills that would get the goat of any angora that ever lived—and very regretful reveries of me taking the hills on foot and in high, jumping from crag to crag like a graceful gazelle, looking around ever and anon, to see if the lady reporters that came along were watching me, and of how the alpine stuff made my lumbago act up in a manner that it has not acted up since I listened to false friends who said: "If one knows how to skate on ice skates, one can skate on roller skates."

The battle was great—the biggest stuff since Intolerance—and after I see the close-up action, I am going to write a Rubberneck story about it.

"A Good Week."

Then I have thoughts of the day I watched Francis Ford making bottom-of-the-sea stuff for his "Mystery of 13" serial, and of how I had to go out in the ocean to find a dry spot.

It has been a good week, however, with no scandal to speak of.

John Jasper's studio is assuming proportions. Jesse L. Lasky is back on the Coast. Watterson Rothacker and his family have come to town, and George Beban has arrived from the East.

Karger Busy as Ever.

Everybody at Metro is taking a rest but Maxwell Karger, the big boss, who, it seems, never ceases from labor. At any rate, nobody has ever caught Maxwell doing any loafing.

One of the high spots of the week was Harold Bell Wright's party, staged on Marcell's Roof, a foregathering of that part of the elite of the Fourth Estate of our fair city who earn their cakes and ale by writing pieces of a movie nature for the daily press and the trade journals.

An Anti-Publicity Dinner.

Mr. Wright said that he was not giving the party for publicity purposes, and he made every writer promise that nothing would be said about the affair in print, and because I forgot to cross my fingers when I promised, I can not tell about the fine time we all had, nor speak about the oysters cooked in their shells, the bird with the gracious gravy, the salad, the wine, or how he played the part of a perfect host.

Harold does not drink wine himself, but he gave wine to his guests, and took a tall beaker of English stout for his own comfort. He does not smoke cigarettes, and said that to a real smoker a cigarette was like a hungry man letting the moon shine in his mouth for a square meal, yet we had coffin nails of an infinite and endless variety.

Mr. Wright did not make a speech, and only those who sat near the head of the table heard his remarks. I was one of the lucky number, and I found that the great novelist and I have much in common.

We are both high brows. Harold's brow is a little higher than mine, but it is only the way he combs his hair. I kinda hide my hirsute hiatus by letting a long lock fall over the vacant spot. Harold doesn't do that. He has written so many books he doesn't care about hair. When I am as famous as Harold I won't care either.

Both from Missouri.

Another thing we found in common is that we both acknowledge Missouri as our native heath. Mr. Wright was down in my old stamping ground when he wrote "The Calling of Dan Matthews," and he says that the cast-iron statue of Silver Dick Bland is still standing in the courthouse yard in Lebanon, one of the gateways of the Ozark country, and that the natives still smoke and "chaw" home grown hillside "navy terbacker."

Some folks would not think the hillbilly country of Missouri was a good place to claim as a birth place, but after I heard Harold dilate on the wonderful country, I felt proud of the fact that I was brought up on the corn pone, mustard greens, black-haw pie and sassafras tea of the Ozarks. It is a wonderful country, rich in romance, rich in resources, and rich in woodticks.

A Visit to Laemmle.

The day after the party at Marcell's I went out to Universal City to see Carl Laemmle, and found him one of the busiest men on the Coast, though not too busy to see visitors.

Mr. Laemmle is still the same optimist that he always was, still full of faith in the films, bubbling over with enthusiasm, and full of predictions of the good things in store for Universal fans.

He told me about sending J. P. MacGowan to Europe to make pictures, and about the big super-special that Allen Holubar is making with Dorothy Phillips as the star.

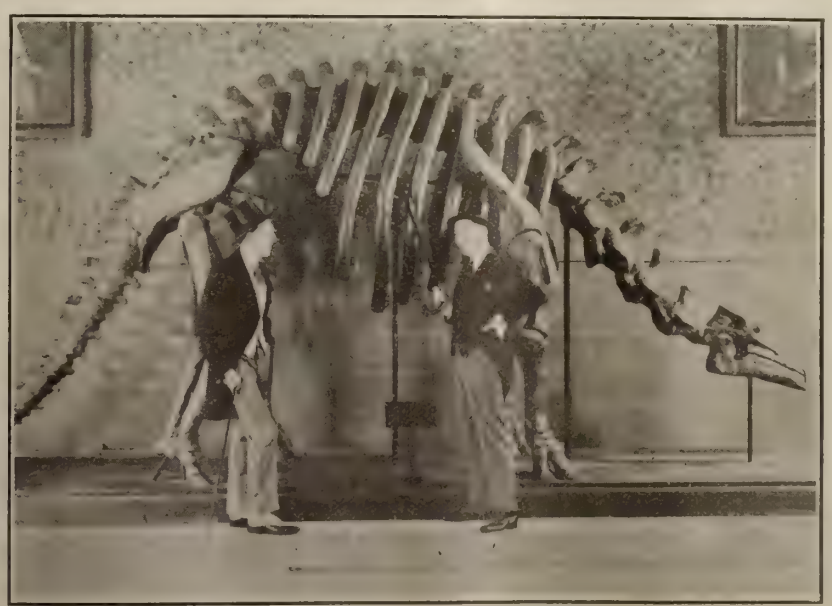
Rosenthal a Good Man.

We talked about business and about Barney Rosenthal, manager of the St. Louis Universal Exchange, and he said: "Barney's a mighty good man," and I said: "I'll say he is."

Mr. Laemmle says he came out to stay only a week, but he has sent for the children, and the whole family will stay until cool weather.

I also saw Joe Brandt, but you can see Joe almost any time, he comes out to the Coast so often. I think he must have a book of commutation tickets between L. A. and N. Y., the way he keeps bouncing from here to there and back.

Harry Kline, the new manager of U. City, is another busy man. He was



"The Stegosaurus Is Now as Scarce as the Stew in Ari(d)zona,"
Explains Eddie Lyons to Lee Moran in a public lecture delivered at the Universal studios.

transacting business with three persons at one time, and the ante room to his office was running over with a waiting list. I wouldn't have got in shooting distance of Mr. Kline, if Mr. Laemmle hadn't been kind enough to engineer me into his office.

Engineering a Comedy of the Ark.

There was very little doing on the lot, nearly everybody being out on location, or just between pictures. I ran across Billy Campbell, the wild animal impresario, Harry Burns, his assistant, and Curly Stecker, the trainer who knows almost as much about animals as Noah's second boy, Shem, who had charge of the menagerie on the ark.

Billy and his gang were doping out a new idea for a comedy, with Joe Martin, the monk, as leading juvenile, and Charlie, the elephant, as the heavy.

Speaking about animals, they've got the bones of a stegosaurus out at U. City, and I came along just in time to hear Eddie Lyons delivering a lecture to Lee Moran on the habits of the beast.

Eddie says the stegosaurus used to roam around in Arizona before the state went dry, and that although he gives the impression of being somewhat bony, he was really a handsome beast when he had his hair and hide all on, and made a cute little pet if treated kindly and fed on confetti.

The stegosaurus looked to me as though he might have been defunct about a thousand years, and I'm doubtful if Eddie ever saw one alive, but you never can tell, almost anything can happen to a comedian.

Attendance at a Tank Party.

That night I went out to see the water stuff that will be one of the punch scenes of Bessie Barriscale's new film, "The Woman Michael Married." This was one of the biggest tank scenes I have ever seen. I didn't say that just to make a pun, it's fact. The tank was 90 feet long, 45 feet wide, and 12 feet deep in spots.

The scene represented a swell restaurant of some kind, with people sitting around on the edges of the water, eating, drinking, and listening to the music.

Miss Barriscale as the woman Michael married, Jack Holt as Mike, and Marcia Manon as the lady heavy, were in the set. Henry Kolker was directing, while Guy Wilkie handled the camera.

They had about twenty-five bathing girls as atmosphere, and though I've always known that the atmospheric conditions out here were good, I never realized the perfection of some of our atmosphere until this time.

Kolker got some good stuff. One of the atmospheric girls did a bit that is going to make a hit—as big a hit as she made when she struck the water.

The girl, whose name was Virginia, was seated with a white-headed gentleman with a goatee, at one of the tables near the edge of the tank. He was supposed to be her father. Two of the swimmers came up to the edge and asked her to come in.

"Father, may I go in to swim?" she asked the goatee.

Into the Drink.

But before he could say "Yes, my darling daughter," let alone the advice about hanging her clothes on a hickory limb, the swimmers in the water grabbed the legs of her chair, and she went over backwards in a graceful curve, chair and everything.

It was good, very good. There was a lot of action like that. Some of the time only one or two of the swimmers were in the water, and then again there were so many that the swans that floated around had all they could do to keep in the picture.

The big action and the most beautiful part of the scene was when Miss Barriscale sat in the flower-covered swing high above the tank, and again when she took a high dive into the tank from the top of what looked like a pulpit at the extreme end of the set.

Incorporations of Picture Enterprises Is Continuing

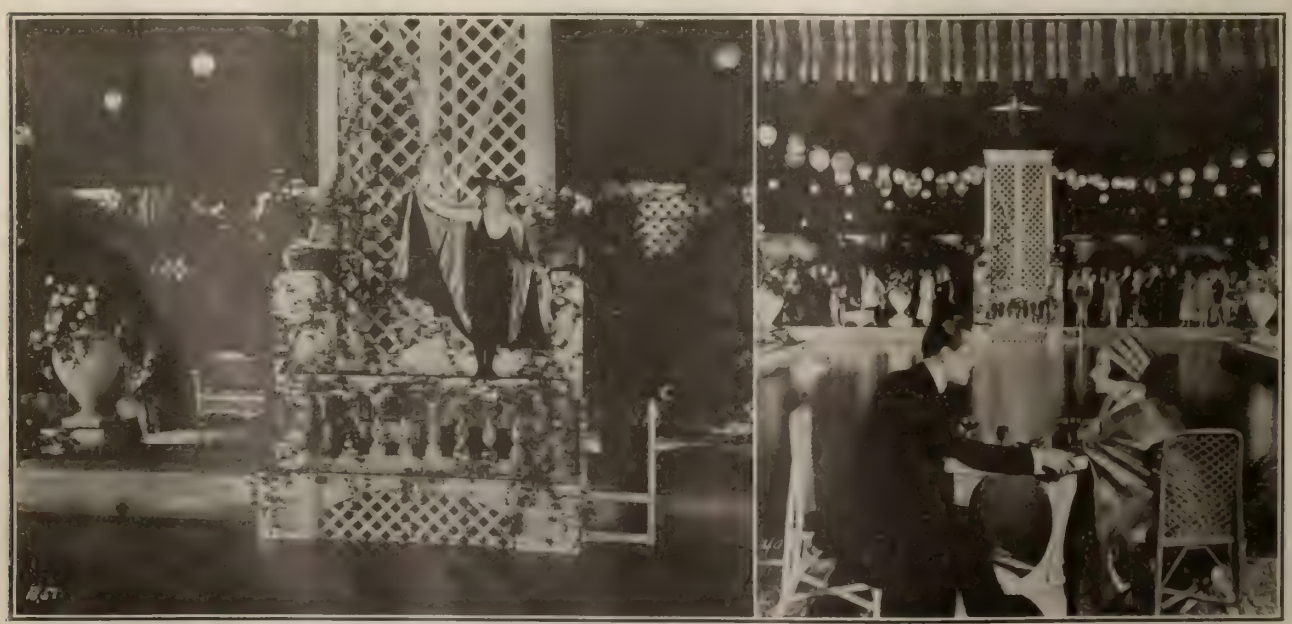
Albany, June 23.

NINE firms, identified with the motion picture industry, were incorporated in New York State during the past week. These included the Popular Productions, capitalized at $200,000 and naming Muriel Ostriche, Walter Irving and Norman E. Sachs, as directors. There was not a single day last week without one or more firms being incorporated with Secretary of State Hugo for motion picture work. The nine include the Edythe Hope Film Corporation, $100,000, with H. S. Hechheimer, Isaac Bernstein and Mark Oppenheim, of New York City; the Edgar Jones Productions, $30,000, with H. S. Hechheimer, Isaac Bernstein and Mark Oppenheim; the Hill-Haines, Inc., with P. A. Zibelman, Charles Wund and P. J. Henschen; the Newburgh Holding Corporation, $50,500, Samuel V. Schoonmaker, Joseph Turl and Anson J. Fowler, of Newburgh; the Clark Cornelius Corporation, of New York City, $750,000, Richard Bennett, Jr., Fred E. Sturgis and Geo. Velting, Jr.; the Cinema News Publishing Company, New York, $10,000, with H. S. Hechheimer, Mark Oppenheim and Isaac Bernstein; the Solar Film Corporation, $20,000, Samuel Berghoffen, John Salemene, Maurice Weeker, of New York City and the State Health Films, New York, with Abel C. Thomas, Mary E. Smith and Anna M. Cotter.

GRANT.

Simplex Employes Holding Outing.

Saturday, June 21, the day of the long looked for outing, broke sharp and clear. Lead by a band the employes of the Simplex factory marched to the Staten Island ferry and proceeded to Stotsky's Belvidere Park, North Beach. Here the annual outing committee of the Simplex employes had arranged for a program of outdoor sports in which competed the athletic champions of the numerous departments.



Watery Grave? These Beautiful Scenes from "The Woman Michael Married" Wouldn't Indicate a Grave Situation.
Bessie Barriscale is seen here in some of the big water scenes for her Robertson-Cole. Jack Holt and Marcia Manon are in the foreground at the right, with Bessie Barriscale poised in the background for a plunge.

Chicago News Letter

by Jas. S. McQuade

WEISS TELLS OF WESTERN PROGRESS

Majority of Illinois Theatres Remain Open Despite Daylight Saving Law—Good Crops Help

HARRY WEISS, co-manager with R. C. Seery, of Chicago's First National office, came into the city last week after an extensive tour of Illinois, during which the exhibiting end of the business was thoroughly combed in every section of the State. His observations and the expressed opinions of exhibitors convinced him that every picture theatre in the entire territory will be kept open throughout the summer, if at all possible. The unusually good spring busines has made exhibitors feel that they can afford to keep their theatres open, even if they do lose a little.

The greatest handicap against the "keeping-open" policy in smaller towns is caused by the "daylight" law, which prevents the farmer, his family and his help from attending, owing to the lateness of the quitting hour. This law, not only in the smaller towns, but in some of the larger as well, prevents the theatre owner from opening the windows—as the daylight spoils the pictures on the screen, and the consequent lack of ventilation causes such discomfort that patrons will not attend.

Airdomes Must Have Bands.

In southern Illinois, where there is a large number of airdomes, the shows cannot begin till 9:30 p. m., which gives only an hour and a half to run. In order to draw the crowd before that time, the airdomes are obliged to shoulder the extra expense of a band, which starts playing about eight o'clock.

Mr. Weiss is very optimistic over the outlook for exhibitors in Illinois. Owing to the wet spring and early summer, the wheat crop promises to overtop every previous record in the State. Very little corn has been planted, and that has always been the leading crop of Illinois. This is due to the great world demand for wheat and to the high prices for wheat guaranteed the farmers by Uncle Sam. This wonderful crop will mean an abundance of money in the great farming communities and in all the towns and cities of Illinois.

Good Roads Help Exhibitors.

Another great factor, in the good times for picture theatres in the State, is the "good-roads" movement for which $60,000,000 was recently granted by the Illinois legislature. Townspeople and farmers will reap the benefit in various ways, as the merchants will have better trade and the farmers will be able to visit towns and cities which they formerly avoided. Picture houses will thus participate in the good times that are coming.

Despite the high cost of material and of labor, new picture theatres are springing up like mushrooms, Mr. Weiss says. And this is true in the small as well as in the large communities. At Carlinville (5,000 population) Messrs. Daley and Dedit are building a 1,000-seat house, which will be opened July 4, with a straight moving picture program. In Quincy, ground was broken by B. E. Pinkerman, on May 26, for a picture theatre that will seat 2,400 persons. The cost will be over $100,000. Big features and star attractions will form the programs. This house will be opened New Year's Day, 1920.

New Theatres Being Built.

New picture houses are now being built in Arcola and Tuscola, while in Fairfield a new house has just been completed. It has been christened the Pershing and W. A. Cox has been appointed manager by the shareholders. The chief shareholders are the employes of the Sexton Manufacturing company, which has been engaged in work for Uncle Sam during the war. These employes came from various towns of the country, where they had been accustomed to see good pictures, properly presented, and so determined to have their own theatre in Fairfield. The Pershing seats 750 persons, a good house for a town of 2,500. It cost $60,000.

New picture theatre are also under construction in Freeport, Elgin, Aurora, Joliet, Steger, Peoria and in other towns and cities.

Mr. Weiss looks for the best season yet chronicled in the history of the business, so far as Illinois is concerned. He especially referred to the fact that exhibitors throughout the State are not backward in charging the proper prices for their shows. The present tendency prevailing among exhibitors throughout the State is not to tie themselves up with any one concern for more than two or three pictures.

Program Is Dead.

The program is dead. There is a great demand for good one and two-reel subjects. Exhibitors aim at securing diversified programs and at showing all makes during the season.

Most of the picture theatres throughout the State have no fixed admission

There Are Many Lines of Beauty in This Irene Castle Feature Which Is Robert W. Chambers' "The Firing Line."
The crystallized action in these three scenes is but an indication of the force which runs through this Paramount-Artcraft special.

of $15 to $25 a day, he expects 10 and 15 cents at the box office for every adult. If his films cost him $50 a day, he charges 25 cents. If $100 a day, he asks 50 cents for each admission ticket.

To show the willingness of Illinois exhibitors to shoulder the tax burdens imposed by Uncle Sam, Mr. Weiss referred to the 5 cent war tax, which took effect May 1, last. He assured me it is being paid without a murmur, and with a sincere spirit of helpfulness. And its payments does not affect the rental prices a single cent in any case. The exhibitors throughout the State of Illinois stand by Uncle Sam to a man, and there is not a disgruntled one among them.

Tom Furniss on Present Conditions in Northwest

THOMAS FURNISS, who owns and manages the Brunswick Amusement Co., of Duluth, spent several days in the city during the week of Monday, June 15, and left for his home city, Saturday, June 21.

The special object of his visit to Chicago was to study the methods adopted by the best theatres in the matters of musical accompaniment, light effects, aids to picture atmosphere, projection and all the other adjuncts of a thoroughly modern type employed in the presentation of pictures.

He visited the Riviera, Woodlawn, Pantheon, Orchestra Hall and other theatres during his stay, and expressed the opinion that none of these had any lead on the high class houses in the Northwest. So far as architecture is concerned, he pronounced the Woodlawn, Riviera and Pantheon as being very up-to-date and pronounced the interior of the Riviera as the most beautiful of all the houses visited. He holds, however, that the Madison Square Theatre, Detroit, owned by John Kunsky, is ahead of all the Chicago houses visited, in every way.

"The Northwest has been extremely prosperous since last October," said Mr. Furniss. "Business has fallen off considerably during the past sixty days, owing to the 'daylight' law. We can play ball or read a newspaper out of doors in Duluth, up till 9:45 or 10 o'clock, p. m. This kills our first show, leaving practically only one show for the night.

"There is considerable building of new theatres at present, both in Minnesota and the Dakotas, the capacity of the houses running from 700 to 2,000 seats, and most of them are of costly construction.

Majority Favor Open Booking.

"There is considerable discussion in this territory regarding bookings. The majority of exhibitors favor open bookings, though many who have been in the business for the last seven or eight years do not understand the difference between open bookings and the open market. An open market came very near ruining the business in the early days, and the same policy would ruin it now.

"Open booking offers real advantages to a real showman, for the reason that by careful study of the likes and dislikes of his patrons he knows just what they want, and he will book only pictures that they desire.

"I feel that there is a growing inclination on the part of producers to get closer to the exhibitors. In the past these departments of the industry have been too far apart.

"Another hopeful sign, which to me spells 'good' for all concerned, are the co-operative organizations which are now springing up in different states. I have in mind, particularly, that splendid organization in northern California, which was formed some time ago. A reading of its articles and by-laws would surely put to shame many organizations of exhibitors which have tried to exist in the United States. I understand that the exhibitors of Seattle and Portland recently formed a similar organization in their territory.

Organization Wants Better Pictures.

"In May last there was incorporated under the laws of the state of Minnesota, an organization covering the states of Minnesota and the Dakotas. This organization is much on the lines of those in northern California, Seattle, and Portland. It is known as the Theatre Owners' Corporation of Minnesota and North and South Dakota.

"It is not the object of this organization to band together for any unfair purpose or to fight any of the other branches of the industry, but rather to co-operate on a fair basis for the good of all. Its object is not to buy cheaper pictures, as many may think, but to buy better pictures and give longer runs, and to co-operate in every way possible for the good of the producer, the distributor and exhibitor."

Mr. Furness closed the conversation by adding that admission prices to picture theatres have almost doubled in the past year, in the better class of houses in the Northwest.

J. F. Burhorn Opens Office to Handle New Era Films

J. F. BURHORN, who has had considerable experience in exchange business, opened an office at 207 S. Wabash avenue, about three weeks ago, to conduct a distributing business under the firm name of New Era Films. When seen by the writer, he announced that he will handle nothing but "pictures from the libraries of prominent producers."

He has started with reissues of the George Kleine System, which include Edison releases in which Shirley Mason and Viola Dana are the stars. He has also secured, as his first new release, "Ashes of Desire," an Essanay feature in which Mrs. Sessue Hayakawa is the star. This production is of six-reel length, the story being laid in Japan, and it is said that the theme is strong, and that the leading role gives Mrs. Hayakawa abundant opportunities to display her emotional talent. The release will be made early in July.

Mr. Burhorn at one time owned the Princess Theatre, on the south side, in Chicago. He sold out and accepted a position as salesman in Indianapolis for the George Kleine exchange there, and was soon promoted to the position of manager. He afterward managed the George Kleine exchanges in St. Louis and Dallas for several years, and when these exchanges were closed he became manager of the General Film Company's office in Pittsburgh.

Houses Have Good Business in Spite of Hot Weather

F. C. AIKEN, manager, and Ben W. Beadell, sales manager of Select, made a trip to Milwaukee last week and reported unusually hot weather in the Cream City. Notwithstanding the handicap, the better class of theatres downtown were showing to good business, due to high class programs and fine ventilation.

Mr. Aiken, incidentally, during our conversation, contrasted the business in such houses with that obtained by exhibitors who favor the policy of running "any old program" when the mercury "goes away up." He holds that the matter of profits or losses under such conditions depends solely on the intelligence possessed by the exhibitor. The live exhibitor aims at making the temperature more tolerable and his program more attractive, while his less enter-

"Oh, Must You Really Go?" Say the Girls in Chorus in "Girls."
Marguerite Clark is the soul of politeness to Harrison Ford in her coming Paramount, "Girls."

prising brother swears at the weather fiend, then capitulates and makes things more intolerable for his patrons by offering a show that is below par.

Decidedly poor showmanship, the writer thinks, as it cannot fail to alienate the stanchest supporters of the house where it is practiced.

Ascher Brothers to Build Theatre Costing $500,000

ASCHER BROTHERS announces the erection of a big modern picture theatre at the southeast corner of Sixty-third street and Marshfield avenue, this city, with a seating capacity of about 5,000. The site is 95 by 185 feet, and on it will be constructed a business structure which will include the new house. The ground was purchased for $70,000, and the cost of the business block and theatre is estimated at half a million dollars.

It is promised that this new theatre will embody all that is most modern in moving picture theatre architecture and that the architects in charge will leave nothing undone to accomplish that end.

"The City of Comrades" in Demand.

"The City of Comrades," with Tom Moore, was booked by most of the houses on the circuits of the Ascher Brothers and Lubliner & Trinz for the week of Sunday, June 22. Six prints of this Goldwyn feature will be used in Chicago alone for several weeks on the bookings already arranged, and it is expected that Manager Van Ronkel will be obliged to borrow more prints to meet the demand for the first four weeks of its run here.

"Secret Service" Popular in Chicago.

"Secret Service," with Robert Warwick, drew enthusiastic crowds to Orchestra Hall during the hot weather that prevailed throughout the week of Sunday, June 15. Elsie Ferguson, in "The Avalanche," will be the attraction for the week of June 22. The regular program will supplement this Paramount feature.

"Sahara" at the Pantheon.

The first presentation here of Louise Glaum in "Sahara," a W. W. Hodkinson feature, was given at the Pantheon Theatre, Monday, June 23. It will be continued in that house throughout the week, the first time in the history of the Pantheon that a picture has been run for seven days. A special musical program was prepared by Musical Director Paul Biese for the production.

"Upstairs and Down" at Ziegfeld.

Constance Talmadge in "Happiness a la Mode," a strong Select feature, drew to capacity at the Ziegfeld for the week ending Friday evening, June 20. The succeeding attraction is Olive Thomas in "Upstairs and Down," which was given its premier at this house Saturday, June 21. Indications point to a big run.

Herman Robins of Fox on Tour.

Herman Robins, assistant general manager of the Fox Film Corporation, was in the city recently and left for Minneapolis for a two days visit. Thence he proceeded to Seattle, after which he will visit San Francisco and Los Angeles. The object of Mr. Robins' tour is to get familiarized with the present conditions in the Fox exchanges.

Owen Moore Off for Hollywood.

Owen Moore and Myron Selznick, stopped over between trains in Chicago Thursday, June 19, on their way from New York to Hollywood, where Mr. Moore will immediately start work on several features of the Selznick brand.

Ben Garetson with Goldwyn.

Ben Garetson, who was formerly publicity man for the Fox Film Corporation in this city, was recently appointed to a similar position in the Chicago office of the Goldwyn Distributing Corporation. In addition to his regular work, Mr. Garetson will visit exhibitors in Chicago territory and aid them in exploiting the Goldwyn product.

Constance Binney Signed to Appear in Realart Films

CONSTANCE BINNEY, whose acting in "39 East" at the Broadhurst Theatre is one of the hits of the current New York season, will star in motion pictures for the new Realart Pictures Corporation. A contract has been closed which assures her appearance in Realart Pictures for several years.

Constance Binney
On one of the stepping stones to greatness through Realart Pictures.

Miss Binney will continue her stage work in "39 East" which is still running to capacity houses, and later will go on tour with the Rachel Crothers play. She has been in only three pictures.

This little maiden flashed across the horizon of the metropolis as a dancer in the premier production of "Oh, Lady, Lady!" In this part she was seen and not heard. The management, however, aware of her acting ability, chose her to understudy the leading part, played by Vivienne Segal. When Miss Segal had to leave the cast on account of illness, Miss Binney was given the part.

She made her first screen appearance in Maurice Tourneur's production of "Sporting Life," adapted from the Drury Lane melodrama. She was cast for leads with John Barrymore in two Famous Players-Lasky pictures, "Here Comes the Bride!" a farce comedy, adapted from the stage play of the same name, and "The Test of Honor," a psychological drama.

Miss Binney's first vehicle with Realart is "Erstwhile Susan," the Broadway success of a season or two ago with Mrs. Fiske as the star. Miss Binney's piquant personality exactly fits the part of the engaging Mennonite maid, "Barnabetta," in "Erstwhile Susan."

Farrar Finds Rural Mail Is Economical Advertising

STEVE FARRAR, of the Orpheum, Harrisburg, Ill., has found a way to simplify the keeping of a rural mailing list, and it is so simple that it is a wonder no one thought of this before. Steve believes in circularizing his farmer patrons, but it has been more or less of a task to keep the mailing list up. But the other day, Steve got married, and this seems to have sharpened his wits. He went down to the local post office and found out from each R. F. D. carrier, just how many mail boxes there were on his route. Then he had number ten envelopes printed as shown below, requiring only

Box No. 106,
R. F. D. 5,
HARRISBURG,
Illinois.

the addition of the route number and one number for each box, the boxes being numbered in rotation. These are sent out, unsealed, under a one cent stamp and cover the field just as effectively as would a personally addressed letter to each possible patron. These envelopes may be printed up in quantities, but Steve has his printer keep the form standing, and uses fresh advertising copy covering the left hand half of the envelope each week, getting his message over before the recipient can possibly throw it away—not that many of them are thrown away, for that matter.

Louis L. Dent Promoted.

Al Lichtman, general manager of the department of distribution of the Famous Players-Lasky Corporation, has announced the promotion of Louis L. Dent from the position of branch manager of the Atlanta exchange to that of special representative at the district manager's office in the same city, and will work in conjunction with District Manager C. E. Holcomb in conducting next season's sales campaign in the South.

Mr. Dent succeeds Dan Michalove, resigned, and will in turn be succeeded as branch manager at Atlanta by R. E. Bradford, formerly manager of the Triangle office at Chicago.

Edward Langford Returns.

Edward T. Langford, who enlisted in the army comes back to the screen in "The Volcano," the second Augustus Thomas-Four Star picture starring Leah Baird, a W. W. Hodkinson release. Langford was a captain in the 27th Division, New York's National Guardsmen.

Clark Cornelius Corporation Acquires Rights to Twelue Charlie Chaplin Films

ANNOUNCEMENT is made that the negative rights to the twelve Mutual-Chaplin comedies have been acquired by the Clark-Cornelius Corporation and that a new edition of the series will be issued in the fall through Exhibitors Mutual.

The principal figures in the deal are William J. Clark, president of Exhibitors Mutual Distributing Corporation, and H. C. Cornelius, vice president of Exhibitors Mutual. Negotiations for the purchase outright of the twelve Chaplin negatives have been in progress for some months between Mr. Clark and Mr. Cornelius and the directors of the Lone Star Corporation, which produced them. The purchase includes not only the American rights to the twelve productions, but also foreign rights.

Has Capital Stock of $750,000.

The Clark-Cornelius Corporation has been organized with a capital stock of $750,000, all of which has been subscribed and paid in. The corporation will be confined to Mr. Clark, Mr. Cornelius, and three or four other close associates in the Exhibitors Mutual Corporation. The officers and directors are William J. Clark, president; L. A. Cornelius, vice president; and H. C. Cornelius, secretary and treasurer.

"We have been in negotiation with the officers of the Lone Star Corporation for several weeks," said Mr. Clark, "and have just been notified that the negatives have been sold to us. We intend to retitle them, get out a complete new line of advertising accessories and issue them in new edition some time early in the autumn."

Films Exclusively Chaplin Products.

"They were made by Charles Chaplin at his prime. They are the first pictures he ever made strictly without interference. Mr. Chaplin was given completely a free hand and as much time as he wanted. He originated the stories, selected his own casts, directed them himself and was restricted neither in time nor in money. They were titled, edited and assembled by Mr. Chaplin."

The twelve comedies were made under $670,000 a year contract between Chaplin and the Lone Star Corporation.

The series includes, besides, "The Floorwalker," "The Fireman," "Behind the Screen," "One A. M.," "The Pawnshop," "The Count," "The Vagabond," "Easy Street," "The Rink," "The Cure," "The Immigrant" and "The Adventurer." The new edition will be issued at intervals of four to six weeks. The first release will be "The Floorwalker."

June 22 Attractions at New York Theatres

RIVOLI—"Secret Service."
Paramount-Artcraft Special.
Starring Robert Warwick.
RIALTO—"Hay Foot, Straw Foot."
Paramount Picture.
Starring Charles Ray.
STRAND—"Other Men's Wives."
Paramount Attraction.
Featuring Dorothy Dalton.
BROADWAY—"The Spark Divine."
Vitagraph Feature.
Starring Alice Joyce.
81st STREET—"Sunnyside."
Chaplin-First National.
"Better Times."
Robertson-Cole Feature. Dividing the week.

Selznick Buys Two Stage Hits for Early Release

THE picture rights to "Blind Youth" were purchased for Eugene O'Brien's second Selznick production to follow "The Perfect Lover," which has just been completed. The rights to "The Country Cousin" were bought for the first of the Selznick Pictures starring Elaine Hammerstein. Work will begin shortly.

"The Country Cousin" is a comedy-drama by Booth Tarkington and Julian Street, and ran on Broadway to crowded houses for the entire season. It was in "The Country Cousin" that Eugene O'Brien made his last, big stage success, but the play is considered more suitable for a woman star and, therefore, will be utilized to introduce Miss Elaine Hammerstein to the Selznick Picture series.

"Blind Youth" was Lou Tellegen's biggest stage success in America. It was written by Willard Mack in collaboration with Mr. Tellegen himself, and ran an entire season at the 39th Street Theatre, New York. Both of these stories were selected by Harry Rapf, general manager of the Selznick Studios.

Marcus Loew to Build Big Theatre in Indianapolis

A REAL estate transaction, said to be the largest of its kind, negotiated in Indianapolis, was completed Thursday, June 19, in the leasing for ninety-nine years by Marcus Loew, of New York, the property on the east side of Pennsylvania street, extending from Court street to the Fletcher American Bank building, for the erection of a theatre. The total ground rental of the property is $4,786,004.

The deal was made by Emerson W. Chaille, Indianapolis realtor, who has just returned from New York, where he conferred with Mr. Loew, who is president of the Loew Booking Corporation, owners of a chain of theatres in various parts of the United States. Mr. Chaille said the lease involves more than double the amount of money in any ninety-nine years lease executed on Indianapolis real estate at the present time.

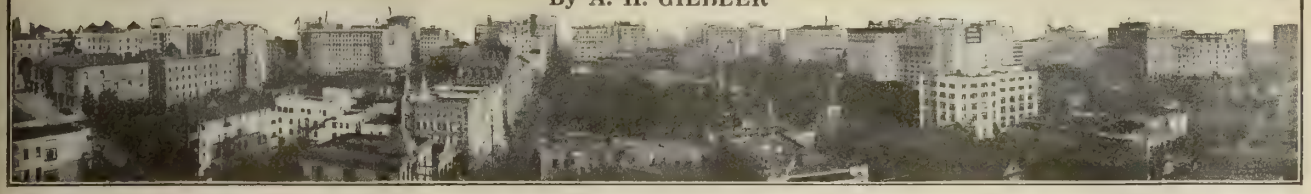
The property has a frontage of 93 feet in Pennsylvania street and a depth in Court street of 202 feet, and is occupied by a number of Indianapolis business firms.

Mr. Loew has announced that he will start building the theatre and office building on this site March 1 next, and says the new structure will involve an expenditure of $500,000 to $1,000,000. The theatre will seat more than 3,000 and will be devoted to high class motion pictures and vaudeville.

"The Volcano" Is a Picture of Social Unrest, but These Scenes Show Merely the Lull Before the Storm.
Leah Baird is starred in this Augustus Thomas play which will be distributed by Hodkinson.

News of Los Angeles and Vicinity

By A. H. GIEBLER



START WORK ON COMMUNITY STUDIO

Hollywood Firm Begins Building Operations for Picture Commons on Santa Monica Boulevard

CONSTRUCTION work has begun on the new Hollywood Studios, Inc., at Santa Monica Boulevard and Seward street, on a site of fifteen acres acquired from the estate of G. Allen Hancock, a Los Angeles millionaire. The plans for the new film plant were drawn by Meyer & Holler (The Milwaukee Building Company), who also have the building contract.

The organizers of this community studio company are, C. E. Toberman, Hollywood realty broker, president; John Jasper, former studio manager for Charles Chaplin who supervised the construction of the Chaplin studio, vice president and general manager; and C. W. Bradford, who has recently come to Hollywood from Michigan.

Spanish architecture will be followed throughout in the construction of the plant, the first unit of which it has been planned to complete within thirty days. Three additional units will then be built. The studio will face Santa Monica Boulevard and will be enclosed by a concrete wall. Landscape gardens will be laid to make the place attractive. It is planned to erect four separate stages of steel and concrete which will be covered with glass so as to permit of working in any kind of weather.

Ford Buys Studio and Grounds.

Three acres of ground on Sunset Boulevard and Gower street on which a studio has recently been erected for the use of the Francis Ford Film Co., has been purchased by Francis Ford for the sum of $50,000. The property has a frontage of 195 feet on Sunset Boulevard.

Universal Has Shake-up.

With the coming of Carl Laemmle, president of Universal, a few weeks ago, came a general switching around of heads of departments, directors and writers at Universal City. Plans for unusual activities in the production of forthcoming features are being formulated, and radical changes are made in many producing units as well as in the various departments of the huge film plant.

Harry Kline, formerly with Charles Dillingham, has succeeded William Sistrom as general manager of productions. Rupert Julian has severed his connection with Universal. Elliott Clawson, of the scenario department, has departed and Eugene Mullin occupies his place. Elmer Ellsworth, also of the scenario department, has joined the Chaplin forces. Lillian Ducey and Antony W. Coldeway are new continuity writers, and two new directors are Lynn Reynolds and Rollin Sturgeon.

Gale Henry Comedies Sold.

An announcement from the Model Comedy Company, of Hollywood, states that the Gale Henry comedies, of which there are now eleven completed and the twelfth in course of production, have been sold throughout the United States; and the foreign rights have been disposed of also. Miss Henry withdrew from the Universal company more than a year ago, and after a few months' rest, organized her own company and began the production of two-reel comedies under the management and direction of Bruno J. Becker. The comedies will be released through the Bull's Eye Corporation of New York.

Artcraft Adopts Selective Booking.

According to a statement made by Jesse L. Lasky, first vice-president of the Famous Players-Lasky film producing corporation, who has recently come to the West Coast from New York, a system of selective booking of films has been adopted by the distributing organization releasing Famous Players-Lasky productions. This change of policy, according to Mr. Lasky, will affect the producing plants in a very beneficial manner, in that productions will not have to be hurried or rushed through to meet a certain release date, and time enough will be allowed each producer to make pictures that will excel in technique and artistry.

National Leases Clifford Studio.

The William H. Clifford studios on Santa Monica Boulevard have been leased for five years by William Parsons, president, and Isadore Bernstein, manager of the National Film Co., for the use of two new companies who will make two-reel "Westerns" under the management of the National company.

One company, headed by Al Jennings, ex-bandit, as star, will produce twenty-six two-reel pictures dealing with episodes and adventures that took place during the outlaw days of Jennings, under the direction of S. Van Dyke. Each episode will be complete in itself, but the series will be a sort of biography, or history, of that portion of Jennings' life.

The other company is headed by Neal Hart, who will make 24 two-reel Western comedies under the direction of Milton Fahrney.

Willis and Inglis Add New Department.

The firm of Willis & Inglis, photo-

The Luncheon at the Lasky Studio to the Pacific Coast Sales Force.

Left to right, rear table: Donald Crisp, Frank Woods, Wanda Hawley, William C. De Mille, Ann Little, Herman Wobber, Toastmaster John C. Flinn, Cecil B. De Mille, Gloria Swanson, Louis Marcus, Lila Lee, Hugh Ford, Houdini, James Cruze. Milton Hoffman in front of Houdini.

play brokers and booking agents of Los Angeles, has added a continuity service to their other departments and bureaus. Frank Howard Clark is manager of the new department, and has engaged several well known continuity writers of the West Coast as assistants. Mr. Clark has recently written the working scripts for the Fred Stone production, "Billy Jim," and for the new Haworth star, Peggy May. Clark has been manager for some time of the Book and Play department of the Willis & Inglis interests, and the Continuity Service has been a logical outgrowth of that department.

Special Train for Toledo Fight.

A special train is being made up to carry a number of film celebrities to Toledo for the Willard-Dempsey fight to take place in that city on July 4. Among the travelers will be Charles Chaplin, Charles Ray, Jesse L. Lasky, Cecil De Mille, Wallace Reid, Carter de Haven, Dustin and William Farnum, Roscoe Arbuckle and others.

The train will carry a diner straight through, and no stops will be made on the way.

Exchangemen Go to New York.

Arthur Lamb, manager of the Los Angeles Metro exchange, and Harry Lustig, district representative, left for New York last week to attend a national convention of Metro exchange managers.

Dustin Farnum to Sail for Honolulu.

Dustin Farnum is putting his seagoing yacht, The Ding, a twenty-foot vessel that has been equipped with new furniture, a new lighting system and a kitchenette, in shape to make a trip to Honolulu when J. A. Berst, president of the United Picture Theatres, arrives on the Coast. Farnum intends to make a picture with Hawaiian settings and background and Mr. Berst will be a guest of his star on the trip to the island.

Horse Drags Actor Many Feet.

Chris Morrison, Universal actor, was seriously injured when his spur caught in the stirrup, causing the horse he was riding at high speed during the taking of a scene, to drag him many feet before he could be stopped. Morrison suffered a broken arm and a number of bruises.

Flinn Returns East.

John C. Flinn, director of publicity and advertising for the Famous Players-Lasky Corporation, of New York, left Los Angeles after two weeks on the West Coast, where he had come to attend the convention of branch managers and salesmen that was held at the Hotel Alexandria early in June.

Rothacker in Los Angeles.

Watterson A. Rothacker and his family have come from Chicago to spend some time in Los Angeles, while Mr. Rothacker gives his personal attention to the proposed plan of establishing a branch of the Rothacker Laboratories near the film plants in Hollywood.

California Gets "Big Four" Productions.

Harry Leonhardt, managing director of the California Theatre, has returned from New York with the announcement that he has secured a year's contract for the first run privileges for the California Theatre of the output of the United Artists Corporation. Mr. Leonhardt has also secured the promise of the Bill Hart pictures which will be produced after Hart's contract with Artcraft expires in July.

Of the United Artists productions that will be released during the coming year, there will be two Douglas Fairbanks films, one to be ready in September and another in December; a Mary Pickford picture, "Pollyanna," in November; a Charles Chaplin comedy in January of next year; and a Griffith film after he has completed his contract with the First National Exhibitors.

Clune's Auditorium Returns to Films.

Clune's Auditorium, which for the past few months has been the home of vaudeville and musical comedy, has returned to an exclusive picture program. On June 22 the house opened after two weeks of darkness, with the First National attraction, "The Auction of Souls," the story of Armenian and Syrian massacres, which was filmed during the past winter by the Selig company under the direction of Colin Campbell, with Aurora Mardiganian, an Armenian girl, as one of the principal players.

New Theatre for Monrovia.

Mrs. Leonora Harper, owner of the Harper Block in Monrovia, California, has signed a contract to build a 600-seat photoplay house to be operated by Mrs. Ruth Cassil, owner of the Colonial Theatre of Monrovia, and Fred E. Noyes, a Los Angeles exhibitor. The building and lot will total an investment of $30,000. Reinforced concrete or brick, with pressed brick front, will be used. The present Harper Block, a frame structure of pioneer days, will be wrecked to make room for the new show-house, which is to be completed by October 15.

Grauman's New Manager.

Lester Fountain, who for several years has been identified with theatrical interests in West Coast cities, has been appointed manager of the Grauman Theatre, to succeed Jack Callicott, who resigned to take an important position in the East. Mr. Fountain assumed his duties as manager last week.

Ford to Make Picture in England.

Hugh Ford, after completing the production "In Missouri," with Robert Warwick and Eileen Percy in the leading roles, at the Lasky studio, will leave the West, and also the United States for a time, to go to England, where he will direct a special picture for Famous Players-Lasky under the new policy of that company for making foreign productions according to American standards. Ford's cameraman, William Marshall, and his assistant director, Joe Boyle, will accompany him.

Two Harold Bell Wright Banquets.

Harold Bell Wright, author and film producer, gave a banquet on the evening of June 12 to the employes of Quinn's Rialto Theatre, where his film production, "The Shepherd of the Hills," has been showing for the past five weeks. The next evening, Mr. Wright entertained, with another banquet, the motion picture trade journal representatives, and the dramatic and photoplay editors of the local press.

Hopper Given Dinner.

De Wolf Hopper, during his engagement at the Mason as Old Bill in "The Better 'Ole," was guest of honor at a dinner given by Arthur Maude to a number of prominent players of both the stage and films on the West Coast. Among the guests were John Charles Thomas, of the "Maytime" company; Mr. and Mrs. Theodore Roberts; June Mathis; Kathleen Kerrigan; Mr. and Mrs. Donald MacDonald; Mr. and Mrs. Emile Kehrlein, of the Kinema Theatre; Lottie Pickford; Mr. and Mrs. Benjamin Stearns, and Kenneth Harlan.

Scenarist Weds.

Miss Frances Guihan, who has scenarized several of the recent Hayakawa plays, was married last week to Ivan Behrendt Kahn, just returned from service overseas. Prince Paul Troubetsky, noted sculptor, was a witness of the marriage. Mrs. Kahn intends to continue her scenario activities.

At the Left and in the Center, ZaSu Pitts Is Looking for "Better Times," but at the Right She Has Found Them.
"Better Times" is the second Brentwood no-star picture which Robertson-Cole will distribute through Exhibitors Mutual.

Studio Shots

Ruth Chatterton has been engaged by Universal to star in a special production.

H. B. Warner is being supported in "The Lure of the Poppy" by Marguerite de la Motte, Carmen Phillips, ZaSu Pitts, Jack Gilbert, Hector V. Sarno, Roy Coulson, Carl Stockdale and Olive Alcorn. Park Frame is directing.

The second of the Upton Sinclair stories to be put into screen form by the Romayne company, will be "King Cole," a story based on mining conditions in Colorado.

Gladys Brockwell, film star, has taken steps to secure a divorce from her husband, Harry Edwards, film director.

Polly Moran, formerly of the Sennett company, will play in Sunshine comedies under the direction of Eddie Cline.

Sessue Hayakawa, with his company and his director, William Worthington, leave soon for Yosemite to take waterfall and lake scenes for "The Dragon Painter."

Blanche White, former musical comedienne, is playing in the Gale Henry Model comedies.

Harry Millarde, who has just completed "Rose of the Wilds," with Madeline Traverse for Fox, has gone to New York for a two months' vacation.

David Butler is cast in an important part in "The County Fair," a Maurice Tourneur production.

William C. De Mille is writing a play called "Why Change Your Wife?" which his brother Cecil De Mille will direct for the Artcraft program.

Marguerite Clark begins "Luck in Pawn" this week, under the direction of Walter Edwards. Exterior scenes will be filmed at Catalina Island.

The Fred Stone company, in charge of Frank Borzage, director, and Andrew Callaghan, manager, have gone on location to Lake Louise, B. C., for scenes in "Billy Jim."

Robert McKim and his wife, upon returning to their hotel, found their door open and several hundred dollars' worth of jewelry and clothing missing, on the night of June 17.

Pauline Frederick appeared in a production of "The Merchant of Venice" given in the gardens of W. A. Clark, of Los Angeles, last week, for the benefit of the fatherless children of France.

Director Henry King has begun production on Mary Roberts Rinehart's story, "Twenty-Three and a Half Hours' Leave," with Douglas MacLean and Doris May in the leading roles at the Ince plant.

Wallace Reid will shortly begin work in a comedy drama from a story by J. Stewart Woodhouse under the direction of James Cruze.

Mildred Harris Chaplin will have a Japanese tea room in connection with her dressing room when the Mayer studios are completed.

Margery Wilson will be leading woman for Charles Ray in his new picture for Thos. H. Ince.

"The Four-Flusher," an original story by Izola Forrester and Mann Pagg, will be the next Hale Hamilton feature for Metro.

Vivian Martin, who has just finished "Louisiana," is about to begin work on "His Official Fiancee," at the Morosco studio under the direction of Bob Vignola.

Clarence C. Badger, Goldwyn director, was given a surprise party on his birthday, one day last week.

Thomas Jefferson plays an important role in "The Other Half," the new Brentwood feature which King Vidor is producing.

Violet Heming is expected at the Lasky studio about July 1, to star in the production of "Everywoman," which George Melford will direct.

Bryant Washburn, Major Robert Warwick, Wallace Reid, Anita Stewart, Ann Little and Wanda Hawley assisted at an entertainment held in Hollywood, last week, for a memorial fund for Hollywood heroes who died in battle.

Mary Thurman plays opposite William Russell in his new production that is nearing completion at the American studios at Santa Barbara.

J. Warren Kerrigan has begun the second of a series of ten productions under the management of Robert Brunton.

Allen Holubar is collaborating with Frank Lawrence, chief of Universal cutting department, on the editing of "The Right to Happiness," the latest Dorothy Phillips feature.

Truman B. Handy has left the Goldwyn publicity department and has become a free lance writer.

Enid Bennett's new play, "The Gay Miss Fortesque," from the pen of Eugene B. Lewis, will include Milton Sills, Irving Cummings, William Conklin and Theodore Roberts in its cast. Fred Niblo will direct.

B. M. Bower, author of "Chip of the Flying U," and other stories, is a new title writer at Goldwyn.

A. P. Younger, experienced cutter, title and continuity writer, recently of the army, is a new addition to the Metro scenario department.

Frankie Raymond, formerly of the Essanay company, of Chicago, is playing an important part in "The Other Half," a Brentwood film.

Cecil B. De Mille and his company of players have gone to Santa Cruz Islands to begin the filming of the island scenes for Barrie's "Admirable Crichton."

Casson Ferguson, Lasky leading man, is entertaining his sister, who recently arrived from New York.

George Beban, who has been touring the country with his recent film production, "Hearts of Men," returned to Los Angeles on June 19.

Winifred Westover is playing opposite Bill Hart in his new picture.

Shirley Mason has been named as the first star of the Catalina Submarine Film Co., a concern that will feature underwater cinematic novelties.

"Heartsease," in which Henry Miller starred a few seasons ago, is Tom Moore's current production at Goldwyn.

Hughey Mack and Ben Turpin were entertainers at a church fete in Hollywood last Monday night.

Noah Beery will be seen in the role of the Blacksmith in Nat Goodwin's famous play, "In Missouri," now being produced at the Lasky plant.

Helen Jerome Eddy is playing the ingenue lead in Maurice Tourneur's production of "The Country Fair."

Ernest Backlumb, of Marieham, Finland, made a 7,000 mile journey from his home to Hollywood to ask Mary Pickford to marry him. When he found out that she was already married, he turned right around and started back home again.

Mabel Normand has received word that her brother, Claude Normand, of the overseas forces, has returned to New York.

May Jones von Stroheim was granted a divorce last week from Bric von Stroheim, actor and director at Universal City.

Sam Sothern, a brother of the illustrious E. H. Sothern, is playing a part in Douglas Fairbanks' first production for the United Artists.

Detroit's Circuit Branch Changes Name.

The name of the Detroit exchange of First National Exhibitors' Circuit has been changed from the Madison Film Exchange to First National Exhibitors' Circuit of Michigan. Announcement to this effect has been sent to exhibitors throughout the state by Harry Scott, resident manager.

The change was made in accordance with the decision of the members of the Circuit, at their annual meeting in April, to abandon the names of the exchanges when they were independent releasing agencies and adopt the title of First National Exhibitors' Circuit for each office in the United States and Canada.

Sarazan on Circuit's Press Stuff.

Paul M. Sarazan, well-known to exhibitors in the Southwest as motion picture editor of the Dallas Dispatch, has been made a member of the publicity department of First National Exhibitors' Circuit, at the home office in New York.

Lou-Tellegen's Back in a Backstage Scene for a Goldwyn-Farrar.
Lou-T. evidently doesn't want to hear Geraldine Farrar, as "Thais," tell Director Frank Lloyd to straighten his hat. Very clubby—Lou.

Wally Van Leaves New York for West With "Challenge of Chance" Quickly Printed

WALLY VAN, who will act in the capacity of special representative supervisor of productions and director of comedies for Frank G. Hall, in connection with his interests on the coast, left New York June 22 for Los Angeles accompanied by four extra-sized trunks, containing prints of the Jess Willard picture, "The Challenge of Chance," which he will drop off at Denver, Seattle, San Francisco and Los Angeles, thereby bringing to the western and coast territories prints of this feature more than two weeks in advance of the usual schedule of release. Mr. Van carried with him fifteen prints of the Willard picture.

Makes Quick Delivery.

During the week, Mr. Hall dispatched special representatives from New York to Chicago, Cleveland, Toledo and other points east of the Mississippi, each with prints of the Willard picture and by this method of placing the picture in the important centres from here to the coast, he believes he has established a record for quick delivery and service. Less than two weeks have elapsed since Mr. Hall closed the deal for the Willard picture and at that time the negative had not reached New York. During this short time, more than 70,000 feet of negative were cut, titled and tinted and prints made ready and placed in cities as far west as Denver. By June 30 the Willard picture will be showing in more than a hundred centres.

Is Producing Serial.

Mr. Van expects to reach Los Angeles the first of next week and on arrival will make preparations for the first of the series of feature comedies to be produced by him and under his direction. He stated before leaving New York that there is a possibility that he, himself, will play the principal comedy role in a series of productions. Mr. Van will also act in the capacity of general supervisor of Frank Hall's interests on the coast. At the present time, Mr. Hall has a serial, "The Trail of the Octopus" in production under the direction of Ben Wilson, with Mr. Wilson and Neva Gerber in the leading roles. Mr. Van will have general supervision of this and other productions.

It is also stated that among other duties which Mr. Van will perform is included that of buying productions for distribution by Mr. Hall through his distributing branches, the Film Clearing House, Inc.

Pending Decision, Crystal Films Continue Business

PENDING a decision by the United State Circuit Court of Appeals the proposed liquidation of the business conducted by the Crystal Film Company under the receivership has been stayed and the business will be continued as heretofore under the supervision of John B. Johnston, who was named as receiver by Judge Manton in the United States District Court recently.

The film company filed an appeal from Judge Manton's decree in the suit instituted by minority stockholders represented by Zalkin & Cohen in which the plaintiffs alleged that the business was running behind and that the assets were being dissipated owing to alleged mismanagement on the part of certain officers and directors.

Following the trial of the issues raised in the suit Judge Manton rendered a decree in favor of the plaintiffs and signed an order appointing Mr. Johnston receiver for the purpose of liquidating the business and distributing the assets pro rata among the creditors and shareholders.

The liabilities to creditors were trifling while the assets were estimated at approximately $100,000 for liquidation purposes, but as a going concern it is believed that the assets are worth considerably more. The company is capitalized at $350,000.

Distinguished Aviator Joins Fox.

Lieut. Arch Buchanan, D. F. C., of the Royal Air Force, who recently arrived from Europe after a year and a half of war experience, has entered the service of the Fox Film Corporation at its branch office in Cleveland.

Lieut. Buchanan is the aviator who, alone in his tiny scout plane, descended into Ostende and discovered that the Germans were beginning the evacuation of that city. For this the French gave him the first-class Croix de Guerre, with the Palm, one of the greatest honors that can be bestowed on a soldier.

For eighteen months young Buchanan fought the Huns with his Camel scout machine. Finally, with nineteen enemy planes to his credit, and the Distinguished Flying Cross of Britain on his coat, he was shot down wounded, and taken prisoner.

One Day Prevents 100,000 from Seeing Pickford Film

IF Moore's Rialto Theatre in Washington, D. C., had extended its original two weeks' run of Mary Pickford in "Daddy Long Legs" by only a day longer, more than 100,000 residents and visitors in Washington would have seen this initial Mary Pickford special feature attraction to be released by the First National Exhibitors' Circuit.

Claude M. Wylie, auditor of Moore's Theatres, Incorporated, who took oath before Notary Public Bennett S. Jones that 96,698 persons had seen "Daddy Long Legs" during its 14-day run in Washington, figures this way:

"My figures show that 96,698 persons saw the show in fourteen days," said Wylie. "This is an average of 6,907 a day and about 575 an hour. Thus if we had run one day more, 100,000 persons would have seen the show."

Salesmanager Has New Salesman.

Lester Rosenthal, general salesmanager for the Washington City exchange of the Famous Players-Lasky Company, informed Manager Morgan last week that he had a new salesman. The only trouble is that the exchange will have to wait many years for the newcomer to grow up so as to follow in his dad's footsteps. Mr. Rosenthal is busy blushingly receiving the congratulations of his many friends in that territory.

In Spite of All the Odds, Harry Morey Comes Through in "The Man Who Won" with a Punch, as Usual.
Maurice Costello appears with the fighting Morey in this Vitagraph feature by Cyrus Townsend Brady

Manager Brandt Overcomes Coney Island Keen Competition by Means of Advertising

RUNNING an open air theatre seating 2,000 and running it against strong opposition is the successful accomplishment of William Brandt, who this summer took over the operation of Feltman's Open Air Theatre at Coney Island, New York. Mr. Brandt has accomplished this by following two courses—booking Paramount-Artcraft pictures as the backbone of his summer program, and advertising all over the roads of Brooklyn leading to Coney Island, just as if he were selling seats under the Big Top.

The Feltman Airdome has to buck the opposition imposed by all the myriad amusement concessions on the island. For the hundreds of thousands that flock to the island every afternoon and night during the summer days are supposed to go there for other purposes than to sit still and look at a picture. All the other amusement park entertainments are supposed to appeal more than the motion picture theatre. Such was the prejudice that Mr. Brandt found himself confronting when he took over this theatre.

Now he is turning persons away every night and at twenty-five cents admission price.

Advertises Heavily.

Out of his season of fifteen weeks, Mr. Brandt entered into contracts with the Famous Players-Lasky Corporation giving him seven solid weeks of Paramount-Artcraft and five more weeks with only the remaining three intervening competing product.

Then he started advertising. Fifty twenty-four sheet stands were erected in advantageous positions on all the roads through Brooklyn, elevated, street car and automobile, that lead to Coney Island. These announced the operation of the theatre under Mr. Brandt's management and are changed each week, giving the new program.

On the top of the airdome itself where it can not possibly be missed by any of the thousands who frequent New York's playground, he erected a special twenty-four sheet stand. It is so arranged that everyone entering the island sees this stand. His advertising space in the Brooklyn papers is very heavy.

Has Good Catch Lines.

But probably Mr. Brandt's results would not have been so remunerative had he not set to work and evolved two catchy catch lines. One of these reads "Two thousand seats on the beach under the open sky." And the other, one that is bound to command attention, "See the stars of the screen under the stars of the sky."

Mr. Brandt's program beginning with the first week in July and continuing for four weeks thereafter is booked with Paramount-Artcraft's "The Knickerbocker Buckaroo," "The Woman Thou Gavest Me," "The Avalanche," "True Heart Susie," and "Square Deal Sanderson.

Mr. Brandt is one of the most popular exhibitors in Brooklyn, having for a long time held the position of president of the local Motion Picture Exhibitors' League there. He operates a number of other theatres throughout the city and at present has under construction a theatre that will, when completed, be the largest and most up-to-date house in that community.

Methodist Bible Class Will Not Attend Movies

THE proposal to erect a theatre at Rhode Island and Mill avenues, Northeast, Washington, D. C., is meeting with considerable opposition. Resolutions in which it is proposed to use every effort to forestall the proposed undertaking have been adopted by the Methodist Men's Bible Class of Langdon, D. C. It was cited in the resolution that the experiences of certain suburban picture houses showed their degenerating influence. Mention in this regard was made of the closing of a motion picture theatre in Virginia, near the city of Washington. It was also contended that efforts of the church in that community toward making Sunday one of rest and for church services would be frustrated. An investigating committee was appointed by President George A. Simonds to outline a course of action by the class.

"The Brat," Nazimova's Latest, Scheduled for Release September 1; Another Follows Shortly

SEPTEMBER 1 has been definitely selected as the release date of Nazimova's next super-production, "The Brat." Announcement to this effect was made to the convention of Metro exchange men at the Hotel Astor by W. E. Atkinson, general manager of Metro Pictures Corporation, which distributes all the Nazimova specials presented by Messrs. Richard A. Rowland and Maxwell Karger.

Since completing her work on this production, Nazimova has paid a visit to New York, where she signed a new contract with Messrs. Rowland and Karger guaranteeing them her services for two years. She is now again at the Hollywood studios and about to start work upon another production in the new series, which, it is announced, is to be "The Native Born," from the novel by I. A. R. Wylie.

In addition to "The Native Born" a number of other exceptional stories have been acquired for Nazimova's use, some of them of French origin. Among these are "The Heart of a Child," from Frank Danby's widely read novel of that name; "The Wholly Innocents," and from French pens, "L'Homme de Riche" (The Rich Man) and "Maison de Dance" (The House of Dancing).

The character of "The Brat"—a nameless waif of the slums who is raised to great heights through the compassion and later the love of an author who rescues her from the Night Court—is in many respects different from anything Nazimova has ever done, either for the screen or on the stage. It is a strictly American characterization.

Charles Bryant, as MacMillon Forrester, the author, plays opposite Nazimova. Others in the star's support are Darrell Foss, Frank Currier, Henry Kolker, Amy Veness, Bonnie Hill, Millie Davenport and Ethelbert Knott.

Handcuffs and Then Fisticuffs.
All in this scene from "The Man Who Stayed at Home," Metro's Screen Classic feature.

Artists to Attend Northwest Convention

The executive committee of the Northwest Film Board of Trade convention and ball has announced the names of three stars who have accepted their invitation to be present at the event, July 16-19. They are Wallace Reid, Fay Tincher, and Beatriz Michaelina.

From communications already received from exhibitors from all parts of the Pacific Northwest and Alaska it looks as if there would be at least 500 exhibitors present. Several California exhibitors also are planning to come.

Frank Keenan, producer and star, has promised to come and also Al. Christie, produced of the Christie comedies, and several officials of the distributing companies.

Death Announced of J. J. Judd.

It is with regret the Motion Picture World hears of the death of James J. Judd on June 24. The funeral was held two days later from his late residence, 925 Park avenue, New York. Interment was made at his birthplace, Flushing, L. I.

For the last three years Mr. Judd was circulation and office manager of the Motion Picture News. Prior to his connection with that periodical he was circulation manager for Vogue and for Vanity Fair. He was a member of the Wesleyan University Club, the Apawamus Club, Metropolitan Advertisers' Gold Association, Transportation Club, and of the Psi Upsilon. He was a graduate of Wesleyan University.

Polly Moran Joins Fox Comedy Forces.

Hampton Del Ruth has added another link in the strong chain of Fox Sunshine Comedy talent by annexing Polly Moran, the well-known vaudeville artist, to his staff of fun-makers. Miss Moran has just completed a vaudeville tour in the West. Miss Moran is considered one of the cleverest of fun-makers.

WHAT THE EDUCATIONAL SCREEN SHOWS

Thrilling Scenes in Africa and Alaska and Other Travel Subjects—Agriculture and Topical Themes

"Mr. Outing Climbs Aboard."

ONE of the most beautiful of recent travel pictures is the Outing-Chester "Mr. Outing Climbs Aboard." The photographed scenes are of Africa, principally along the Zambesi River, and in the vicinity of Victoria Falls. The beauties of the picture are anticipated by splendidly written subtitles for which Katherine Hilliker is responsible; and indeed enthusiasm was easily courted in viewing these remarkable scenes presenting nature at her wildest.

Following the Zambesi in a small boat to a point near the falls where the river grows wide and dangerous, the cameraman and his guides takes to the land and arrive first at the Eastern cataract. Next the scene shifts to Rainbow Falls, and then to the main falls, and lasting to leaping waters and Devil's Cataract. The views of the latter, and the water rushing downward to the Boiling Pot below, and finally out into the "twisting bed of the canyon," are of unusual beauty.

Information Regarding the Camel.

The last half of the reel is devoted to the camel as he is found herding on the African farms, or preparing for a journey over the desert of Kalahari. Considerable information of an interesting nature regarding the camel is given in the picture. In fact our acquaintance with this enduring beast of burden is largely accelerated by the intimate scenes of him in his native haunts shown in the picture. Busting a camel, for instance, seems to prove that his apparent stoicism is merely a camouflage for a world of pent-up emotions. The western broncho has nothing on our friend when his injured feelings respond to an introduction to a saddle.

"Getting the Cassiar's Goat."

Another Outing-Chester of rare quality which takes the spectator into Southern Alaska. Starting at Vancouver, the party heads for Wrangel and the Stickine river. Four days above Wrangel brings it to Telegraph Creek, and into the snow-dotted hills where caribou eraman had difficulties in getting near these shy creatures; but the clearness of the photography allows the eye to easily discern the racing caribou in the distance. A journey up the Klappan river reveals the heart of the Cassiar country where mountain sheep and goats abound. These are also camera shy; but in spite of their seeming determination to give the cameraman the slip he obtained some interesting shots of herds of the envied game.

"At the Cross Roads."

One of the newest of the Goldwyn-Ford Educational Weeklies gives a fine illustration of how prisoners are treated at the Leavenworth prison. The usual cold gray of prison walls is replaced at Leavenworth by the more cheery atmosphere obtained from a white exterior. The steel and concrete of the tier upon tier of cells is sufficient evidence of the sterner rule of the law. The picture calls attention to the fact that the inmates of the prison are encouraged along the lines of self development, for which every opportunity is given them. The culture of fresh vegetables for the variation of prison fare, and the herding and care of live stock on the prison farm help unfortunates to forget the past. Sports such as baseball are indulged in when work is done; and in fact everything is done for the prisoner to inspire hope in the future.

"Fable of the Olive and the Orange."

The Ford-Goldwyn Educational Weekly also undertakes to tell the story of the olive and of the orange as the groves of California know it. The olive groves, carefully cultivated, are shown in the picture, and the harvesting of them as they are shaken from the trees and gathered from the ground. Later they are put in a preparation of lye for the purpose of eliminating bitterness. The lye is in turn expelled by a solution of salt, and the olives are placed in hermetically sealed cans and finally are put through a cooling process. The orange groves laden with fruit are seen in the picture, and also the picking, and mechanical sorting of the oranges previous to their being placed in boxes for shipment.

"Pathe Review No. 12."

The twelfth issue of the Pathe Review contains in addition to scenes showing how the beaver fells trees to build dams in the river, reviewed in our last issue, views along the famous river Ganges in India. In these are included architectural specimens of interest and other entertaining glimpses.

Fashions in Holland, a slow camera analysis of skating, and scenes with wounded soldiers in a San Francisco hospital are also shown in this issue.

Beating Methuselah to It—the Age of This Crowd of Trailing-Arbutus Wearers Totals 1,742 Years.

These "alfalfa" owners appear ensemble in "The Good Bad Woman," the Alma Rubens feature which Robertson-Cole will distribute through Exhibitors Mutual.

Fred Stone Invades Canada and Resumes Camera Acting

TAKING with him a company of fifty, Fred Stone, well-known stage and screen star, has invaded the Canadian Rockies. He is now at Lake Louise, British Columbia, getting scenes for "Billy Jim," his first independent production. It is a Western story by Jackson Gregory and its picturization is in the hands of Director Frank Borzage.

The new Stone company has as its manager Andrew Callaghan, formerly associated with the Spoor interests in Chicago. Millicent Fisher is the leading woman in the first picture.

"My first production will not be a succession of stunts" said Mr. Stone, before leaving. "Stunts are all right when they come in logically; the story is the first consideration with me and will continue to be so in all of my coming pictures."

Blaine Walker Injured by Blast.

Blaine Walker, Los Angeles representative of the Gaumont News Service, was wounded and narrowly escaped with his life while photographing what is said to have been the greatest dynamite blast ever set off on the American continent.

To secure 200,000 yards of rock to be used in strengthening the levees along the lower Colorado River, several thousand pounds of dynamite were used to shatter a granite mountain a few miles south of Yuma, Arizona. Mr. Walker was stationed within 300 feet of the dynamite when the switch was thrown. Rocks ranging from the size of a baseball to a grand piano and larger were hurled thousands of feet, and he was almost completely covered with dirt and rocks. He lost consciousness from breathing the dust and explosive fumes, but managed to keep turning his camera crank until he was recovered.

Films Will Entertain Brazilian President.

When Dr. Pessoa, president of Brazil, and his party, who arrived in New York Thursday, June 19, from France, conclude their visit to the United States and set sail for Brazil, they will travel aboard an American warship, the Idaho, one of the first line dreadnoughts. Provisions have been made for the entertainment of the distinguished Brazilian and his official party with American films, the Famous Players-Lasky Corporation having offered the use of a number of Paramount and Artcraft pictures for that purpose.

In addition a large consignment of Paramount and Artcraft pictures will be sent on board the Idaho for the entertainment of the crew.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Proportion.

NOW and then and you will show a picture which not only does not please but which seems to arouse adverse comment. Often you will find that the fault lies with you rather than the picture; that you have overboomed a play which does not come up to expectations. Sometimes this is done by the management to bolster up a poor offering in the hope of getting business, and the extravagant praise merely serves to make the shortcomings of the below-average picture more apparent than ever. When you have a picture that you think or know will not measure up to standard, don't try to get it over by extra advertising. Let it go by with as little noise as possible and be content to play to smaller business, knowing that by so doing you will be better able to hold your patronage. Then when you have a really big picture you can go the limit and people will crowd your theatre because they have faith in your good judgment. Overbooming a poor picture is a polite form of suicide. Sooner or later it is bound to put you out of business, and you will not even be able to sell your house to advantage. Boom the big ones, talk small about the little ones and you can command your patrons. You do not have to say that the poor picture is bad. Simply avoid saying that it is extra good and so arousing anticipation which is certain to be disappointed.

Ruff Stuff.

Ralph Ruffner finds that the old songs go better than the late numbers in his community sing, which is a daily feature with him. He writes:

> Little Brown Jug was the latest and they sure enjoyed it. I find that the old timers go over splendidly. They have a quaint, rural touch quite foreign to the present day types and it is surprising to see how they are hummed, whistled and sung after being learned here. Here's one, easy, simple, and doesn't cost a cent. When the time comes for running the house and announcement slides, stop all the music. Let them read in quiet. Make a slide of the following copy and run it last:
>
> All around the cobbler's bench
> The monkey chased the weasel;
> The monkey thought 'twas all in fun,
> Pop goes the weasel!
> I've no time to wait or sigh,
> No patience to wait 'till bye and bye,
> Kiss me quick, I'm off, good bye,
> Pop goes the weasel!
>
> The familiar pop gun effect should be used to heighten the effect. At the end of the last note, shoot the show. The effect would brighten a morgue. Almost every pianist knows the familiar tune.

Some time we should like to hear what Ruff can do with the old Harrigan and Hart songs. There was more swing and pep to Miss O'Grady's Pianoforte or Paddy Duffy's Cart than can be found in the present day songs, and they are wonderfully easy to pick up. Ruff makes a permanent and valuable feature of the sing. Why can't you? It is inexpensive and it's liked. That's the big idea. It's liked.

Reverse, but——

Good press work helps to save the three nine and a halfs used by the Broadway, Springfield, Mass., for Our Teddy. The ink comes up good and black, and the effect gets over. It is hand lettering, but in imitation of type, so that the letters

A Three Nine and a Halfs in Which the Reverse Work Comes Out Well.

are clear, and they are large enough to be read. The stem of the T gives the show for the latter half of the week, and a mortise is used for the comedy, probably because there was a change or they did not know the title in time to letter it in. Whatever the reason, the comedy shows up more strongly than the five reel feature, which carries its own lesson. The Broadway is a combination house, and the side lines relate to the vaudeville bill. It is nice lettering considered as a display of fancy work, but it is not good advertising. We think that the Broadway makes a mistake in not advertising this as the authentic Roosevelt film, for the two reel revamp is apt to get in too late to fight it. Anticipate booking in of the short subject by telling that this is the life of Roosevelt, done from his own book by his permission and with his entire approval. It is the only safe way, not to mention the advertising value these facts have. The fact that this story is a real Roosevelt production is one of the strongest selling points and is a guarantee that should not be overlooked in all of the advertising. The Red Cross angle is also a point to be played up.

Two Displays.

There is considerable disproportion between the current and the coming displays for the New Garrick, Minneapolis. The first cut shows the single two used for the regular announcement. This is about the average daily display for the

A Single Two for the Daily Advertisement.

Minneapolis papers, but on Friday the house also took six fifteens for the attraction the following week, using just a small box for the current attraction. This does not appear in the regular dramatic announcements, but is off on a page by itself. It makes a nice display

SEE
THE TURN IN THE ROAD
Full of Laughter and Tears
With Little Bon Alexander and an All Star Cast
Special Engagement
Minneapolis Ladies' Quartette
Sunday and All Next Week
No Advance in Prices
NEW GARRICK

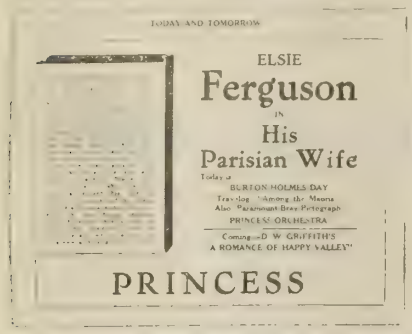
A Six Fifteens for the Coming Attraction.

and the cut comes out unusually well. There is not much talk, but it drives home and the main title is lettered so that it may be read. Moreover the artist has held the display together well, and it does not break up into several parts because of disjointed art work.

Neatly Done.

Here is a nice combination of display and reading advertisement from Harry E. Gardner, lately of the Princess, Colorado Springs. The panel gives the full

reading story while the display runs beside it. Mr. Gardner has the trick of picking his main points in the large type and he gets a nice proportion in his display. By using a panel he gets a lot of talk as well, and still makes it count



for the display. Working with a hairline double border he gets a nice white space effect and does not kill the heavy rule in the panel with heavier work on the outside. We are sorry that Mr. Gardner has left us for the time being, but we are pretty certain that he will be back again presently with some other house.

Service.

When the Government ordered the discontinuance of the practice of calling up the telephone exchange to find out the correct time, some of the Jensen and Von Herberg houses established a time service. The Victoria, Baltimore, has gone further and announces an information bureau with a day and night service in these terms:

> For the accommodation of the public this Theatre has arranged to install in the Victoria a public telephone information-service. To ascertain the time of day, a railroad or steamboat schedule, what is playing at any of the theatres and motion-picture houses, or any general information you need only to call St. Paul 1224, where a day and night service will be maintained.

The idea is excellent, for of course a mention of the current show at the theatre accompanies each reply. The Victoria however, refers to a recent offering as "A success of esteem." A success of esteem is the term generally applied to a production which is praiseworthy yet lacking in popular appeal. When nothing else can be said of a play, it is called a success of esteem. It is not a confidence-inviting term. In the same display the offering is said to be "one of the flagrantly few plays" of a certain type. In one sense it might be "glaringly few," but the general acceptance of the word considers the other meanings "openly wicked—heinous." It looks well in print, but it conveys the wrong suggestion. It is well to avoid words capable of two constructions.

He's Moved.

Walter C. Benson has moved from Westbrook, Maine, to our own favorite town of Waterville, where he has charge of the Haines. He writes that he has not yet been able to educate the local printer to an appreciation of good typesetting, but he has hopes. He sends in a circus style throwaway he used for Fred Stone. He dressed up a pony cart, and in a clown suit and make-up he threw them about town during the morning, and in the afternoon he drove out to the ball game, where he could get the crowd. He sends in a house program that does not look at all like that the Westbury printer used to hand him. There are too many cross column rules, and with a double bill it is not easy to get it all on one page, but we think he knows this as well as we do and that presently he will have the printer trained to put out a better job. He has a virgin field in his educational campaign for the other houses never gave the printer much of a chance to experiment. He is going to send in some on white paper. The first was a St. Patrick's Day green that never would photograph.

Fig Leaves and Clover.

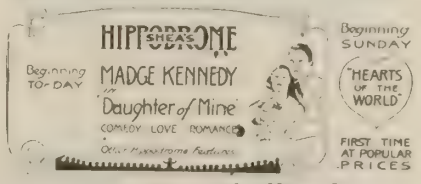
This display from Kansas City, a four tens, shows Mabel Normand in three specialties, but it would have helped had they dug up another to make it a four-leaf clover. Possibly they imagine that the fig leaf she is supposed to be wearing while she goes in swimming makes

A "Mickey" Display from Kansas City.

the additional leaf. This was a showing at one of the suburban houses following the big campaign downtown, and the smaller house rode on the efforts of the first-run house. This has been the case wherever "Mickey" has been properly booked. In Baltimore the Parkway got its own comeback by booking the film into one of its own houses for the second run. In Kansas City they used the Victrola dog to hook-up. This can be done very nicely where a cut-out is used, for a dog figures in the play, and the Victrola makes a hook-up on account of the record.

Prominent, Yet Neat.

Harold B. Franklin, of Shea's Hippodrome, Buffalo, has the trick of getting



A Two Twos from the Hippodrome, Buffalo.

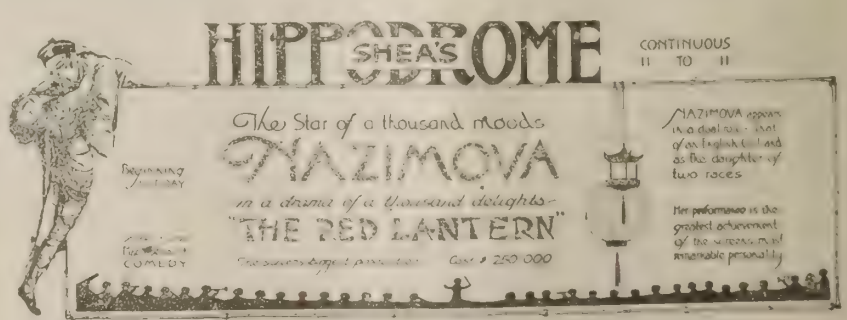
a big display through keeping his announcement light. He simply coppers the usual bet, and instead of going to big type and bold letters, he uses fine lines and even benday to get the same effect, and at a smaller expense. His two twos for Madge Kennedy, carrying also an underline for Hearts of the World, shows up all over the page in a mid-week announcement and yet the largest line is only equal to an eighteen point. It shows stronger than twenty-four point letters in other advertising merely because it is different and distinct. It is hand-lettered, but the lettering is clear and easy to read, for the artist is never permitted to get very far from the legibility of type faces. About the most pronounced departure is a four threes used for a Saturday announcement for Nazimova. Here a fancy lettering is employed to keep in line with the fanciful story, but it does not get so fancy as to be unreadable, and the start and title stand up though lettered in benday.

Two Imperials.

Here are two three twelves from J. A. Partington, of the Imperial, San Francisco. We like particularly the one on the right, save that the house signature runs just below the cut and is partly buried. Had the signature been drawn down to the bottom it would have done better. But it makes a very pretty lay-

Two Three Twelves from the Imperial, San Francisco.

out apart from that, and the hand-lettering is large enough to be read. The "Mr. and Mrs. Public" and "Listen People" are trade marks of the Imperial, and work well where they are trade marks; better than where they are used but once. Both displays are open and easily read, and each works to the chief appeal—Miss Pickford in one case and the automobile in the other. These advertisements are not thrown together, happening to fall just right. They are planned, and carefully planned, and we think are given more care in preparation than displays carrying much more copy, for when you say little you must say that little importantly and to the point. There are plenty of big spaces to be fought in the San Francisco papers, but these layouts more than hold their own in the competition.


HIPPODROME
SHEA'S
CONTINUOUS
11 TO 11
The Star of a thousand moods
NAZIMOVA
in a drama of a thousand delights
"THE RED LANTERN"
Beginning TO-DAY
COMEDY
NAZIMOVA appears in a dual role—that of an English Girl and as the daughter of two races
Her performance is the greatest achievement of the screen's most remarkable personality

McCormick's.

S. Barret McCormick made a good campaign for Mary Pickford in Daddy Long-legs, but a good campaign did not mean large spaces. He apparently argued that the picture would largely sell itself, and he did not advertise as heavily as he did for Capt. Kidd, Jr., which was earlier shown. He knew that this was one of her best pictures and he gave space to that, but did not go to the usual length in the matter of space. He used a special four elevens for a local celebration, heading his display with an unusually

A Tableau Cut in a Four Elevens. S. Barret McCormick's Tribute to the Returning Soldiers.

fine cut of the tableau used at the Circle as a tribute to those who fought and those who helped by working at home. Here the display was very appropriately kept down to a minimum, an eighteen-point letter with a twelve-point value being the largest line used for star and attraction. The house was closed during the time of the parade, but there were special performances in the morning, not only to make up for this loss, but to catch the crowd in town for the affair. His Sunday color space was a four fifteens, shown on the left in the reproduction. The layout did not lend itself well to color work, and the only use of color

A Four Fifteens in Color and Three Thirteens in Black and White.

was a red within the circle, red and blue hatching for the border to the circle and around the letters, and a blue on the edges of the letters. He made most of his appeal with the first presentation line. The smaller display is a three thirteens, one of several in this measure. The chief selling line was "All that the book was, plus Mary Pickford and the superb direction of Marshall Neilan." There is not much selling talk, for the cuts spoke for themselves. In the latter part of the run he cut down to a two threes, for he knew that by then he had the town talking and

A Two Threes Used for the Closing Days.

needed only a reminder. McCormick does not spend money for advertising just because he has it to spend. He gauges his use of space by the necessity for large display. For a popular star in a well known play he did not take as much space as for the Cannibals; for example, where it was necessary to tell the patron just what the attraction was. He is buying business with advertising and not merely spending his advertising appropriation. He spends what it costs to sell a play and not a fixed weekly sum.

Friendly.

Here is a paragraph from a recent program of the Garfield, Chicago. It will pay to run this occasionally, particularly in May and October, or whatever your moving day periods are:

"NEW NEIGHBORS"

We would consider it a privilege and a pleasure to number you among our patrons, and we extend to you a cordial invitation to be our guests at your earliest convenience. We would also suggest that you grant us permission to place your name on our mailing list so that we may keep you informed of the various activities of the "Garfield" Theatre.

Something like this would be good if sent to all newcomers. Often you can get the names from the delivery drivers, particularly those on milk wagons and on newspaper routes. Try it and see how it works.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical **because it has helped others.** It will help you. **By mail, postpaid, $2.00.** Order from nearest office.

MOVING PICTURE WORLD

516 Fifth Ave., New York

Schiller Building, Chicago, Ill.

Wright & Callender Building, Los Angeles, Cal.

Bill Boards in Style.

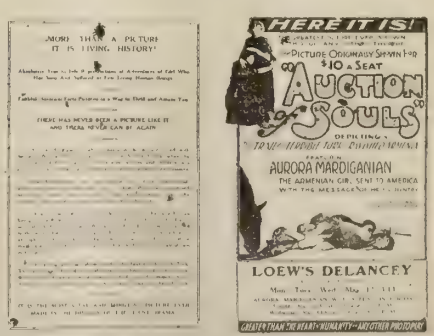
Charles Picini, of the Majestic and Butterfly theatres, Kenosha, Wis., not only uses lithographs, but he knows how to get them up to the best advantage. He does not slap them on any old fence, but builds regular stands similar to that shown in the cut. Such a stand is in line

An Artistic Billboard Stand Built by Charles Pacini, of Kenosha.

with the modern practice. Brick posts, capped by light domes, support the stands, while a lattice work two feet high keeps the bottoms of the bills from danger of soiling. The stands are illuminated at night by outriggers. It costs money to erect such a stand, but the cost is returned to the house in the advertising received through the suggestions of things well done. It also helps in getting stands in sections where plain hoardings might be resented. The entire display is devoted to The Savage Woman in the photograph because it played both houses on successive days, and one set of paper sufficed for both houses. Make not only your lithographs but their boards advertise you and you get double return. Not the least advantage is that the paper displayed is instantly connected with your house instead of requiring to be read. This in itself is a consideration in these days of the automobile.

Booming the "Auction."

The Loew theatres have been hammering on the "Auction of Souls" from every angle. The cut gives the outside pages of a four-page herald used to supplement the vivid posters, and announces the appearance of the star in person at the Delancey Street Theatre. The inside


MORE THAN A PICTURE IT IS LIVING HISTORY!
THERE HAS NEVER BEEN A PICTURE LIKE IT AND THERE NEVER CAN BE AGAIN
HERE IT IS!
Picture Originally Shown for $10 a Seat
AUCTION of SOULS
AURORA MARDIGANIAN
THE ARMENIAN GIRL SENT TO AMERICA
LOEW'S DELANCEY
GREATER THAN THE HEART-HUNGRY—ARE OTHER PHOTOPLAYS

The Outside Pages of an "Auction of Souls" Herald.

pages carry well made cuts which speak more eloquently than could text. Capital is made of the fact that the story was first shown at ten dollars a head as a part of the drive for the Near East Relief Fund, but most of the talk centres upon the picture itself, and the poster display has been unusually vivid. It is one of the strongest campaigns every put over by the Loew houses, and it certainly brought in the money.

Souvenirs.

Ever use thermometers for souvenirs? There is nothing consulted more frequently unless it be a clock.

Projection Department

Conducted by F. H. RICHARDSON

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing

The December 28 issue containing the lens charts was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus bi-convex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid to any part of the world. Send U. S. 3-cent stamps or money order.

The Results

Louisiana, after requesting that name be not published, says:

"A short time ago you were kind enough to supply information in response to queries we made; also to pay us the compliment of saying that we were evidently 'careful, painstaking men' who would doubtless get all there was to get under the conditions, all of which we appreciated. Having completed the changes and enlargement of our house, we are glad to report results. We are working under the following conditions, to wit: 110 volt A. C., through Compensarcs set to give their maximum output of 60 amperes—one compensarc to each Simplex projector. Projection is on straight line with center of our new Minusa Gold Fibre 16-foot picture surface, which same we cover perfectly. Have Simplex Extra Lite shutters (which we think are great) with two wings and two openings, all of equal size. Have 5.5 E. F. Gundlach lenses, stopped down to 1½ inches diameter. The working distance (B. F.) is 3 inches. Use Meniscus bi-convex condensers 6.5 and 8.5, spaced 1/16-inch apart, set 20 inches from aperture. Shutter sets 11.5 inches from aperture.

Aerial Image Is Clean Cut.

The aerial image is clean cut, sharp and ¾x1 inch in size, with no surrounding halo of light. We get a beautiful, bright, sharp picture, perfect in detail and color, due in some measure to the new screen, which the Minusa people made to order for us. When we projected the picture we found it unnecessary to touch a focusing screw. Focus was as perfect at 97 inches as it had been before at 80. We mention this because we saw it discussed in the department recently. We figure there is no reason why the focus should not be the same at any point in the light ray, which we found to be the case. We also find the 60 amperes A. C. to be sufficient, with OTHER CONDITIONS RIGHT, to give all the screen illumination required. The writer, who owns the house, and our projectionist, who is above the average because of the study and effort he has put forth to improve, work together, and, I want to say that we are proud of the result attained. We have what we believe to be, and what every one calls 'first class projection.' We are, however, constantly seeking to still further improve. If the exchanges would only give us good film, and there was some way to choke off the 'punch artists' we would be almost happy. Please pardon the length of this, but we want fellow exhibitors and other projectionists to know that good results are attainable, if they will make the effort necessary to get them. In closing allow us to thank you for your attention and the courtesies extended. If you publish, please omit name."

Excellence Is Obtainable.

I don't like that "please omit name." A letter is always more interesting to readers when they know from whom it comes, and to omit your name and not omit the name of your town would, under the conditions, be useless. You are right in saying excellence in screen results is entirely attainable to those who have the gumption to make the effort necessary to get them. Also those results may be had without wasting half the power, if the projectionist is not too lazy or too conceited to learn how, provided his employer will supply what may be necessary to that end. You are in error in supposing the focus to be the same at all points in the light ray. Due probably to its small diameter your lens evidently has great depth of focus, but either it was not exactly at its point of greatest sharpness on the former screen or is not on this one, though the difference may not be much. It might, in fact, not be discernible.

Two Conjugate Foci Points.

You have two conjugate foci points, one about 4.5 feet and one 80 feet. Now if you alter the front point (screen) by 17 feet, you must alter the back one, and, as I understand the matter, in proportion. Now 17 feet is about one-fifth of 80 feet and your lens should, as I understand it, mind you (I am not certain as to this latter myself) be moved about 1/5 of the back focal distance, which we assume to be 4½ inches. This would be .9 of an inch. The probability is that I am in error as to the amount of lens movement necessary, the point being one I have never looked into. It is also, as I said, possible that depth of focus in your lens will take care of the matter very well. Will brother Solar give us the correct dope on this?

There is a saving of $4.80 *to those who pay the annual subscription rate of* $3 *to Moving Picture World. The newsstand price is* 15 *cents. Subscribe today.*

Flicker Trouble

From the green hills of Virginia comes the following:

"Have trouble. Will you help me out? Get a flicker from both machines when run at from 40 to 60 and from 60 to 75 there is a wave in the picture. Am using two Power's 6-A projectors, with a 90-foot distance of projection. Have 6.5 objective and 7.5 and 6.5 condenser lenses and 17 inches from center of condenser to aperture. Use 60 amperes A. C. Have Mirror screen. Have tried both two and three-wing shutters, but result from both is the same."

In the first place, your optical train is not right for 60 amperes A. C. You will do well to try the following: Two 6.5 condenser lenses, so set that the tips of their curved surfaces are not to exceed 1/16-inch apart and with 18.5 inches from center of condenser combination to aperture. Think you will find this to improve your screen illumination, as it will bring your crater the correct distance from the arc lens. This distance is too great as you now have it.

Conditions Described Are Impossible.

You say you have tried both two and three-wing shutters and that results are the same. Impossible, if you have correctly described your trouble, or if I correctly interpret your meaning when you say a "wave in the picture." With either a two-wing or a badly proportioned 3-wing shutter you probably would get flicker at 60 when using a mirror screen, especially if it be a velvet finish. This is because with sixty amperes, a brilliant screen, such as a velvet finish mirror screen is, and a small picture (the fact that you use a mirror screen presumes a comparatively small picture, probably not more than 12 feet wide) you would, or should, have a brilliant screen illumination and brilliant screen illumination adds tremendously to any flicker inclination there may be. Under above conditions you certainly would get flicker at anything below 60, except that with a 2-wing shutter of ideal, or very nearly ideal proportions, you might drop somewhat below that speed without trouble.

Should Use Three-Wing Shutter.

You should use a 3-wing shutter, set at the aerial image if you can get it there, and should test it carefully for possibilities of improving it as to blade proportions, as set forth in this department several times.

The "wave in the picture" I take to mean a waving effect in the light. It shows a tendency to drop from maximum brilliancy and then come p again. This, if I have correctly interpreted your description, is due to the shutter blades getting into synchronism with the alternations of the current. You see, taking 60-cycle current for example, 120 times each second the voltage and amperage mounts to maximum and the same number of times it sinks to zero. This means that 120 times a second the crater is at maximum brilliancy and the same number of times it is very much below maximum. Now if you use only the upper crater as your light source, as you should, this would mean that 60 times each second (assuming the current to be exactly 60 cycle, which it may be, but probably is not) your light would be maximum and 60 times minimum as to brilliancy. Suppose

you have a 3-wing shutter and run at 18 per second. Your light would be interrupted 18x3 equals 54 times a second, and with slight variation in machine speed it is entirely possible that the shutter blades for a short space of time would cut the light just when it is at maximum, leaving only the minimum periods of brilliancy for the screen. But this could not, unless something is radically wrong somewhere, at "from 60 to 75," as you say. Before attempting to fit your 2-wing shutter blades to the local condition make sure it is cutting in excess of 50 per cent. of the light. If it is cutting just 50 per cent., I would not advise very much blade trimming, if any.

Optical Train

O. C. Casey, Buckfield, Maine, wants to know:

"Will you kindly explain object of lens charts and advise as to whether they will benefit us. We have a Simplex, which was installed new last January. Use A. C. through Fort Wayne Compensarc. Picture about 12 feet. Distance of projection 50 feet. Objective is Gundlach 3.75 E. F. Use two plano convex condensers 4.5 inches in diameter. Use about 35 amperes. Distance center of condenser to aperture is 16.5 inches. In center of picture where direct rays from condenser strike is a slight blur, chiefly noticeable on reading matter. Can you explain this and tell us how to remedy it? Is our optical train correct? If lens chart will benefit we want one; also intend to have a handbook soon."

Why "soon," neighbor Casey? You ought to have had it quite some time ago. If possible would advise you to use at the very least 40 amperes and I am sure 60 (capacity of compensarc) would improve screen result sufficiently to bring in more than enough added patronage to pay the cost. The lens charts are to enable you to get the right lenses and adjust them intelligently.

No Data for Low Amperage.

We have no data for such a low A. C. amperage as 35, but you will need two 6½-inch plano convex lenses (focal length, I mean. All standard condenser lenses for projectors are 4.5 inches in diameter), with about 22 inches from center of condenser to machine aperture. If you cannot get that distance that is not my fault, but the fault of the equipment. Would suggest this: Take the lamphouse loose from its base and block it in place temporarily with the center of condenser 24 inches from aperture, first having so placed the condenser lenses that the tips of their curved surfaces are not to exceed 1/16 of an inch apart. If this improves your results, then you have the right to demand of the makers of the Simplex that they provide you with means for getting your lamphouse back to that position. Most likely the blur is due to wrong position of lamphouse. But mind you the above adjustment will apply ONLY to approximately 35 amperes. For higher amperage the adjustment is different. Get the lens chart. If the blur is not remedied by proper adjustment as above, write me describing it in detail and I will go further into the matter.

The Poor Cuss

Paul Hallen, who signs himself Chief Cinematographer (cameraman) and excuses himself for butting into the field he left some six years ago for the camera, attaches a clipping from New York Tribune, of June 2, descriptive of a theatre fire in Valence-Sur-Rhone (where th' divil ever thot may happen to be), in which several were injured and killed. One paragraph of the clipping reads: "Four thousand spectators were in the theatre when the fire broke out in the operator's cabinet, and there was a mad rush for the exits."

Brother Hallen says: "These things will continue to happen as long as some very near sighted theatre managers, owners and would-be theatre architects insist on giving the 'man behind the machine behind the whole show' a 'cabinet,' which I take to be a literal translation of what the poor cuss must have roasted in."

"Cabinet" Has Many Meanings.

The word "cabinet" has several meanings, but mostly it means, as applied to a room, small. One definition is "a closet." But friend Hallen is right in that the safety of theatre audiences, which is well taken care of in this country now, for the most part at least, is found in two things, viz.: a thoroughly fireproof projection room of ample size to allow the projectionist to properly perform his duties, and the thorough drilling into theatre audiences f the fact that a fire in the projection room holds absolutely no danger to them. Had the Valence, etc. projection room been fireproof and the audience well instructed as to that fact, no panic would have occurred. For years the newspapers of this country committed what amounted to a damnable crime by fostering the silly belief that there was tremendous danger from projection room fires. They have at last (and it was about time) ceased that foolish procedure. In this country, while some of the projection rooms can be called such only by courtesy, and lots of it, still they are pretty much all fairly fireproof, and most of them thoroughly so. Theatre managers would do well did they occasionally run a slide reading:

ABSOLUTELY SAFE.
THE PROJECTION ROOM OF THIS THEATRE IS ABSOLUTELY FIREPROOF. EVERY REEL OF FILM THEREIN COULD BURN WITHOUT THE SLIGHTEST DANGER TO THE AUDIENCE. MAYBE A LITTLE SMOKE. NOTHING MORE.

Inefficient Carbon Setting

In the mass of carbon stubs received recently I find much evidence of guesswork as to amperage, and evidence of inefficiency in setting of the carbons. For example: Before me lie two stubs from Maryland. On the package was this notation: "Data: 100 amperes D. C.; 250 volt ¾ upper; ⅝ lower."

The crater is almost round and 7/16 of an inch in diameter. This is the case with both of the two stubs. They are both very slightly pencilled back 1⅝ inches. Laying a rule across the tip of the carbons at right angles with their length, the rule resting on the extreme tip of the crater, it is ⅛ of an inch from the ruler to the upper edge of the crater—meaning that part which would be the upper edge were the carbon in place in the lamp. In other words a crater 7/16 of an inch in diameter only lacks ⅛ of an inch, measured as above, of lying flat on the point of the carbon. And the man calmly sends them in for inspection. The trouble lies in the fact that his lower carbon tip is too far back. His crater is shooting its strongest light down into the front lower corner of the lamphouse, instead of toward the condenser. And after all our boring it into you that cored lower carbons are inefficient for D. C., he sends in a cored lower. This, however, may not be his fault. Perhaps he has one of those over-wise managers who buys what HE thinks is best, instead of asking his projectionist what he requires.

Using 100 Amperes.

This projectionist says he is using 100 amperes, or at least that these tips were burned at that amperage, yet ¾-inch carbons are hardly pencilled at all. This shows that either he has an ammeter which needs fixing, or else he is just guessing, and it is high time that guess work be stopped in projection rooms. And this is but a typical case of many observed in the mass of stubs sent in. I thoroughly appreciate the kindness of the brothers in responding to my request for stubs, but am sorry to find so much evidence of carelessness or failure to study the effect of carbon setting. The craters in question somewhat resemble "A," figure 123 of the handbook.

Projectionists cannot be too careful in watching the matter of carbon setting. A seemingly trifling difference may make a very great difference in effective light delivered to the condensing lens.

They Are Called "Exhibitors"

Professor B. A. Aughinbaugh, Principal Mingo Public Schools, Mingo, Ohio, comes forward with the following interesting letter:

"Just finished reading your article, 'Horrible Examples,' May 10 issue, and at its end cried Amen! Not only should that article be shown New York City exchange managers, but I have the idea that it should be thrust under the eyes of nine-tenths of the exchange men throughout the country. I know from experience that it should do good in Cincinnati, where I am sending it, by the way.

Crackerjack Equipment.

"As you may recall, about two years ago we established a public picture show in this school. Aside from a general knowledge of physics and kindred sciences the writer knew little about the projection of picture. We purchased your handbook, and such other guides as we thought might be of assistance, subscribed for the World and began studying and shooting questions at your patient self. With this help, we have reached a point where 'Mingo pictures' set the pace for excellence, for a radius of fifty miles around. The only thing which now seems to stand in the way of betterment of our screen results is the fact that the exchange men insist on sending us junk film, in face of the fact that we have brand new equipment, in pink of condition (projection is a hobby with us), and are paying as much as the 'other fellow,' and the year 'round at that.

What We Found.

"A few days ago, the owner and manager of one of the largest theatres within above named radius requested us to aid him in getting screen results equal to our own. We visited two of his projection rooms and found as follows: In one a boy of about fifteen, paid three dollars a week for doing the projection (?) work. In another a boy of 17 was getting all of eight dollars a week. In the first named room the condenser lenses were spaced as far apart as the holders would allow. The rear lens was broken, and had been so for two months. Fire shutters were missing from both projectors so they could be run slower to prevent picture jumping. Every sprocket was packed with dirt, and every tension shoe (American Standard projectors) wedged tight with filth. Set screws for controlling distance of idlers from sprockets were gone, and rollers running flat on sprockets. Carbons were not suited to amperage being used; also they were set wrong. Nor was this all, but it surely is enough. The point I wish to make is this: This theatre, which was getting a picture so dim its finer details were all lost, and which jumped so that it hurt the eyes to look at it, was receiving prints two or three weeks old, whereas we who get first class screen results, and take the best of care of both equipment and films, have to take junk. And mind you, we are paying as much as the theatre in which I have described conditions! Also we play to larger and more discriminating audiences. It is not because we are a school. That item does not enter at all. It is simply that Mingo is small, and the other place rated as a 'city.' I withhold names of the concerns implicated. Used names once in article of another nature in your Educational Department, and the head offices got hold of the information and raised the very

Old Harry with the exchange implicated. Enclosed find 50 cents for lens charts."

Well, Professor, isn't that precisely what we want? Surely an exchange which needs raking over the coals ought to get it, and I, for one, would be real proud to supply the necessary data leading to that end.

Surely Is the Limit.

As to the theatres named, surely the fifteen-year-old, $3.00 per week "projectionist" (?????) is the limit. I don't blame the kid. He isn't old enough to have better sense, but I would like a photograph of the "exhibitor" (God save the mark!) who employs him. Would I publish it? Huh, wiz ze g-r-rand pleasure! From what the Professor says, it must be a "theatre" of some size. Suffering shades of the prophets! The art of Ethel Barrymore at the mercy of a sap-headed kid of fifteen! A child who knows no better than to work for three—3, count 'em, III great big whole dollars a WEEK. And the man who hires him has the double distilled, iron bound gall to call himself an EXHIBITOR! And Mr. Intelligent Businessman, the gentlemanly exchange manager, whose brain must feel like a mouse in an empty hayloft, hands out at least five hundred dollars' worth of films to the infant projectionist, to be run through projectors which have to be run so slow that removal of the fire shutters is necessary, in order to keep the picture from jumping all over the screen. I'm sorry, Professor, but I'm afraid it's hopeless. Why waste breath arguing with an "exhibitor" and exchange mismanager, both of whom have base drums for heads? Yet, whisper, it is this brand of exchange manager ignoramus who is most quick to abuse the projectionists, and declare they ruin his films.

Seems But One Remedy.

There seems to be but on real remedy for the conditions of which you complain, Professor, and that is careful, painstaking inspection of films by exchanges, with record of all visible damage, same charged against the theatre, supplemented by a periodical inspection of projection room equipment. Doubtless all this will come in time, but it is too much to expect now. The exchange business is cursed with a type of men who are stone blind to everything except the dollar they are able to grab, and the exhibitor end of things has something very much more than a leavening of the same article.

Information Wanted

An Arkansas projectionist encloses a dollar for certain information. I am returning the dollar because what that good friend really ought to have is a handbook and lens chart, which same I would earnestly recommend him to order from the Moving Picture World at once. See advertisement at beginning and end of projection department. He says:

"Am having a great deal of breakage (presumably condenser.—Ed.) and not getting the results I should. Conditions as follows: Gold Fibre screen; distance aperture plate to screen 85 feet; picture 11 feet 6 inches; objective focus 7 inches. Current through 220 watt Bell and Howell compensator 40-50-60 amperes. Use ⅝ inch White A. C. Special carbons.

What I want to know is, what focal length condensers should I have and how far should condenser be from aperture. I think the compensarc is getting too hot. Am using same at 40 amperes and cannot hold hand on it. Will it heat more if used at 60?"

See the Handbook.

I take it you do not have a handbook. If you have, then see page 355, second paragraph, for answer to compensarc heating. But anyhow, here it is: secure a good thermometer and take temperature of air in room where compensarc is located, after which lay thermometer bulb on the compensarc coils for say ten minutes. If there is a difference of more than 40 degrees C. or 72 degrees Fahr., you should immediately communicate with the Bell and Howell Company, 1809 Larchmont Avenue, Chicago, Illinois. It is difficult to line up the optical system of some projectors properly for such a low amperage as 40 A. C., because of inability to get lamphouse back far enough. Due to long focal length objective you will require a goodly distance between condenser and aperture, but I find that two 6.5 plano convex condenser lenses, set with their apexes not to exceed 1/16 of an inch apart, with 21 inches from center of condenser combination to aperture, and an objective with a 2 inch aperture (opening at its smallest point) will fill the bill alright. For 60 amperes you would need some condenser lenses, but only 18½ inches from condenser to aperture, which would involve very slight light loss, provided the objective have above named diameter. With 60 amperes and a 6.5 meniscus and 8.5 bi-convex and 21 inches from center of condenser to aperture there would be no loss, if objective have a 2 inch opening. The lens charts gives you all this information and much more. Why have you not one? Fifty cents from Moving Picture World.

Very Bad Condition

Charles Tuegel, Dubuque, Iowa, writes: "Have a show room 100 feet long and 20 feet wide, with a nine-foot ceiling. Screen is 6x9 feet. What size carbons, condensers and number of the lenses for motion picture and stereopticon? Simplex machine; A. C. Have your handbook but fail to find anything on this subject. How many amperes will I need and what size screen will be best?"

"Don't."

In the first place, friend Tuegel, the very best advice I can give you is "DON'T!" Your room is very poor—almost impossible, with its low ceiling, and you apparently lack considerable of being well posted in the business of motion picture theatres or the projection of pictures. That is my advice; but here is the information you ask, so far as I can give it. With that 9-foot ceiling and a 100-foot throw, you will not be able to avoid interference of heads of incoming and outgoing patrons in the picture. With your 9-foot picture jammed right up against the ceiling and the lens as high as you will be able to get it, a man six feet tall would have to be back about 63 feet from the screen in order to stand up without his head sticking up into the light ray. Back 25 feet from the screen the six-footer standing up would obliterate a goodly area of the picture. And with a 100-foot room you surely could not get along with much less than a 9-foot picture. Also with a 9-footer you will have an extremely long focal length objective, and with an 8-footer it would be still longer.

Well, If You Are Determined——

Well, if you are determined to try such an impossible proposition here is the best dope I can offer: Due to the great distance from aperture to objective you will need all the distance you can get between condenser and aperture, and even then there will be heavy loss of light. I therefore recommend not less than 50 and preferably 60 amperes A. C. For that amperage I would recommend, under your condition, one 6½ meniscus and one 8½ biconvex condenser lens, the apex of their curved surfaces not to exceed 1/16 of an inch apart, with 21 inches from center of condenser combination to machine aperture. If you are unable to get that distance that is not my fault, but the fault of the projection machine construction. Should you use plano convex lenses, then get two 6½ lenses and have 8¼ inches from center of condenser to machine aperture. If you use 60 amperes, condenser combination is same, but distance is increased to 22½ and 20 respectively for the M Bi C and plano convex combinations. As to focal length of objectives, both M. P. and stero, you had better give your dealer the exact distance from lens to screen and width of picture you desire, leaving him to select the right lenses, but under no circumstances accept motion picture objectives with less than a 2¼-inch opening.

Larger Diameter Would Be Better.

Larger diameter than that would be better than smaller, under your conditions. If you have the Third Edition of the handbook you will find the lens information you desire in table No. 1, page 141, though it is rather out of date. Better get a Third Edition, or at least a lens chart. But let me repeat my former advice: DON'T put money into a theatre having for its basis such a room as that. You cannot possibly get a decent result and that room filled with people will be hotter than Hades in summer. A 12-foot ceiling is altogether too low, but nine feet is awful.

As to Rectifier Overload

W. L. Hales, Orange, Mass., wants to know whether he can install a 40 ampere bulb on his 30-ampere rectifier without injury to the device. Says he has Power's Six-B, an extralite shutter, a 96-foot throw and gets a good picture. He orders a handbook.

Yes, you can use a 40-ampere bulb on your 30-ampere rectifier without seriously overloading the coils of the reactance. But why not advertise the 35 ampere rectifier for sale? Maybe you can get a fair price for it and then get a larger capacity rectifying device. I never was a strong believer in working any apparatus right up to its limit of capacity. Don't believe it pays in the end.

Unintentional Error of Omission

It has been called to my attention that, on page 1511, June 7 issue, in answering a communication from Hogan Brothers, Utica, N. Y., I named about every company except Westinghouse as being probably able to supply a motor generator to operate from a 500-volt supply.

That the Westinghouse Company was not also named was an error, pure and simple, entirely unintentional. The Westinghouse Company can supply about anything in the electrical line, as everybody well knows. Apologies.

Projection Experience

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MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"Men, Women and Money."

Released by Famous Players-Lasky.
Prepared by Filmusic Studios.

1—Opening. 4:25. Legend of a Rose (Moderato), Reynard.
2—T. And then— 1:22. Morris Dance (Allegro), Noble.
3—T. And now— 2:25. Babillage (Allegretto), Castillo.
4—T. The house of Vanity. 2:42. Vanity (Allegretto), Jackson.
5—T. When shadows fall 2:01. Adieu (Andante), Karganoff.
6—T. The Parkton costume. 4:44. Popular One Step (Dance) (pp on flashes not showing dancers).
7—T. The aftermath. 1:34. Thoughts No. 35 (Andante), Berg Series.
8—T. Voted "too flighty." 2:04. Told at Twilight (Moderato), Huerter.
9—T. And so Marcel— 2:45. Pastel Minuet (Allegretto), Paradis.
10—T. The new crowd. 1.51. Oriental Fox Trot (Dance) (Start pp, increase to action).
11—T. Marcel's apartment. 4:01. Romance No. 2 (Andante), Frommel.
12—T. Marcel discovers. 4:26. Caressing Butterfly (Allegretto), Barthelmy.
13—T. Her luck at Bridge. 4:47. Lamento (Andante), Gabriel Marie.
14—T. The Harvest of. 2:58. Silent Sorrows (Andante), Borch.
15—T. I have been a— 2:42. Cavatine (Andante), Bohm.
16—T. The up-hill road. 1:56. Kathleen Waltz (slow waltz), Berg.
17—T. Pay the Ribout woman. 1:12. A Dream No. 56 (Andante), Berg series.
18—T. What's the matter. 1:11. A Garden Dance (Moderato), Vargas.
19—T. And so Ted. 1:34. Impish Elves (Allegretto), Borch.
20—D. Julian grabs Miss Clayton. :14. Perpetual motion (Allegretto), Borch.
21—T. Night and its. 2:55. Repeat: Garden Dance (Moderato), Vargas.
22—D. Charwick & Madame Ribout. 4:46. First Movement La Source Allegretto) (Omit Introduction), Delibes.
23—T. I think you had. 2:14. Wooing Hour (Allegretto), Zamecnik.
24—T. And at the. :43. Morning (Andante) (play last few bars), Grieg.

"Secret Service."

Released by Famous Players-Lasky.
Prepared by Filmusic Studios.

1—Opening. 1:17. Introduction of Overture. "Berlin as it Laughs and Cries" (Andante), Conradi.
2—T. The ladies of Richmond hold. 2:08. L'Esprit Francaise (Allegretto), Waldteufel.
3—T. Benton Arrelsford of Arrelsford. 2:57. Serenade Op. 16, No. 3 (Moderato), Rubinstein.
4—T. Headquarters of the Sixth Army Corps. 1:01. Marching through Georgia (March).
5—Major Dumont, I understand. 3:21. Third Movement from Egyptian Ballet (Andante), Luigini.
6—T. In the negro quarter of Old Rick. 6:32. Misterioso No. 1 (Moderato) (omit first six bars), Langey.
7—D. Carriage driving up in front of mansion. 2:26. Andante Doloroso No. 51 (Andante), Berg Series.
8—D. Flash to Miss Varney and Capt. Thorne. 1:15. Berceuse (Andante), Jarnefelt.
9—T. Fresh fish for Libby Prison. 1:11. Misterioso Dramatico No. 22, Berg Series (Moderato).
10—D. Fade in to Miss Varney picking flowers. 1:54. Prelude Op. 28, No. 15 (Andante), Chopin.
11—T. The Varney family doesn't seem. 3:06. Misterioso No. 3, Berg Series (Andante).
12—T. And in the meantime. 3:32. Adieu (Andante), Karganoff.
13—T. I'm sorry to disturb you. 2:08. Dramatic Andante No. 32, Berg Series (Andante).
14—T. Jonas is a traitor. 4:07. Visions, Tschaikowsky (play to action), (Andante).
15—T. The trap. 3:54. Repeat Misterioso Dramatico No. 22, Berg Series, (Moderato).
16—T. No matter what our personal. 5:22. Pizzicato Misterioso No. 30, Berg Series (play arco) (Moderato).
17—D. Shot fired. :46. Silence—Tympani roll.
18—T. He escaped from Libby. 2:39. Repeat Berceuse (Andante), Jarnefelt.
19—T. Captain, I was looking. 3:27. Dramatic Tension No. 36, Berg Series (Andante).
20—T. Call up headquarters. 3:25. Dramatic Tension No. 9, Berg Series (Andante Allegro).
21—D. Arrelsford shoots Thorne. 2:01. Dramatic Andante No. 39, Berg Series (Moderato Allegro).
22—T. I was sending a message. 3:56. Dramatic Agitato No. 38, Berg Series (Moderato).
23—D. Fade in of Varney nigger. 5:44. Dramatic Tension No. 67 (Andante), Berg Series.
24—T. They're goin' to shoot dat fine. 2:49. Andante Doloroso No. 70 (Andante).
25—T. And in pursuance of the sentence. 140. Romance (Andante), Karganoff.
26—T. The dawn of April 3d. :58. Battle Agitato No. 48 (Allegro) (Play to action).
27—D. Flash to scene before Varney House. 2:19. Prelude Op. 28, No. 6 (Andante), Chopin.
28—D. Shell knocks down firing squad. :42. Repeat Battle Agitato No. 48 (Allegro) (play to action).
29—D. Capt. Thorne finds Miss Varney on stairs. 2:34. Arioso (Frye), Andante. Loud Tympani roll on flashes to scenes of tumult.
30—T. Several years later. 2:16. Romance (Andante), Tschaikowsky.

"The Man Who Turned White."

Released by Robertson-Cole through Exhibitors Mutual.
Prepared by Joseph O'Sullivan.

Love Theme—My Heart at Thy Sweet Voice. Saint-Saens.
1—At screening. 2:45. In the Sudan (2/4 Oriental Characteristic-Moderato), Sebek.
2—D. Camp scene. 2:00. Persian March (Moderato Oriental), Langey.
3—T. But on another scene, by a desert. 2:30. Eastern Romance, Rimsky-Korsakoff.
4—T. Of all the white men the one who. 3:15. Crafty Spy, Borch.
5—T. To the victor of the spoils. 3:00. In sight of the oasis Oriental Patrol), Baron.
6—D. Ethel pleading with Ali in tent. 3:30. Crafty Spy (start p), (Heavy Dramatic Allegro), Borch.
7—T. The white man's burden. 2:30. Theme.
8—T. In the ancient village of Mzab. 2:15. Among the Arabs (From "Three Oriental Sketches"), Langey.
9—T. The wine shops of Mzab. 2:00. Orientale (Allegretto), Cui.
10—D. Girl dancing in wine shop. 2:15. Danse Orientale, Lubomirsky.
11—D. Exterior—Ethel and man entering. 2:00. Moorish Dance Song (From "Scene from the South"), Nicode.
12—D. Fanina dances—after leaving Warner. :45. Oriental Veil Dance (slow Oriental dance), Aronson.
13—D. When Arabs attack Ethel's party. :30. Dramatic Allegro, Falck.
14—D. When Ethel recognizes Warner. :30. Tympany only.
15—D. Ethel shaking hands with Warner. :30. Theme.
16—T. So that is the woman. 1:30. Prelude "Carmen"—First Suite (Andante molto appassionato), Bizet.
17—T—. With the passing days. 1:45. Song without words (Andante Expressivo), Rebikov.
18—D. Close-up of Warner and Ethel seated. :45. Theme.
19—T. Court martialed. :30. Drums only.
20—D. Back to Warner and Ethel. :30. Theme.
21—D. Girl dancing in cafe. :45. Oriental Veil Dance, Aronson.
22—T. You watch and wait. 1:30. Misterioso No. 2 (Moderato), Minto.
23—T. Then the Pariah forgot—and the. :45. Theme.
24—T. Has Captain Rand told you? :45. Agitato, Reisenfeld.
25—T. He deserved it—and I knew. 1:45. Heart Wounds (Dramatic Expressivo), Grieg.
26—T. For five long days. 2:45. The Last Spring (Andante Pathetique), Grieg.
27—D. Servant with note outside house. 3:45. Misterioso No. 3 con moto), Andino.
28—D. Servant enters Barbara's room. 2:30. Agitato con moto (play p), Borch.
29—D. Fanina and Ethel in room. 2:00. Lamento (Heavy Dramatic-Lento Agitato), Gabriel-Marie.
30—D. After desert scene—conspirators saddling horses. 3:15. Sinister Theme (Andante molto e misterioso), Vely.
31—T. She's gone straight into Joudar's. 3:15. Orgies of the Spirits, Iljinsky.
32—D. When fight begins. 3:00. (watch for shots). Dance of the Demons (From "Prince Ador" suite), Allegro Agitato), Rubner.
33—D. Warner with pistol at Ethel's head. :15. Tympany rolls only.
34—D. Relief troops seen approaching. 1:00. Trot de Cavalerie 2/4 Allegro Vivace), Rubinstein.
35—D. After fadeout. 1:45. Rest—"Oriental Pictures" (Lamentoso), Borch (to end).

"The Weaker Vessel."

Released by Universal Film Manufacturing Company.
Prepared by James C. Bradford.

Theme—Smiles (Moderato), Roberts.
1— At screening. 2:30. Canzonetta (Andantino), Nicode.
2—T. Introducing J. B. Hanks. 2:15. Prelude (Moderato), Jarned.
3—D. Abby leaves room. 2:00. Canzonetta (Allegretto), Hollander.
4—T. I don't want to marry. 1:30. Romance (Andante), Mildenberg.
5—T. Abby was as good as her word. 3:30. Love in Arcady (Allegretto), Wood.
6—T. Abby you're a good girl. 1:45. Romance (Andantino), Karganoff.
7—D. Hanks attacks Abby. 2:00. Erl King (Vivace), Schubert.
8—D. Kids on stoop. 1:30. Rockin' the Boat (Fox Trot), Frey.
9—T. A man who was. 1:45. Bob (Allegro—One-Step), Kaplan.
10—T. At the Princess Pat apartments. 2:00. Charming (Tempo di Valse), Joyce.
11—T. J. Booth Hunter. 3:30. Baby Doll (Fox Trot), Friml.
12—T. Ruth too had an admirer. 1:30. Love in Arcady, Wood.
13—T. At two o'clock. 1:30. Sometime Valse, Friml.
14—T. At two next morning. 2:30. Marionettes (Allegretto), Gounod.
15—T. He looked into her eyes. 1:45. Theme.
16—T. And Ruth Sterner's friends. 2:30. Tumble-In (Fox-Trot), Friml.
17—T. They seemed. 2:30. Theme.
18—D. Abby reads notice in newspaper. 1:45. March Burlesque (Allegretto), Lanciani.
19—D. Hank enters room. 1:30. Dramatic Tension (Moderato), Borch.
20—T. Hanks lost no time. 1:30. Chicken Reel (slowly), Paul.
21—T. You're my wife. 2:30. Agitato No. 2, Langey.
22—T. Thank God I'm in time. 1:30. Chianti (Fox-Trot), Friml.
23—T. After a while. 1:30. Chicken Reel, Paul.
24—D. Abby and Hunter in auto. 2:00. Theme (to end).

"The Sleeping Lion."

Released by Universal Film Manufacturing Company.
Prepared by James C. Bradford.

Theme—Mandolinata (Italian Song, Allegretto).
1—At screening. 3:00. Sounds from Italy, Langey.
2—T. Carlotta. 1:30. O Sole Mio (Italian Song).
3—T. While the city sleeps. 3:00. Mattinata (Allegretto), Leonca Vallo.
4—T. Thus Tony acquired a son. 1:30. Italian Street Song, Herbert.
5—T. Came night of departure. O Sole Mio.
6—T. The spaghetti flew. 1:45. Tarantella (Allegro), Bohm.
7—D. Street in Western town. 2:00. Huetamo (Allegretto), Ancliffe.
8—D. Tony enters saloon. 2:00. Theme.
9—D. Tony leaves room. 1:15. Hurry No. 26 (Allegro), Minot.
10—D. Kid leaves the room. 1:00. Poupee (Tempo de Valse), Poldini.
11—T. Maybe he sing. 1:15. Home Sweet Home (very softly).
12—D. Crowd applauds. 1:30. Chianti (Fox Trot), Friml.
13—D. Durant strikes Tony. 2:00. Dramatic Tension No. 9, Andino.
14—T. You made an enemy. 1:30. Charming (Tempo di Valse), Joyce.
15—D. Colonel enters bedroom. 1:30. Misterioso No. 3, Minot.
16—T. Morning. 1:45. Love in Arcady (Allegretto), Wood.
17—T. A week later. 2:15. Little Gray Home (Andantino), Novello.
18—D. Kate appears on horseback. 1:30. Intermezzo (Allegro), Onivas.
19—T. This began education. 2:00. Al Fresco, Herbert.
20—D. Street scene. 2:30. Bob (One-Step), Kaplan.
21—D. Fight starts. 1:30. Furioso (Allegro Furioso), Levy.
22—D. Tony leaves bar room. 2:30. Valse A La Mode, McClure.
23—T. This night little Tony. 1:30. L'Ingenue (Allegretto), Ardati (Gavotte).
24—D. Durant in bushes hiding. 1:15. Misterioso Dramatico No. 22, Borch.
25—D. Colonel enters cabin. 1:30. Mighty Like a Rose (Andantino), Nevin.
26—D. Child awakens. 1:30. Bon Vivant, Zamecnik.
27—T. I'm not marrying kind. 2:00. Hurry No. 33, Minot.
28—D. Kid and Tony. 1:30. (Poppyland) (Allegretto), Kiefert.
29—T. Tony arrives at nightfall. 1:15. Theme.
30—D. Durant and gang outside cabin. 2:45. Gruesome Misterioso, Borch.
31—T. Morning. 1:30. Theme.
32—D. Gang at house. 3:00. Furioso No. 1, Langey.
33—T. We're going to give you. 1:30. Allegro No. 2, Langey.
34—D. Tony taken from horse. 1:30. Romance (Moderato), Karganoff.
35—T. The stage had gone. 1:30. Little Billiken (Allegretto), Lottier.
36—D. Tony stops stage. 1:15. Theme (to end).

"The Fear Woman."

Released by Goldwyn Distributing Corporation.
Prepared by M. Winkler.

Theme—Erotik (Dramatic lento molto), Grieg.
1—T. At screening. 3:45. Legend of a Rose (Allegretto), Reynard.
2—T. His pet fear. 1:30. Theme.
3—T. The engagement dinner. 2:55. Gavotte Piquante (Allegro Grazioso), Pierson.
4—T. I have forgotten my fan. 0:55. Tragic Theme (ff), Vely.
5—T. When the first dark days. 3:30. Dramatic Narrative, Pement.
6—T. There is nothing to be afraid. 1:15. "Symphony Pathetic" second movement (Dramatic), Tschaikowsky.
7—T. Love dispels the fear. 3:25. Theme.
8—T. You've acted like a fool. 0:50. Serenade (Dramatic), Wido.
9—T. Important work for. 1:55. Melody (Moderato), Huerter.
10—T. Bedtime conference. 1:50. Mysterious Nights (Valse Dramatic), Berg.
11—T. Helen is popular. 0:30. (Continue to action).
12—T. For the time the shadow. 2:30. Flirty Flirts (Melodious Intermezzo), Levy.
13—S. Close up of automobile on road. 2:15. Sinister Theme, Levy.
14—T. You mustn't be seen in here. 1:30. Dramatic Recitative, Levy.
15—T. The story has been too choice. 1:25. Babillage (Allegretto), Castillo.
16—T. Back to his desk. 1:30. Theme.
17—T. The Hotel Claremont. 1:15. Spring Flowers, Wood.
18—T. Deciding to consult her lawyer. 2:10. (Continue to acton).
19—T. Week end brings Mrs. Wallace. 3:05. May Dreams, Borch.
20—T. Opposition doubles. 3:25. Theme.
21—T. The hotel's annual tennis tournament. 3:25. Cupid's Frolic (Moderato), Miles.
22—T. Tournament dinner. 2:20. Theme ff.
23—T. It's a damnable lie. 0:10. (Continue ff).
24—S. Helen raising her head from table. 2:00. Blushing Rose (Moderato Serioso) (to end).

"The Devil's Trail."

Released by World Film Corporation. Prepared by S. M. Berg.

Theme—Think Love of Me (Moderato Ballade), Grey.
1—D. At screening. 1:30. Indian Intermezzo, Herbert.
2—D. When Indians scatter (shots). 1:15. Wild and Woolly (Allegro), Minot.
3—T. Outposts of civilization. 2:30. Babillage, Castillo.
4—T. You seem to be in a great hurry. 0:45. Agitato No. 6, Kiefert.
5—T. An hour later. 3:00. Andante Pathetique, Berge.
6—T. Twelve turbulent years. 2:45. Theme.
7—T. I came on official business. 2:00. Capricious Annette (Moderato Caprice), Borch.
8—T. After the party. 2:45. Theme.
9—T. While Chino Landing. 2:15. Hunkatin (Half-tone One-Step), Levy.
10—T. I know you, you whiskey (shots). 1:15. Agitato No. 37, Andino.
11—T. Lookout, it's a new sergeant (shots). 2:45. A La Mode (One-Step), Rosey.
12—D. When sergeant leaves saloon. 0:45. Dramatic Agitato, Hough.
13—T. The next afternoon. 3:30. Birds and Butterflies, Vely.
14—T. Just a little present. 2:45. Visions (Intermezzo), Buse.
15—D. When Julie arrives home. 2:15. Dramatic Narrative, Pement.
16—T. Did you give this dog. 3:30. Agitato Appassionato, Borch.
17—D. When Nonette takes cloak. 3:00. Theme.
18—D. When sisters meet. 1:45. Dramatic Tension, Levy.
19—T. That evening. 1:15. Heavy Agitato, Luz.
20—D. When scene fades to dance hall. 0.15. (Popular One-Step).
21—T. The leave taking. 3:00. Theme.
22—T. Forty winks or more. 3:45. Perpetual Motion, Borch.
23—T. That night. 0.15. Popular One-Step.
24—D. When music is stopped. 3:00. Adagio Cantabile, Berge.
25—T. I am going to make you. 3:45. Rondo, Berge.
26—D. When Nonette breaks down door (glass crash-shots). 4:15. Half Reel Furioso, Levy.
27—T. The break of day. 2:15. Theme.

"Too Many Crooks."

Released by Vitagraph Company. Prepared by S. M. Berg.

Theme—Simplicity (Characteristic Moderato), Lee.
1—D. At screening. 2:45. Tulips (Allegretto), Miles.
2—T. You speak with almost an air. 2:45. Canterbury Bells, Tonning.
3—T. I think I can persuade. 1:45. Theme.
4—T. Introducing various gents. 3:00. Burlesque Funeral March, Gounod.
5—T. My name is Jonathan Wilkes. 3:30. A La Mode (One-Step), Rosey.
6—T. What is the meaning of this. 3:00. Eccentric Comedy Theme, Roberts.
7—T. Spill us th' good. 3:15. Birds and Butterflies (Allegretto), Vely.
8—T. I defy you to. 2:00. Comedy Allegro, Berg.
9—T. And things commence to. 3:45. Marionette (Allegretto), Arndt.
10—D. When Charlotte reaches home. 2:15. Flirty Flirts, Levy.
11—D. When Charlotte hangs up receiver. 1:00. Wild and Woolly, Minot.
12—D. When Charlotte saves Percy. 0:45. Babillage, Castillo.
13—D. When Benny steals pictures. 2:30. Hurry No. 33, Minot.
14—T. I was just timing. 1:45. Theme.
15—T. Well, we're all alone. 2:15. Dramatic Tension, Levy.
16—T. I think your action with that. 1:15. Theme.
17—T. We want to see. 2:00. Agitato No. 37, Andino.
18—D. When detectives follow Frisco (shots). 3:00. Half Reel Hurry, Levy.
19—D. When father and Fanny return. 1:30. Capricious Annette (Moderato Caprice), Borch.
20—T. So that is why you ran. 1:15. Theme.
21—T. The show down. 2:45. Scherzetto, Berge.
22—D. When Benny sees detective. 2:00. Vivo Finale (From Symphonette Suite), Berge.
23—T. I came back because I love you. 2:30. Theme.
24—D. When scene fades to Boston Fanny. (Auto effects). 1:00. Hunkatin (Half-Tone One-Step), Levy.

"Fools and Their Money."

Released by Metro Pictures Corporation. Prepared by S. M. Berg.

Theme for Louise Allenby—Legend of a Rose, Reynard.
1—D. At screening. 3:30. In Poppyland, Albers.
2—T. Much to her parents. 0:30. Theme.
3—T. If your great grandaddy. 2:15. Hunting Scene, Borch.
4—T. Eugene Van Dusen. 2:00. Norma (Waltz), Luz.
5—D. When boy sits at organ. 0:15. (Organ improvising).
6—D. When organ scene fades. 0:30. Sparklets (Allegretto), Miles
7—T. It was with some misgivings. 2:45. Theme.
8—D. When Mrs. Tompkins stops auto. 3:00. Valse Moderne, Rosey.
9—T. I am sure you will like. 4:00. Kathleen (Valse Lento), Berg.
10—T. Just the same mother. 2:30. Flirty Flirts, Levy.
11—T. On the eve of their summer. 0:30. (Piano according to action), Hawaiian One-Step.
12—D. When boys take drinks. 0:45. Yale Boola Song (Segue to "Home Sweet Home").
13—T. Bless their hearts (train effects). 4:15. Valse Danseuse, Miles.
14—D. When Richard strikes groom. 1:15. Turbulence, Borch.
15—T. Are you the new groom. 2:30. Theme.
16—T. In the skillful hands of Eugene. 2:30. Birds and Butterflies (Intermezzo Allegretto), Vely.
17—T. I shall be charmed. 2:45. Sleeping Rose (Valse Lento), Borch.
18—D. When Louise sees Richard. 2:30. Scherzetto, Berge.
19—T. When a young lady and young. 3:00. Theme.
20—T. The night Mrs. Tompkins. 3:15. Marionette, Arndt.
21—D. When Van Dusen watches Louise. 2:45. Misterioso Agitato No. 66, Smith.
22—D. When scene fades to ball room. 1:15. A La Mode (One-Step), Rosey.
23—D. When guests are seated. 0:30. Valse Divine, Rosey.
24—T. Your secretary is a thief. 0:15. Dramatic Tension No. 9, Andino.
25—D. When Allenbys leave auto. 1:30. Negro Breakdown.
26—D. When Louise rings door bell (door bell). 1:15. Impish Elves, Borch.
27—D. When Louise discovers safe open. 1:45. Dramatic Agitato No. 38, Minot.
28—T. It looks to me as. 2:00. Theme.

Tips for the House Manager

Conducted by E. T. KEYSER

WELL, HOW DO YOU LIKE THIS HOUSE?

It Has Generous Lobby and Aisle Space, Plenty of Exits and Lights Up Like a Church at Night

HERE is a house that looks good to me. It is the Ogden Theatre, of Denver, Colorado, planned by H. W. J. Edbrooke, also of Denver. The house is sixty-seven and one-half feet wide and one hundred and thirty-five feet long and has seating accommodation for 1,100 patrons.

The building has an alley on one side and is five feet inside of the lot boundary line on the other side, making it possible for exits on both sides of the building, in addition to those at the front and rear. This allows of an almost instantaneous emptying of the premises should occasion ever arise.

Generous Lobby Space a Feature.

As will be noted from the plans there is a generous amount of lobby space, thirty feet wide by about twenty deep, which should certainly obviate all congestion. The ticket booth is centrally located with accommodations for three ticket sellers to operate at once. Seats in the lobby cater to the comfort of women patrons while waiting for their escorts to purchase tickets. At the left hand side of the lobby there is an office about ten by sixteen feet in dimensions, back of which a flight of steps leads to the balcony; back of this again and accessible from the lobby is a telephone booth and also a lavatory entered upon the main floor of the theatre.

On the right hand side of the lobby is a ladies' waiting room of the same dimensions as the office and back of this again is a flight of steps to the balcony corresponding to those on the other side of the lobby.

On the main floor are thirty rows of seats, twelve seats to the row down to the center of the house, and down each side of the main floor are twenty-nine additional rows of seats with nine seats to the row. Each of these three sections of chairs are accessible from two aisles. All seats on the main auditorium floor are set at a distance of thirty-six inches from back to back, making it unnecessary for patrons to rise to allow late comers to be seated.

H. W. J. Edbrooke.

Designer of the Ogden, who has also to his credit the Princess and Thompson, of Denver; Liberty Bell, of Leadville; Princess, of Ault, and the Imperial, of Alliance.

There are two exits in each of the side walls and two additional ones down near the rear of the house, which latter are accessible through doors on each side of the orchestra pit.

In the balcony are three sections of seats, the center section consisting of five rows of twelve seats each and the side sections of five rows each containing nine seats to a row. As on the auditorium floor, each of these sections is accessible through two aisles.

Behind these gallery seats and flanking the projection room are two boxes, each containing twenty-one chairs. The projection room, which houses two Simplex machines and a Wagner converter, would cause our friend Richardson to rise on his toes, wave a flag with each hand and cheer lustily. It is fifteen feet wide and ten feet deep; it is right in the center of the house and contains a wash basin, at which the projectionist may remove the signs of honest toil from his hands before mingling with ordinary mortals.

On each side of the boxes already mentioned are two sitting rooms, each ten by ten, equipped with lavatories, one room for the men and the other for the women patrons. There are four drinking fountains in the house, two on the auditorium floor and two in the gallery.

At the front of the house, at level with the balcony but entirely separate and reached by stairs on each side of the stage, is the organ loft.

Comfort of the Fan Assured.

The layout of the house is such as to allow of the maximum number of good seats from the viewpoint of a picture audience and this and the gold fibre screen are not the only provisions for the comfort of the picture fan which the architect has embodied in the designs. The theatre has a very complete heating plant, consisting of a number 27 Spencer magazine feed boiler, and the ventilating scheme is most ingenious. Fresh air is taken in at the roof and carried to the basement through washers and tempering coils and by means of a large fan it is forced through ducts under the floor and projected into the auditorium from both sides through inlets situated eight feet

The Ogden of Denver.

As it appears by day and when illuminated after dark. The large art windows, occupying the center of front, add greatly to the exterior lighting effect.

above the floor line. This removes all danger of draughty sensations to the audience while the vitiated air is drawn from the auditorium through openings under the seats by means of a second large fan.

In the plan of the orchestra floor the shafts of the fresh air intake and the foul air out take stack will be noticed on each side of the stage.

Exterior Is Pleasing.

As will be noticed from the photograph of the exterior, the house is a very pleasing design. The treatment is an adaptation of the Italian renaissance and at night this is made doubly attractive by the large illuminated art window which occupies the center of the front above the marquee. The interior of the main auditorium is illuminated by a concealed lighting system, which in combination with the side coves of the roof gives a most pleasing interior effect.

The interior color scheme is old ivory and rose. The house is furnished in good taste. The hangings are velvet of a rich blue, relieved with old gold trimmings.

Hydropathic Treatment for Hot Houses.

Here is a hot weather tip that has been handed the department by Famous Players' publicity department, with the suggestion that it be passed along. Frank Salisbury is manager of the Visalia Theatre in the California town of the same name.

Like other California towns, Visalia becomes warm in summer—but Frank and his patrons keep cool. This is the way it is managed.

Each evening, about an hour before show time, Frank floods the sidewalk and street with cool water. In an hour, this cools the sidewalk and the street. In the meanwhile he reverses his seven foot fans, and pumps all of the hot-air out of the theatre. Then Frank opens his doors and pumps in the cool air off of the cool street, and his theatre is the only pleasant and comfortable place in the City of Visalia. Later in the evening, as the evening becomes less fiery, he starts the "roof fans" and everything is pleasant.

Despite airdome competition, the people flock to Frank's cool and glacial refuge.

World Picture Disposes of Many Booking Rights

The following items are noted for World Pictures:

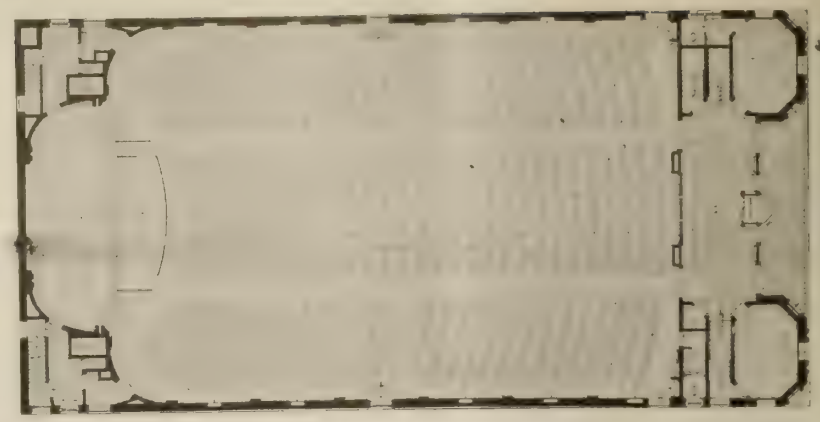
Two of the finest first run houses in the country, the Stillman Theatre in Cleveland and the Newman Theatre in Kansas City, have signed contracts for Kinograms.

The highest price ever paid for a serial in Los Angeles is credited to Houdini's "The Master Mystery." It will be shown in that city at Clune's Theatre. Incidentally, Mr. Houdini is making a personal appearance at that house.

The Newman Theatre in Kansas City is playing "The Ghost of Slumber Mountain" for a week's run giving it the position of prominence as the star feature. This engagement marks the one thousandth booking in the United States.

The Saenger Amusement Company has signed up Prizma Natural Color Pictures for its Premier Theatre in New Orleans.

The California Theatre, one of the finest moving picture houses in San Francisco, has signed Prizma Natural Color Pictures on a long term contract.

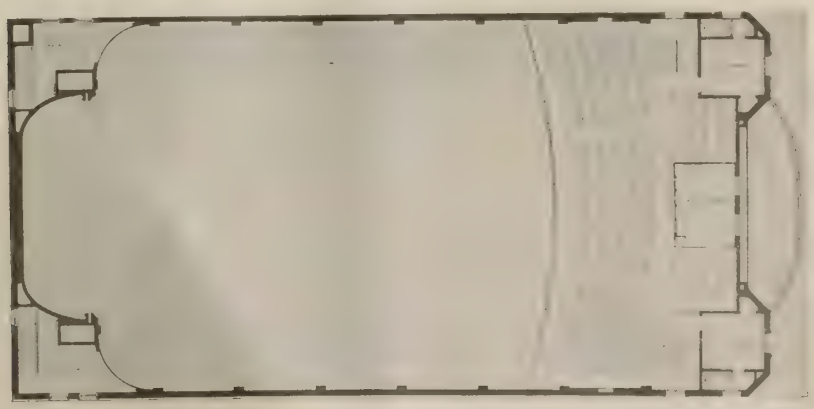


Ground Floor Plan of Ogden.

Note unobstructed view of screen, comfortable aisle and seat space and the generous dimensions of lobby and ladies' room.

Interior of the Ogden.

Showing the coved ceilings and uninterrupted view of the screen from all parts of the house.



Balcony Plan of Ogden.

Showing box seats, a real projection room and the men's and women's lavatories; also the organ loft at screen end of the house.

"Sahara" and "Blue Bonnet" Both Used as Song Titles

McCARTHY & FISHER, music publishers, and Frederick V. Bowers, another music publisher, have each chosen a W. W. Hodkinson Corporation's screen drama with which to link up a song.

"The Blue Bonnet," a first National Film Corporation production starring Billie Rhodes, is made the title of McCarthy & Fisher's song now ready for country wide exploitation. Copies of the song will be made available for any motion picture theatre orchestras where the film is presented.

Frederick V. Bowers, the publisher of "Beautiful Sahara," the authorized musical accompaniment to "Sahara," starring Louise Glaum, is an Oriental melody that is being used by many exhibitors in their orchestration of this Hodkinson special summer release. Joseph L. Plunkett, managing director, and Carl Eduardo, musical director of the New York Strand, have incorporated "Beautiful Sahara" into their musical score. Ruben and Finkelstein in Minneapolis and St. Paul will incorporate it in their special orchestration prepared by Julius Johnson, managing and musical director of their largest theatre, the Strand, Minneapolis.

Pauline Frederick Appears in Psychological Drama

IN "The Fear Woman," Pauline Frederick portrays the character of a woman whose nearest prototype in her gallery of stage impersonations are Delilah in "Samson," which was produced by William Gillette, and Potiphar's wife in the spectacular "Joseph and His Brethren."

Though long the road and tedious the process by which Miss Frederick left behind her the extravaganzas of the Roger Brothers, she slowly but surely developed her gifts as an actress rather than remaining content to exploit her beauty. Fatalistically, it seems, her life on the stage unfolded until her strange power to depict emotional conflict in a character found release in plays of tragic intensity.

This note is struck again and again in "The Fear Woman," in which Miss Frederick vivifies the play of psychological forces within the mind of a lovely girl, and succeeds in conveying the impression of intolerable mental agony while outwardly life's modes and variations continue for her as the untroubled girl with everything in life before her.

Do you want to change your position? Seek new employment through The World's Classified advertising. Give it a try.

Live News from Everywhere

ROTARY WHEEL CHAIRS PLY SALT LAKE

George E. Carpenter Gives Free Ride to All Who Will Do the Sandwich-man Act for His Theatre

THE Rotarian convention not only brought to Sale Lake City something in the neighborhood of 6,000 visitors from all parts of the country, but also a taste of Atlantic City's famous boardwalk wheel chairs. Among the first to grasp their advertising value was George E. Carpenter, manager of the Paramount Empress Theatre, who made arrangements with Joseph A. McNamee, of the Atlantic City delegation, to have the chairs used for the pleasure of patrons of the showhouse.

In return Mr. Carpenter exhibited daily on the Paramount-Empress screen an Atlantic City official reel, and the Fred Graham quintet sang Atlantic City songs at each performance.

The chairs carrying advertisements of Atlantic City and the Paramount Empress Theatre paraded the sidewalks of Salt Lake City daily and all who cared to indulge were given free rides.

Screencraft Films Conference.

By special permission, the Screencraft Company, a local moving picture production concern, made motion pictures of the general conference of the Church of Jesus Christ of Latter-day Saints. Pictures were also made of the first log cabin built in this city, now housed in Temple Square, with Mrs. Emeline B. Wells, who came to Utah in 1848 and who is now ninety-one years old, posing in front of it. Other interesting Church pictures were made.

Nehls Visits Salt Lake.

R. R. Nehls, general manager of the American Film Company, with headquarters at Chicago, was a visitor in this city during the week. He was enroute east from a visit to the company's studios at Santa Barbara.

Government Picture to Be Shown.

Request has been made to the management of the Paramount Empress Theatre, by the United States government, for the use of that house during morning hours to exhibit a series of pictures used in the campaign against the so-called social diseases. The application was made through Captain Gramling, representing the United States public health service. It is intended that these pictures shall be free to the public, women being admitted to one exhibition and men to the next.

Paramount-Empress Sunday Concert.

During the summer months the Philharmonic orchestra will present concerts at the Paramount-Empress Theatre Sunday afternoons between 1 and 2 o'clock. The orchestra has fifty pieces and is under the direction of Charles Shepherd. The Rev. Elmer I. Goshen is president of the organization.

W. H. Banford, formerly assistant manager of the Chicago branch of the Goldwyn Corporation, has been appointed as manager of the new Goldwyn agency to be opened in this city July 1.

Walter Rand with United.

Walter S. Rand, son of Harry R. Rand, at one time known as the "Nickel King," having controlled a chain of 5c. theatres, has gone to Los Angeles to take charge of the California office of the United Artists company.

Free Movies Are Given.

Free motion pictures will be exhibited at the two big municipal parks during the summer months. The exhibitions are at Liberty Park and at Pioneer Park. Two programs will be shown at each park weekly. The pictures will be largely of an educational nature and will be exhibited under the auspices of the public playgrounds department of the city park department.

Out of Town Visitors.

Out of town visitors calling at the various film exchanges during the week included Charles Archibald, of Pocatello; Frank T. Bailey, of Butte; Le Roy V. Johnson, of Great Falls; William Steege, Great Falls, and C. W. Eckhart, of Helena, Mont.

Denver News Letter

Exchange Board Helps Operators.

THE Film Exchange Board of Trade of Denver, composed of exchange managers, has introduced an innovation in this section of the country by employing mechanical and projection experts to visit every picture theatre in the Denver district to give practical help and hints to the operators. The exchanges are bearing the expenses; the exhibitors are delighted and the plan is already showing splendid results.

Child Follows Wolf.

Back from France, where he was wounded in action and cited for bravery, John Child, for five years in charge of the World Picture Corporation offices in Buffalo, New York, has taken charge of the Denver offices, for the same company, succeeding Maurice Wolf, who will open a new motion picture theatre in Lusk, Wyoming, a prosperous and growing oil center in the west.

Mr. and Mrs. Chambers Injured.

Mrs. Gwen Chambers, a member of the Art-O-Graf company, with studios in Denver, was injured when an automobile in which she was a passenger toppled over an embankment near Larkspur, Colorado. Mrs. Chambers received cuts about the head and body, while her husband, who was at the wheel, sustained a fractured knee and crushed foot.

Cassidy to the Bat.

Harry Cassidy, manager of the Denver office of the Mutual Film Corporation, has been elected manager of the Knights of Columbus baseball team, one of the leading clubs of Colorado. "Skirts," as Cassidy is familiarly known in baseball circles, is a former star, having played for a number of the best teams in the west. He can still play a rattling good game.

That's Better Than Going Broke There.

A number of Denver society folks broke into the movie game when the Art-O-Graf Company staged a Red Cross bazaar scene in its studio here. Denverites who appeared in the scene included: Mrs. Sherman P. Saunders, Mrs. H. E. Bellamy, Mrs. Roblin Davis, Miss Vera Steele, Mrs. P. D. Whitaker, Miss Virginia Whitehead, Mrs. Jack Mosher, Miss Kathleen Mitchell, Miss Yvonne Mitchell and Miss Elizabeth Sawyer, of New York City. The picture is "The Wolves of Wall Street." Vida Johnson, a Colorado girl, is being starred.

Personal and News Notes.

Under the auspices of the Denver Motor club, a series of motion pictures, showing the beauties of Colorado's mountain highways and roads, are being taken. Dates for the showing will be announced early in July.

Manager Sallade, of the Princess theatre, of Cheyenne Wells, Colorado, was in Denver, recently, visiting the offices of the Art Craft company, where he signed a contract for summer showings.

G. W. Whitney has become affiliated with the Denver offices of the Mutual Film Corporation. He was former manager for Mutual, at Butte, Mont., but later managed a house at Hoisington, Kan.

W. C. Ricord, formerly an exhibitor of Lead, South Dakota, has been added to the sales forces of the World Pictures Corporation offices here. Ricord was also a booker for Metro.

An Idaho syndicate is building a motion picture theatre in Thermopolis, Wyoming. The new playhouse will seat 800 persons.

L. A. Moran, formerly of Texas and Oklahoma, has opened a motion picture theatre in Durango, Colorado. The new house is known as the Rex.

Francis B. Woodruff, father of Mrs. A. M. Abrams, manager of the Princess Theatre, Sterling, Colorado, died suddenly last week.

Excess Profits in "The Profiteers."
Fannie Ward is taxed to the utmost in this scene from her forthcoming Pathe.

A NEW CANADIAN CONCERN ORGANIZES

Aero Film Company Will Make Novelty Pictures with Aeroplanes and Pull Advertising Stunts

A NEW Canadian moving picture institution has been established with the organization of the Canadian Aero Film Company, with offices at 501 Excelsior Life Building, Toronto, Ontario. The object of the concern is to make novelty pictures with the aid of aeroplanes.

The sales manager is Sidney B. Taube, a former exchange manager of the Dominion. Another official of the company is Blaine Irish, formerly with the British-Canadian Pathe News, who has become the director of the Canadian Aero Film Company.

The Canadian Aero Film Company controls seven aeroplanes and the equipment and accessories for taking of pictures from the planes is valued at $30,000. Associated with the company are four air pilots who are stunt specialists.

The company has already made three novelty reels for general presentation in theatres, and it has also completed a picture showing the City of London, Ontario, from the clouds. This picture is to be used for city advertising purposes.

Stage Novel Stunt.

Aviators associated with the Aero Film Company have staged a number of novel stunts for various moving picture theatres. Both at Toronto and London, Ontario, street crowds were bombed with "Aerograms," which advertised attractions at local theatres. One of these messages was a boost for "Knickerbocker Buckaroo" at the Allen Theatre, Toronto, during the week of June 16. The aerogram read as follows:

"We aviators do daring stunts, but they are not in it with some that Douglas Fairbanks accomplishes in 'Knickerbocker Buckaroo' at the Allen this week. Don't miss it. A barrel of brand new stunts. I personally guarantee this attraction.—J. B. Cronk, manager."

Winnipeg's New House Will Be Built.

Announcement has been made at Winnipeg, by Mr. B. Allen, president of the Allen Theatre Enterprises, Limited, that the acquisition of three of the important theatres of Winnipeg by the Allens from Schuberg and Dewees will not interfere with the plan to proceed with the erection of a great downtown moving picture theatre in the city. Ground has been broken for this new house, which is to cost $500,000. Building operations have been held up, however, because of the general strike in Winnipeg during May and June.

Mr. Allen also declared that the Dominion Theatre, another large Winnipeg house, which is leased by the Allen interests, will be conducted as formerly, and B. N. Davis will remain as manager. The Rex Theatre, Main street, which is also owned by the Allens, will remain as before.

The three theatres secured by the Allens recently, are the Province, Gaiety and Bijou. H. N. Jernberg, who has been general manager of these houses, will continue to be in charge of the three.

With the completion of the new Allen Theatre in Winnipeg, the Allens will have six local houses, or approximately one-fifth of the local moving picture theatres.

Denial is made of a local report that J. A. Schuberg, former owner of the Province, Gaiety and Bijou theatres, would build another large moving picture theatre in Winnipeg in the near future.

Want Reel Tax Abolished.

A deputation of moving picture men from Toronto and Montreal waited upon Sir Thomas White, Federal Minister of Finance, Ottawa, Ontario, to urge the abolishment of the 15c. per reel tax. In announcing the budget for the coming year, Sir Thomas indicated that the reel tax would be continued without change despite the constant appeal from exhibitors in all parts of the country for relief from the levy. After the budget announcement, the deputation invaded the Canadian capital to make a final effort to secure the revoking of the assessment which works particular hardship upon small exhibitors. The Toronto deputation consisted of President J. C. Brady, Secretary Thomas Scott and J. Crang, of the Motion Picture Exhibitors' Protective Association of Ontario.

Binney Is Now an Editor.

Harold J. Binney, organizer of moving picture producing companies, has become editor of the Movie Fan Department of The Toronto Times. Binney has organized the Canadian Photoplay Features, Limited, with headquarters in Toronto, and is conducting the department in The Times as a side line. The section appears in the Saturday issues and consists of answers to questions from film enthusiasts. "Let's Ask Mr. Binney" is the special heading used. Binney is a native of Vancouver, B. C., but he is well known in producing circles of the United States.

Producing a Red Story.

The Adanac Producing Company is now engaged in the production of "The World Shadow," an eight reel feature, at Trenton, Ontario, where the company has a small but up-to-date studio. The feature deals with Bolshevism, and it is declared that the Canadian Government is interested in the production.

The scenario for the picture was written by Rudolph Berliner, of Montreal, and the continuity has been done by Eva Unsell. Travers Vale is the director of the Adanac company.

Takes Pictures at Edmonton.

F. G. McDermid, of Edmonton, Alberta, has established a moving picture business, the purpose of which is to turn out industrial and news releases. He has secured a moving picture camera and laboratory equipment, while he has a small studio for interior work at his disposal. His first local news reel will be a picture of the stampede to be held July 1 to 3.

Managers Replace Operators.

A new development in the strike situation in Brandon, Manitoba, on June 16, was the walkout of moving picture projection machine operators. This did not affect the operation of the local theatres, however, as the managers took charge of the projection booths. The orchestras were also conspicuous by their absence on the same day, too, for the reason that they would not work when union operators were not engaged in projecting the pictures.

Allens Get British Release.

Jule and J. J. Allen, proprietors of British Films, Limited, Toronto, and other companies, have secured the Canadian rights for a new British release, "Our Boys in Germany," a two-reel picture. The subject will be screened in Allen Theatre throughout the Dominion in the near future.

Her Own Boy Begs, "Alms, Pitty Lady, Alms for the Love of Allah."
And the drug fiend in the stairway is her husband! Showing Louise Glaum Matt Moore and little Pat Moore in the Hodkinson feature, "Sahara."

San Francisco News Letter

Independent Exchange Reopened.

THE Independent Film Exchange, operated in San Francisco for several years by George Chamberlain, has been reopened at 120 Golden Gate avenue. This exchange was closed last year and the stock removed to San Antonio, Texas, where a business is now being carried on under this name. Mr. Chamberlain has placed this in charge of an assistant and has returned to this city.

J. L. Warner Visits San Francisco.

J. L. Warner, of Warner Bros., arrived here recently in the interests of former Ambassador Gerard's production "Beware."

New District Manager Coming.

Howard Sheehan, new Pacific Coast manager for the Fox Film Corporation, is expected here shortly.

House Managers Peregrinate.

Harry David and Van B. Clement, house managers respectively, of the California

and Portola Theatres, have left on trips that will keep them away for two or three weeks. Mr. David is visiting the Northwest and while away will inspect some of the large houses in that territory, with the idea of picking up anything new in the line of moving picture presentation or house management. Mr. Clement is visiting his parents at Minneapolis.

Louis Reichert off for New York.

Louis Reichert, manager of the San Francisco Metro office, has left for New York and expects to be away for a couple of weeks.

Film Company Gets Stock Permit.

The Science Film Company, of San Francisco, has been granted a permit to dispose of stock, the proceeds to be used in the production of moving picture films for school and church use. The company is headed by Frederick G. Wythe and the Rev. Paul Smith.

Select Publicity Man Starts Work.

David Swing Ricker, formerly connected with the Chicago Tribune, and at one time director of publicity for the British Government at Victoria, has arrived at San Francisco to give added publicity to Select Pictures. He will cover the Pacific Coast, making his headquarters in this city.

Projection Expert Passes Away.

Edward J. Hartmanshenn, formerly connected with the Breck Photoplay Supply Company and recognized as an authority on projection equipment, passed away at Redwood City, on June 11, following a lingering illness.

Ralph Ruffner Starts Things.

Ralph Ruffner has arrived at San Francisco, bag and baggage, leased a home, taken hold of the reins of the Rialto Theatre, and met all the newspaper men.

Berkeley Theatre Closed.

The Berkeley Theatre, at one time part of the Turner and Dahnken Circuit, but for the past two years conducted by Harry Guilbert, has closed its doors. It has been taken over by the Berkeley T. and D. and the U. C. Theatre, but no announcement has been made as to the class of attractions that will be offered.

News from Nevada.

Jack Frazier, traveling representative of Universal, returned recently from Nevada, where he found business booming. Exhibitors are getting good prices there and more improvements are being made than for a long time past.

The Palace Theatre has been opened at Fallon by Everett & Lofthouse.

Jules E. Smith, of the Butler Theatre, Tonopah, is making use of the Liberty Theatre on Saturday and Sunday to care for the overflow business.

Jerry Ponchie has commenced the construction of a house at Sparks and plans to be in San Francisco in July to secure equipment and service.

Plans for the new theatre of J. W. Flood, at Fallon, are now in the hands of contractors.

The Orpheum Theatre, at Lovelock, will be closed during July and extensive improvements will be made.

The Metro Theatre, at Yerrington, has added a new Powers machine.

Brief Trade News.

Max Blumenfeld, formerly of the Broadway Theatre, San Francisco, has purchased a half interest in the Empire Theatre, Napa, California.

W. J. Clark, formerly of the Novelty Theatre, Martinez, Cal., has bought the Regent at San Mateo from Sam Levin.

The Rink Theatre at Dos Palos, California, was damaged by fire recently, the operating equipment being destroyed. It was in this fire that twelve reels of "Hearts of the World" were lost.

Walter Preddey has installed a Simplex machine in the new theatre of the Letterman General Hospital at San Francisco.

R. AND F. GET TWENTY-FIRST THEATRE

The Same Being the Park of St. Paul, Known as a High Grade, Exclusive Neighborhood House

RUBEN & FINKELSTEIN have taken over their twenty-first theatre in the Twin Cities.

Their latest acquisition is the Park Theatre, Snelling and Selby avenues, located in one of the most exclusive districts in the city. The theatre was owned by Joseph Friedman. It boasts of a ten-piece orchestra and every other day has a change of program.

Mr. Ruben announced that the construction of a new theatre on the Mannheimer property in St. Paul to cost upwards of $600,000 will be commenced within two weeks. Material for this project is now arriving. Architects were recently in Minneapolis conferring with Ruben and Finkelstein relative to plans for a million dollar theatre to be built on the present site of the New Lyric of Minneapolis. Mr. Ruben said that the stage and the general plans for the theatre would be modeled to a great extent along the lines of the Grauman Theatre in Los Angeles. The work of tearing down the Lyric and commencing the construction of the new theatre will be under way before the end of the summer.

"Sunday" Showings on Monday.

R. B. Wisch, proprietor of the Grand Theatre at Mohall, North Dakota, is now running his Sunday night shows on Monday morning.

O. B. Akisson has purchased the Strand Theatre at Oakland.

John Spickett, of the Orpheum, Juneau, Alaska, was a recent visitor in San Francisco and invested in a Preddey no-carbon lamp outfit.

Architect A. W. Cornelius, of San Francisco, is drawing plans for a moving picture theatre to be erected in Oakdale, California. It will have a seating capacity of 1,000.

W. W. Walker, of the Bell Theatre, Paso Robles, California, has purchased new Powers 6-A equipment from G. A. Metcalfe.

The farmers around Mohall do not recognize the new time under the daylight saving plan. At this time of the year it gets dark at Mohall about 11.00 p. m.

In order not to lose out on his farmer trade, Wisch starts a show at 11.10 p. m., Sunday evenings, or 12.10 a. m. new time, Monday, and the plan is a big success.

Rochester News Letter

"Pass, Friend."

MANAGER JOHN O'NEIL, of the Dordon Theatre, has recently doffed the khaki of Uncle Sam's war service, so he has quite a friendly feeling for the boys returning home from war. Just to show that his friendliness was deeper than his mere say-so, he is mailing invitations to every soldier, sailor and marine in the city, in service and discharged, to be his guest at the Gordon. As fast as the returning men register at the City Hall, Mr. O'Neil copies their names and sends them invitations, which are good at any time.

Fred Remington Is Dined.

A reception and dinner was given by the members of the orchestra of Fay's Theatre in honor of Fred Remington, a member of the orchestra who has returned from service in France with the 310th Infantry. The affair was held at the home of George Minges, leader of the orchestra.

Ambulance Girls Run Show.

The Grand Theatre in Auburn was completely taken over by the girls of the Ambulance Aid Society on June 17. The girls took the money at the box office, sold seats and did everything they could think of to make money for their fund. Ice cream cones were sold during the intermissions.

Ontario Beach Offers a Free Show.

Free outdoor movies are a feature of the attractions being offered at Ontario Beach Park, on the lake shore.

Bales of Everything in "Mary Moves In"—Not Forgetting Fay Tincher and the Straw.

The comedy went so fast in this Christie special that Fay and Harry Ham are now waiting to be "bailed" out for speeding.

FRED HERRINGTON SELLS HIS HOUSE

The Former League President Says That He Is Now Out of the Exhibiting Business for Good

THE Weilands, father and two sons, owners of the Strand Theatre, Knoxville, Pittsburgh, and the Standard Film Exchange, have purchased the Coliseum Theatre on Mount Oliver from Fred J. Herrington, also the lot adjoining, on which they expect to erect a $100,000 theatre in the course of the next year. They are having plans prepared for a house with a seating capacity of 1,400.

Mr. Herrington has accepted a position as salesman with the Universal. He will handle Jewel productions in Pittsburgh and Allegheny county. He is out of the exhibiting end of the business for good, he says.

Pittsburgh Exchanges Shift Quarters.

The Universal, Metro and Pathe exchanges are now located in the new Paramount Building at 1018 Forbes street, Pittsburgh, and are all rapidly getting things in running order. The Famous Players-Lasky exchange will not move until about the first of July.

The World exchange, which occupied the fifth floor of 938 Penn avenue, has taken temporary quarters on the third floor of the Seltzer Building, corner Twelfth and Liberty, formerly occupied by the General, until the completion of their new building next to the Paramount Building in Forbes street.

The Liberty and Penn exchanges have also moved to temporary quarters at 1023 Forbes street, opposite the Paramount Building, until the completion of Mr. Silverman's building at 1010 Forbes street.

Work on Palace Progressing.

Work is progressing rapidly on the moving picture house being built by the Palace Amusement Company at Tarentum, and it is expected that the formal opening will be held about September 1.

The new house will have a capacity of 700 and will be used as a picture house exclusively. It will represent an investment of $150,000 and will be one of the most up-to-date houses in the western part of Pennsylvania. Charles K. Nichols, general superintendent of the West Penn Steel Company, is one of the leading men in the enterprise. The new house will be called the Palace.

Improvement Notes.

Charles Hetrick is building a new theatre at Karthaus, Pa., which will be ready for opening about July 1. It will have a seating capacity of but 200, but will be up-to-date in every respect. The projection equipment will include Power's machines and Gold Fibre screen.

Charles Kregg, of the Strand Theatre, East Liverpool, Ohio, is taking advantage of the heated period to get his theatre in shape for good business when cooler weather prevails. He has purchased a big bill of supplies, including motors for his Power's machines.

The Grand, Wilmerding, Pa., reopened Saturday, June 14, after a two weeks' shutdown for remodeling and repairs. Business was good in spite of the heat.

J. J. Connors, of the Star Theatre, Nanty Glo, Pa., was in Pittsburgh Monday, June 16. He is improving his theatre in many ways this summer, including painting and decorating.

Daniels Visits Home Town.

Sergeant Raymond Daniels, formerly of the Goldwyn sales force in Pittsburgh, who has been in the service for the past eighteen months, is home on a five-day furlough. He is stationed at Fort McPherson, near Atlanta, Ga., where he has charge of a band of thirty-five pieces and also of the moving pictures at the camp. While in Pittsburgh he is the guest of Mr. McKibbin, of the Film Clearing House. He expects to be discharged early in the fall and will immediately return to Pittsburgh to join the road force of the Clearing House.

Heerey Opens Poster Concern.

Professor J. C. Heerey, for many years chief lecturer of the old British prison ship, "Success," now on exhibition in Pittsburgh, has opened the Pittsburgh Poster Mounting Company in this city. The new firm occupies the two entire floors of the Gusky Building, Third and Market, Pittsburgh.

McCarthy Succeeds Sheehan.

Frank J. McCarthy, formerly manager of the Buffalo exchange for Fox, is now in charge of the Pittsburgh office of the same company, succeeding Howard Sheehan, who has been promoted to district manager of the Pacific Coast offices, succeeding Paul C. Mooney, who recently resigned. Mr. Sheehan left Tuesday night, June 17 for the Coast.

Exhibitors Get Together

The several exhibitors of South Side, Pittsburgh, met Sunday afternoon, June 15, for the purpose of organizing, and to talk over things of mutual interest. Besides deciding to meet the third Sunday of each month, they will adopt a standard admission price September 1.

Miss Burger Returns to Business.

Miss Clara Burger has returned to her position as head of the Publicity Department of the Pittsburgh Exhibitors Mutual. Miss Burger will be remembered as one of the girls seriously injured in the fire at 804 Penn avenue last winter.

"Pat" Is Laid Up.

Robert S. Patterson of the Paramount, better known as "Pat" to the exhibitors, is laid up at his home on the North Side, with a bad knee. He is coming along nicely, and is expected back at the office shortly.

Morris Berger Has a New Baby.

Morris Berger, manager of the Craft Film Service, Pittsburgh, is now the proud and happy father of a boy born Monday, June 16. Mother and child are doing well.

Meyer Returns.

Arthur Meyer, formerly of the Supreme exchange, who has been with the 32nd Engineers in Europe for the past year, returned home Tuesday, June 17.

May Allison's Inspired with the Idea of Wearing a Vest and Monocle.
Showing her about to embark on humanitarian tasks in her next Metro, "The Uplifters."

Kansas City News Letter

Will Screen Wednesday and Friday.

THE local office of the Universal is to put in a new policy beginning July 1. This will be to hold screenings on Wednesday and Friday of each week from one to five in the afternoon, on all fall releases.

Jerome Schuster, recently of the American Expeditionary Forces in France, has been added to the sales force of the office of the Universal. He is the seventh man to go on the road for the Kansas City Universal office and will cover Kansas for that office.

Edwards Now with Equitable.

Cal S. Edwards, Jr., formerly manager of the Pathe, Kleine and United Picture Theatres Corporation offices of Kansas City, has associated himself with the Equitable Film Corporation as sales manager. He will be assisted by Miss D. Burke, who is a new addition to the Equitable office force. Miss Burke was formerly with the Goldwyn Pictures Corporation in the same capacity.

Joe Fox Recovering.

Joe Fox, one of the oldest moving picture salesmen in point of service in Kansas City, now with Select Pictures Corporation, is just recovering from the effects of a bad case of ptomaine poisoning.

Ware Back to Vitagraph.

George Ware, late of the 354th Infantry, 89th Division, returned to Kansas City June 4. He will be given his old Vitagraph territory in Southern Kansas.

New House for Emporia.

J. A. and H. A. McClure, proprietors of the Electric Theatre at Emporia, Kansas, have perfected their plans for a new house. A building to cost $30,000 will be erected for them, with two frontages, and a seating capacity of 700. There will be a gallery. The building will be exclu-

sively for moving picture entertainment, and will have no offices for other firms. It will be called the Liberty Theatre. The exhibitors will continue their Electric Theatre, and will use the new Liberty exclusively for features.

Kansas City Association Is No More.

Again it is necessary to chronicle the demise of a Kansas City association of exhibitors. The co-operation that seemed about to be attained among the exhibitors failed to materialize.

Trade Notes.

Sherman Wiggins, of Ellsworth, has leased the Crystal Theatre, Russell, Kan., from G. W. Holland and will assume management at once.

A new theatre building is being erected at a cost of approximately $75,000, on Main street, Eastland, Texas. It will be known as the Connellee Theatre.

The Lucas Theatre Supply Company, Dallas, has been chartered with $10,000 capital stock by Harry K. Lucas, L. E. Remy and E. J. Callahan.

John A. Collins, manager of the Grand Theatre, Hope, Ark., has purchased a link pipe organ for his theatre at a cost of $3,500, which will be installed at once.

The new Gem Theatre, Guthrie, Okla., has been opened for business by Mr. and Mrs. Geo. Pollard.

Contract has been let for a large new moving picture theatre with a seating capacity of 600 at Tyler, Texas.

Work has begun on the erection of a new theatre for Dorbandt Bros., at Athens, Texas.

Work is nearly completed on the two-story brick building being erected by Joe Bush at Swifton, Arkansas. The first floor will be occupied by a moving picture theatre.

The management of the Cozy Theatre, Pratt, Kan., has just installed a new up-to-date Simplex Moving Picture machine and will soon be running two machines.

The Princess Theatre, Pierce City, Mo., has been sold by C. L. Martin to E. L. Gossage, who has taken charge of same.

Improvements are being made to the Majestic Theatre at a cost of $5,000.

W. H. Dailey and A. Besse, of Pittsburg, Kan., have purchased two lots and will erect a modern moving picture theatre building at Pulcher, Oklahoma.

Art S. Hamley will begin work at once on his new theatre building on Paul avenue, Pauls Valley, Oklahoma.

I. I. Newfield has made plans for the erection of an airdome at Cisco, Texas.

John Kam, of the Odeon Theatre, Coffeeville, Kansas, and Mr. and Mrs. Charles Barron, of Augusta, Kansas, paid their respects to the Kansas City exchanges, June 8, 9 and 10.

A. W. Goff, assistant general manager for Vitagraph, New York City, was a recent visitor at the Kansas City office.

R. H. Fairchild, formerly booker and Oklahoma salesman for the old General Film Company, is now covering Oklahoma and Arkansas for the Kansas City Vitagraph office.

Harry H. Coppock has taken over the Missouri territory for Pathe, out of Kansas City, succeeding L. E. Chandler. Mr. Chandler resigned to accept the management of theatres in Bethany and Ridgeway, Missouri.

To Make Race Track Scenes in Kentucky.

Marshall Neilan, Anita Stewart and Louis B. Mayer will leave California soon for Kentucky where all exterior scenes and the race track views for "In Old Kentucky," another of the series of pictures starring Anita Stewart to be released through the First National Exhibitors Circuit, will be "shot."

FORT WAYNE WILL HAVE A NEW HOUSE

Butterfield of the Bijou Theatre Enterprise Has an Option on Washington Boulevard Site

FORT WAYNE is to have a new motion picture house when the plans announced recently by W. S. Butterfield, of the Bijou Theatre Enterprise Company, are carried out.

Mr. Butterfield has taken an option for a twenty-five-year lease of the Certia building on Washington boulevard, and will remodel the structure with a view to making it into a modern and up-to-date moving picture theatre. The cost will be between $35,000 and $40,000.

The Bijou Theatre Enterprise Company owns and controls a number of theatres in Indiana, Michigan, Iowa and Ohio.

Jefferson, of South Bend, Is Sold.

Allardt Brothers, of South Bend, have sold their interest in the Jefferson Theatre to Messrs. Harrup and Miller, with Oscar Hansen as the sole lessee and manager. Mr. Hansen recently purchased the interest of Ezra Rhodes, who had a lease on the building.

Wilson Is Beehive's Agent.

George W. Wilson, of Indianapolis, has been named as the agent for the Bee Hive Film Exchange Company, an Illinois corporation, which has qualified to do business in the state of Indiana, according to papers filed recently in the secretary of state's office at Indianapolis. The firm has $50,000 of its capital stock represented in Indiana.

Baltimore News Letter

Memorial Service at Garden.

A VERY effective memorial service which was attended by the relatives and friends of the 315 men of the Three Hundred and Thirteenth Regiment who made the supreme sacrifice for their country, in France, was held at the Garden Theatre, Lexington street at Park avenue, on Sunday night, June 15. Chaplain Moore opened the service with a short speech. There were several striking tableaux accompanied by effective music from a flute, a violin, a harp and a 'cello. Congressman Royal C. Johnson, of South Dakota made the memorial address. The service ended with a benediction by Rev. Arthur B. Kinsolving. There will be a memorial service held every year. The Theatre was loaned for the occasion by Charles E. Whitehurst, president of the Garden Theatre Company, and Louis A. DeHoff, photoplay manager.

Y. M. C. A. Uses Pictures Extensively.

The Baltimore Branch of the Y. M. C. A. is using motion pictures extensively in their work and for entertainment purposes as well. Besides the projection equipment which has been in use in the lobby of the Central building, equipment has now been supplied and installed so that shows can be given on the roof garden during the summer months. In the noon time meetings which are held at the various factories around Baltimore, the moving picture plays an important part, and the projection is done by a portable machine. On Saturday night, June 21, the five-reel feature, "The Unbeliever," was one of the principal attractions at the entertainment held on the roof garden.

J. Louis Rome Married.

J. Louis Rome, manager of the Broadway, Baltimore and Arcadia theatres, was married on Sunday, June 22, to Miss Betty Frank, of Pittsburgh, daughter of Mr. and Mrs. J. H. Frank. The wedding took place on the lawn adjoining the residence of the bride. The ceremony was performed by Dr. M. M. Mazure. Morton Frank was best man and Miss Sara Eunice Rome the Maid of Honor. Thomas D. Goldberg, of Baltimore, attended the wedding. The couple left for St. Louis, returning to Baltimore via Niagara Falls, Thousand Islands, Quebec and New York. They expect to be away three weeks.

Tractor Demonstration Filmed.

Motion pictures were taken of the motor tractor demonstrations on the hillsides and the fruit tree dusting by power apparatus at Hancock, on Thursday afternoon, June 19, by the Government. These demonstrations were the features of the joint meeting of the Washington County Agricultural Association and the Hancock Community Club. The affair was held at the home of Andrew Cohill at Tonoloway Orchards, near Hancock.

Pictures Aid Recruiting.

Moving pictures are being used to aid recruiting for the United States Army in Baltimore, at the present time. A recruiting camp has been made at Edmondson avenue and Bentalou street, Baltimore, and an exhibition is continually going on of army life and its various activities.

Protest "Fit to Win."

Resolutions protesting against the health film, "Fit to Win," were drafted at the fifth annual conference of the Maryland Chapter of the International Federation of Catholic Alumnae, which convened on Saturday, June 21, at the Belvedere Hotel. In the resolutions the play was denounced as having much in it that was suggestive and immoral. The drafted resolutions were sent to the National Public Health Bureau, and a copy sent to the Baltimore Board. Accompanying the resolutions was a request that the film shall not be shown in the theatres.

Mayor's Inauguration Filmed.

Moving pictures showing the inauguration of Mayor William F. Broening, of Baltimore, were shown at the municipal band concert on Tuesday night, June 17. Pictures showing the work of the Children's Playground Association, which was taken by Harry Lewy and J. Aler Barry, the Baltimore film men, were also shown. There was community singing. The concert was arranged by Frederick R. Huber, municipal musical director, and the band was lead by John Itzel.

We Couldn't Get Ahead of Ruth Roland.
But we secured this head of her as she is seen in her Pathe serial, "The Tiger's Trail."

"That's a Chic Chick Costume,"
Says Director Henry Otto to Viola Dana as she appears for her metro, "Some Bride."

Detroit News Letter

Dennis Has Some Establishment.

L. DENNIS, of the Motion Picture Theatre Supply Company, is now located in his new quarters at 128 South Division street, Grand Rapids, where he has one of the finest and most complete stores of its kind in the country. He has made special arrangements for screening pictures after the store closes and is already doing a nice business with western and northern Michigan exhibitors.

He has twelve feet of showcases devoted entirely to Powers parts. He has been appointed dealer for Simplex and Simplex parts, and he is carrying a complete line of General Electric Fans, Mazda equipment and flowers made by the Botanical Decorating Company, of Chicago.

He has spent nearly $7,000 in fitting up his new quarters, and putting in the necessary stock.

Cotton Is Minneapolis World Manager.

Robert Cotton, former World manager in Detroit, has been placed in charge of the World exchange in Minneapolis.

Delft Theatres Will Expand.

An announcement comes from the upper peninsula that the Delft Theatres, who already have theatres in Marquette, Munising and Escanaba, plan an extension of their circuit to at least half a dozen cities in that section of the state. H. S. Gallup, general manager, would not mention the towns until all negotiations were concluded.

Perry Is with Garson.

Charles W. Perry, recently with the Capital Film Company, has been appointed special representative in Indiana for "The Unpardonable Sin," controlled by the Garson Photoplays, Inc. of Detroit. Mr. Perry is now in Indiana arranging percentage bookings.

Maritime News Letter

Farmer Will Stick to Pictures.

MANAGER A. B. Farmer, of the Star Theatre, in the northern part of St. John, has recently given up his own line of employment as office manager in a large lumber concern and will devote his whole time to the furtherance of his picture interests.

Charles Allan Is Vacationing.

Charles Allan, manager of the F. G. Spencer theatre, the Empress at Amherst, is taking a three months' vacation. During his absence his place is being taken by A. A. Fielding, of Truro. The theatre at Truro is being looked after by Percy Fielding.

Yarmouth Is Particular.

That the good people of Yarmouth, Nova Scotia, might not be shocked by the appearance of naughty words on bill boards and newspapers, the film "To Hell with the Kaiser," was advertised as "To the Bad Place with the Kaiser."

Spencer Visits His Houses.

F. G. Spencer, of the F. G. Spencer Amusement Company, recently paid a visit to his theatres at Fredericton and Woodstock. Mr. Spencer states that business all over the territory is better than usual this season.

Harry Stephenson Marries.

Harry Stephenson, for years presiding over the drums and tympani in the orchestra of the Imperial Theatre, was recently married to Miss Lamb, of St. John.

PORTLAND WAS PREPARED TO ENTERTAIN

But the Anticipated Glad Crowd of Exhibitors Failed to Show Up at the Annual Rose Festival

BIG preparation by film exchanges for the entertainment of out-of-town exhibitors during the Annual Portland Rose Festival which closed June 14, went for naught when the exhibitors failed to show up. Never in the history of Portland Rose Festivals were so few exhibitors in the city.

Big crowds from nearby cities came in for the event and the film exchanges anticipated that nearly every exhibitor in the territory would grasp the opportunity to come to Portland. Road men were called in to entertain the exhibitors who were expected so that those few who did come were most royally treated. Si Danz, Star, Astoria, had the time of his life, A. Wolke, Joy Theatre, Grant's Pass, an infrequent caller, enjoyed himself immensely, C. W. Henkle, of Nelson and Henkle, Isis Theatre, Independence, and incidentally the popular undertaker of Polk County, was given a royal welcome, as was Henry Gravenkamp, People's Theatre, Mt. Angel; George Bligh, Salem, and other regular visitors.

Continuous showers and enormous throngs of visitors made the Rose Festival week a most profitable one for Portland's downtown exhibitors and kept the business at normal for the suburban shows, which annually suffer on similar occasions because the downtown attracts the crowds to the streets. Manager Lacey, Majestic Theatre, says that he broke all records with "Yankee Doodle in Berlin" and the Sennet bathing girls. He took occasion to feature the girls in the parades during the three days of the Festival, and the Majestic was not half big enough to hold the crowds, even for matinees.

Poster House in Sight.

If the plans of I. H. Lichenstein, Western Poster Company, of San Francisco, materialize, Portland will have its first exclusive poster house where exhibitors can rent paper at considerably less than the purchase rate. Mr. Litchenstein was a recent visitor in Portland and hopes to make leasing arrangements that will put a branch of the Golden Gate establishment in Portland and Seattle.

Northwest Briefs.

Manager Stone, of the Service Film Company, reports good business among the exhibitors in southern Washington with O. E. Foley opening the Yacolt Theatre, and S. LeRouge putting in a hundred new seats in the Ridgfield house recently opened.

Rice Bros. and Asams, leading merchants of Myrtle Creek, Oregon, have purchased the Myrtle Creek Theatre, including the building, and have installed new Motiograph equipment.

The Mill City Oregon Theatre was closed for several weeks by reason of diphtheria epidemic.

"World Aflame" Is Keenan's Fourth.

In Frank Keenan's fourth production of his series, made under contract with Pathe, "The World Aflame," the actor shows the difference between the art of the stage and the art of the screen. In the photodrama by F. X. James, there is action, feeling and expression to supply fully a spoken drama or a lengthy novel. No detail is missed and it is this quality of completeness in character and setting that makes the production notable.

"Take Back Your Artillery," Says Madge Kennedy, "I'm for the Infantry."
Which looks as if he might have to bring up some support in Goldwyn's "Through the Wrong Door."

Special Advertising Suggestions for Billing "The White Heather"

By Epes Winthrop Sargent and Walter K. Hill

A SPECIAL advertising effort will be required for "The White Heather" because the stage production was too large to be given in the smaller cities. It is, of course, known to many who have seen it in the large production centres, but like all of the Drury Lane presentations, it was planned for huge stages. You have a number of big angles to handle, and it will pay you to take enough space and start far enough in advance to play up all of the angles instead of merely depending upon one advance advertisement to get you over.

For one thing, many people do not know, save in the most sketchy way, what a Drury Lane production is. Tell them in a press story. Tell that the Drury Lane Theatre is one of the largest in the world and is one of the oldest of the London playhouses. Tell that it was for years the home of English melodrama and that Drury Lane set the pace for the English speaking stage.

Explain Drury Lane Melodramas.

Two large productions were made each year, a melodrama and a Christmas pantomime, and the annual melodrama occupied the same relative position that the New York Hippodrome productions occupy here. Most of them were written by Cecil Raleigh, with Henry Hamilton and others, who are responsible for "The Great Ruby," "The Sporting Duchess," "Sporting Life" and "The Whip," involving elaborate mechanical and spectacular effects.

The plays were produced over here by the late Charles Frohman the season following their London showing, generally at the Academy of Music in New York, though some of the later productions were staged by Wm. A. Brady and others, and shown at the Manhattan Opera House. Few theatres have stages sufficiently ample for the proper presentation of these dramas.

The Cast.

Lord Angus Cameron	**H. E. Herbert**
Donald Cameron	**Ben Alexander**
Alec McClintock	**Ralph Graves**
Marion Hume	**Mabel Ballin**
Dick Beach	**Jack Gilbert**
James Hume	**Spottiswoode Aitken**

Get people interested in the Drury Lane productions, giving special emphasis to their vastness. Then go on to tell that the picture presentations are even more wonderful since they not only realize the scenes shown on the stage, but amplify those scenes merely spoken of in the play.

You will, of course, make use of the fact that the big scenes are taken under water, by means of the Williamson Submarine Tube. You can get some material for this from the press book, but tell what the device is. Substantially it is a spherical chamber provided with a window of plate glass, thick enough to resist the water pressure and yet so clear as not to materially interfere with the light.

Don't Betray the "Mysterious."

At the top is a cylindrical well which comes in sections which can be screwed to each other and let down until the photographic chamber is at the proper depth. In shallow water the light from the sun is sufficient, but at greater depths batteries of electric lamps are lowered until they are just above the subject.

Dont' get them too much interested in the device, but lead the interest to the fact that this invention makes possible to show an actual battle between two divers in deep water, instead of an unconvincing studio set. Take a special space to read:

It's Real (1)
No Fake About the Underwater Scenes in
Maurice Tourneur's (3)
Wonderful Production of The Great Drury Lane Melodrama
"The White Heather" (2)
The scenes were actually made at the bottom of the sea. The height of realism.

Then run into the press book copy below the cut on pages 12 and 13 of the press book. In marking your type give the display in the order marked. In a double column space "It's real" should get about a ten line letter, with six lines for "The White Heather" and two lines for the producer's name. In the same connection you can also use such catch phrases as

Come on in
The Water's Fine.
Where foot of Man
Ne'er Trod Before.

That's where some of the scenes in White Heather were made, at the bottom of the sea where two men in a death grapple, fight for the paper that will clear a woman's name.

Let the Submarine Actors
Thrill you in
"The White Heather"

And don't forget that your local papers will give you ten lines for the Williamson invention where they would grudge one line for the mere mention of the play. This is novelty and news and the average editor will take it up generously.

Working from another angle on the same situation take up such lines as:

The Most Marvelous Fight
Ever Staged in Pictures
Man Meets His Death
On Ocean's Floor

If the cost of reading notices is not too great, try lines like this as heads for a supposed news story which does not run too quickly into the advertising end. Describe it as a news item and give at least fifteen or twenty lines before you run into "this is but one of the remarkable scenes in 'The White Heather,' which will be seen at the Opera House next Wednesday and Thursday."

"Reading Notices" Are Profitable.

If you cannot afford the extra price usually charged for reading notices, run it in the amusement column (or "run of paper," if that comes cheaper) and mark the copy "indent one em each side." But do not let the reader get the idea that the Williamson tube is bigger than the situation in the play. Make it always clearly apparent that the device is merely a means to an end.

Chance for Window Display.

Still playing up the submarine angle, you can make a great window display with an aquarium, if you can borrow a fairly large one. Put two dolls sewn up in gray suits and air pipes at the bottom

The Quartet of Friends Who Thwarted Villainy.
Scene from "The White Heather."

of the tank. If you can get a blower, hook up a fine tube such as can be bought by the yard from camera dealers, who use it for shutter bulbs.

Do an Aquarium Stunt.

Hook this up so that the air bubbles up from the heads of the two divers, or you can hook up to a cylinder of carbonic acid gas if there are no fish in the tank or perhaps the auto shop can charge some old prestolite tanks with air for you. The bubbling through the water will make a great eye-catcher, but even a still scene will get attention.

If you cannot find an aquarium and have the time, you can build a glass front wooden box, using waterproof cement for the joints. If you cannot get a better formula, try white lead mixed to a stiff paste with whiting and boiled linseed oil.

It is not easy to borrow diving suits, but it is easier to get hold of air pumps such as divers use and which are also employed to force fresh air into conduits and excavations. If you can get one, set it up in the lobby with a lettered sign stating that this is all that stands between a diver and death.

High Spots for Publicity Found in "White Heather"

FOR the purpose of newspaper publicity and exploitation there are many "high spots" in "The White Heather" on which paragraphs and stories may be constructed for the purpose of awakening advance interest. The details of the under-sea angles have been fully treated —and they cannot be too strongly urged as novel and effective sources of publicity.

The Williamson Brothers have turned out various examples of under-water photography. "Twenty Thousand Leagues Under the Sea," produced by Universal, was greatly successful and widely played throughout the country. If your house did not play it, very likely some other theatre in opposition to you had this feature and thus awakened public interest in your community.

Then there was "The Submarine Eye," a picture exploited by Williamson Brothers and still current as an attraction. References to these offreings will serve to awaken renewed interest in "The White Heather' and its under-sea struggles.

Scottish Scenery Duplicated.

Make a feature of the representation of Scottish scenery and customs. Natives of Scotland or descendants of Scots will prove fruitful leads for publicity. So carefully have the "locations" been selected that the illusion of the heath and dunes is completely convincing.

Several "shots" are impressive in their scope and magniture. There is an impressive hunting scene and a representation of the numerous party at lunch on the heath. Interior scenes in a Scottish castle are convincing and doubtless quite exact in representation. Pipers in their kilts abound and Scotch "types" are numerous in the scenes that reproduce vistas of the Highlands.

Work on the "Sensations."

For sensational "punches," the fight in a public house and wayside inn are skillfully represented. The sets here are massive and the action is spirited and convincing. This scene is likely to arouse interest and comment as one of the "high spots" in the massive presentation.

Catch Lines for Advertisements.

Great Drury Lane Melodrama Produced in Massive Completeness.

Spectacular Screen Presentation of Famous English Drama.

Scores of Players and Mountains of Scenery in Impressive Spectacle.

Deep Dyed Villainy Foiled by Faithful Friendships.

See the Death-Struggles at the Bottom of the Sea.

Greatest of Famous Drury Lane Spectacles Reproduced in Magnified Form.

London's Famed Drury Lane Never Turned Out a Greater Attraction.

Hundreds of People Presented in Massed Scenes and Vivid Pictures.

Under-Water Photography Revealing Amazing Struggles and Thrills.

Vistas of Scotland's Scenic Beauties Reflected on the Screen.

Famous Stage Drama Made Greater as Screen Presentation.

Every Element of Tense Melodrama Magnified by Impressive Production.

Greatest of Drury Lane Successes Made Into Greater Motion Picture.

Terrific Fight for Life in Under-Sea Battle with Knives.

Under-Water Photography Presents Amazing Spectacles.

Impressive Scenes Intensely Magnified by Scenic Grandures.

Play Up the Players—and Advertise.

Play up the individual players. Mabel Ballin, Ben Alexander, H. E. Herbert and Spottiswoode Aitken are especially well known, and little Ben Alexander will surely draw as much patronage as the others.

And remember that the more lithographic paper you get out, the more patrons you will get in. Try an extra splash just this once.

It is that sort of a play.

ADVERTISEMENT.

Gives Titles of Seven New Lyons-Moran Productions

UNIVERSAL announces the titles of seven Lyons-Moran comedies which are being produced at Universal City with the two comedians in the leading roles. The Lyons-Moran brand of comedies have been making rapid strides throughout the country, and the quality of the comedies has been raised considerably during the past few months. Two more writers have been added to the scenario staff, Frederick Bennett, former Fatty Arbuckle scenario chief, and Melville Brown being the latest two to join the twin-star organization.

The new stories to be issued in screen form, some of which are nearly completed, are "Ready Made Dudes," "Heart Trouble," "Ten Nights in a Tea Room," a burlesque on prohibition; "Before and After Taking," "By the Dusty Rio Grande," and "Don't Mistrust Your Husband."

Two leading women instead of one are now appearing in support of the fun-makers. They are Mildred Moore, the former Follies girl, and Charlotte Merriam.

Goldwyn Soon to Release First Tellegen-Farrar Film

GOLDWYN will make an announcement next week when the title of the new Geraldine Farrar picture will be made public. This production, it is claimed by the Goldwyn offices, will be one of the most costly ever made, and will provide unusual opportunities for exploitation.

One of the main settings of the production will be a street scene in Petrograd, and this street is being built at the Goldwyn studios. It is perhaps the most ambitious and extravagant setting yet designed by Hugo Ballin, Goldwyn art director. The approximate cost of making the buildings for the scene is something over $35,000.

This photoplay will have an unusual interest because of its being the first joint appearance of Geraldine Farrar and Lou-Tellegen. Frank Lloyd is the director.

"Long Legs" Draws Despite Rain.

W. L. Brown, manager of the Brown Theatre, of Wahpeton, North Dakota, staked an unstinted advertising campaign on "Daddy Long Legs," although the rainfall in that section of Wahpeton, where the Brown Theatre may be found, started at 6 a. m., in the evening of the opening day and continued past midnight of the second and last day of the run of the attraction. It was found that receipts had been doubled over all other pictures featuring the same star.

"I advanced my prices to 25 cents for children and to 35 and 50 cents for adults. I doubled my advertising on billboards and in the newspapers. It was my idea that rain can hurt ball games; but not theatres. The result was that although half of my patrons living in the rural districts and on the farm sections couldn't attend, the percentage of those living in the city to whom the advertising appealed, was increased," said Brown.

The Villain Prepares to Deep-Sea Dive.
Scene in "The White Heather."

RUSHING THE CAN AFTER JULY ONE

What the Interstate Commerce Commission Prescribes in the Way of Film Shipping Cases and What May Now Be Obtained to Comply With These New Regulations

THE commencement of July will be the ending of the good old-fashioned heterogeneous collection of fiber telescopes in which films have been transported since the days when Commodore Blackton, after portraying a burglarian role on the old Nassau street roof, convinced a carping critic that with practice he might develop into an acceptable acquisition to the Burglars' Union.

And the producers have only until July 1 to provide themselves with shipping containers which comply with the following regulations and specifications which are about as cast-iron bound and leak proof as the cases which they prescribe.

Interstate Commerce Commission Regulations.

Paragraph 43.
Issue of September, 1918. Extension Granted to July 1, 1919.

43. (a) Motion picture films must be packed in spark proof metal boxes or cans complying with Specification No. 32. Not more than eight reels (approximately 1,000 feet each) may be packed in one such outside container.

(b) Motion picture films may also be packed in outside wooden boxes complying with Specification No. 19 provided each reel is placed in a tightly closed inside metal container. The gross weight of such a package must not exceed 200 pounds.

(c) Unexposed motion picture film in tight rolls, must be packed in interior metal cans not to exceed five rolls (approximately 2,000 feet) in one inside can; the cover of each inside can must fit tightly and be held in place by a strip of adhesive tape or paper; the interior cans must be securely packed in outside wooden boxes complying with Specification No. 19. The gross weight of one outside container must not exceed 200 pounds.

(d) Non-inflammable motion picture (cellulose acetate) films may be accepted without other restrictions when securely packed in strong packages of sufficient strength to carry to destination without rupture or leakage of contents; each outside container must be plainly marked "MOTION PICTURE FILMS" and in addition must be marked "NOT DANGEROUS" as prescribed by paragraph 34 (c).

(e) When non-inflammable motion picture films are packed in the same outside containers with inflammable motion picture films, the outside packages must bear the yellow label and the total contents of the outside container must not exceed the quantity or gross weight permitted for inflammable films.

(f) Shipments of motion picture film with advertising matter attached to the outside container must not be offered for shipment. Shippers desiring to include advertising matter with their shipments of motion picture film must place the same inside the outside box containing the film.

NOTE.—Shipping containers complying with rule 43 (a) effective October 1, 1914, and purchased prior to May 14, 1918, may be used for the shipment of motion picture film until July 1, 1919, provided they are securely closed and in good condition and, provided further, that if fitted with telescopic covers, the covers fit tightly against the shoulder of the box body.

Leather or web straps, if used, must be in good condition and tightly fastened.

String or rope must not be used.

Shipping Container Specification No. 32.

Metal Cases or Cans for Outside Containers for Inflammable Motion Picture Films.
Effective September 30, 1918.

1. Cans or cases must be made of sheet iron not less than 0.02 inch thick. These cans or cases must be lined throughout with hard fibreboard at least ⅛ inch thick, or with some other equivalent insulating material approved for this purpose by the Bureau of Explosives.

2. Covers, if hinged, must be permanently attached to metal cases or cans by not less than two hinges which must be securely riveted, or they must be slip covers, closely fitting. The covers must be lined with insulating material of the same character and thickness as required for the body of the container.

3. Hinged covers must fit tightly against the shoulder of the body, and lap over or inside the body not less than ⅞ inch on all sides. A strong metal hasp must fit over staple or eyebolt, and must be provided with a permanently attached catch to engage in staple or eyebolt.

4. Telescopic slip covers must fit tightly against the shoulder of the body and lap down over or inside the body not less than 3 inches (except that for a one-reel box the lap may be 2 inches). Telescope or slip covers must be secured to cans or cases by a strong, positive, mechanical device made of metal. This device must be approved by the Bureau of Explosives both as to design and construction.

5. Each outside metal case or can must be plainly and permanently marked "Complies with I. C. C. Specification No. 32," or, if desired, this marking may be indicated by a symbol consisting of a rectangle as follows:

1. C. C.—32

The letters and figures in this symbol must be at least ½-inch high. The symbol shall be understood to certify that the package complies with all the requirements of this specification.

In order that the trade might be in a position to obtain regulation-satisfying shipping cases at short notice, the Moving Picture World some time back engaged in a sleuthing expedition to ascertain just which of the various manufacturers were ready with the goods.

To date, just one solitary manufacturer has come across with the data and he gets the centre of the stage—which is coming to him.

The two illustrations herewith are views of the Nu-Code shipping cases open and closed. They are built of rust-resisting, galvanized steel. The heavy patented double link strap hinges eliminate all strain on case when cover is open and allow cover to drop down against side of case.

The entire top is reinforced by a heavy steel plate which prevents bulging when case is heavily loaded.

Two heavy reinforced bands on the bottom of all cases from 5 to 8 reel capacity, give great added loading strength and protection.

Heavy steel corner plates are on all cases from 5 to 8 reel capacity.

The entire length of top is reinforced by a heavy steel plate, preventing bulging.

The handle is of heavy wrought steel with a patented tubular steel grip securely riveted to the cover. This is easy on the hand and cannot come out under hardest or longest usage.

The cover edges around the entire case are reinforced with a heavy steel wire.

The strong, heavy approved Snap-Lock securely chained gives security to contents. The strong hinge hasp is riveted to the cover and the heavy eye bolt is riveted to the case.

All seams are solidly machine pressed, insuring great wear.

A ½-inch steel reinforced frame around the entire inside top of the case redoubling its great strength. Inserted on cases of 4 to 8 reel capacity.

The entire inside of the case and cover is heavily insulated with ⅛-inch special insulating material meeting all legal requirements.

The Nu-Code is built by the Russakov Can Company, of 936 West Chicago avenue, Chicago, and has already been supplied to Mutual, Metro, Fox, Triangle, World, Universal, Famous Players, Goldwyn, First National Exhibitors, Kleine and other film producers and distributors.

ADVERTISEMENT.

The Nu-Code Shipping Case.

Nu-Code Case Open.

Among Independent Producers

Conducted by C. S. SEWELL

Production Work Started on Helen Holmes Serial

HELEN HOLMES has begun work on her new serial with the S. L. K. Company. Miss Holmes has won a reputation as being one of the most daring women of the screen, but in this new serial it is announced that she will "out-Helen" Helen Holmes in every way. She will be surrounded by an excellent cast of serial favorites.

Prominent in her supporting cast will be Lieutenant Jack Levering, of old time Vitagraph fame, fresh from the battle fields of Europe; "Bill" Black, who has appeared in many successes; Leslie King, who has a reputation for versatility, and was formerly connected with Pathe; Frank Wunderlee, who appeared in "The Carter Case," and in several serials with Pearl White; together with Nellie Lindrith, Floyd Buckley, and many other serial favorites.

The serial will be directed by Donald Mackenzie, well known as a director of episode pictures, with such successes as "The Perils of Pauline," "The Shielding Shadow," "The Seven Pearls," and others to his credit.

The advertising and publicity campaign will be directed by S. G. Sladdin, who directed "The Crimson Stain Mystery" serial.

What is said to be one of the greatest exploitation campaigns ever conducted for an independent serial, is being planned and will be started within a short time. S. S. Krellberg will direct the executive and production end of the company.

Helen Holmes established her reputation for daring and spectacular stunts in her first serial, "The Hazards of Helen." This was the first big railroad serial ever produced, and was followed by "The Girl in the Game," "The Railroad Raiders," "The Lass of the Lumberlands," and "The Lost Express."

Production Work Started on Big Walthall Special

THE production of "Confession," the film version of Hal Reid's play, was begun last week at the National Studio at Hollywood.

This picture, which follows "The Boomerang" on the Pioneer state right list, is the second of the big features with Henry B. Walthall as the star to be made for the Pioneer Film Corporation by the National. The entire studio at Hollywood was turned over to Technical Director Martin Doner, and under his direction, a force of carpenters and painters are putting up the sets to be used in this production.

While construction work is under way, Director Bertram Bracken, with Mr Walthall and the supporting company will be engaged in filming exteriors at Truckee and Lake Tahoe. At the latter place has been erected the Roman amphitheatre in which is to be staged the spectacular scene showing the martyrdom of the early Christians. The finishing touches are now being made, and in a day or so Assistant Director Jack Lavier, will leave for Los Angeles to marshal an army of several hundred extras, who are to play the Roman populace in the big scene.

Among those with Mr. Walthall and Director Bracken are Irene Aldwyn, Wm. Clifford, Francis McDonald, and Ram Sing, as well as several minor members of the cast.

The production plans of "Confession" are said to be the most ambitious ever attempted by the National, and while the work is in the hands of a large company of specialists, no efforts will be made to break any speed records. The official heads of both Pioneer and National believe every other consideration ought to be subordinated to the efforts to secure quality.

Rights to "Virtuous Men" Sold for Five More States

ARRANGEMENTS have recently been consummated by which Edmund K. Fox, of Washington, D. C., secures rights to the S-L production, "Virtuous Men," starring E. K. Lincoln, for Delaware, Maryland, District of Columbia, Virginia and North Carolina.

Mr. Fox has made arrangements for distribution of this production in the states mentioned, through the Empire Film Distributing Company, of Washington. This organization is headed by E. H. Coffey, who, for many years, has been identified with large distributing companies, and now occupies a suite of offices in the Mather Building.

Mr. Fox also controls rights to the David G. Fischer production, "The Law of Nature," which is also handled through the Empire company.

It is announced that "Virtuous Men" will be presented as a theatrical attraction at a prominent Washington theatre, in the near future, for an extended run before being released to exhibitors in that territory. Mr. Fox plans to work in close connection with the Empire organization in handling this production, and a corps of salesmen has been engaged to cover the principal Southern cities.

A comprehensive newspaper campaign will accompany the initial presentation, and it is planned to invite the leading exhibitors of the South to witness the production in order that they may judge for themselves its importance as a big screen feature.

Graphic Shows Views of British Dirigible R-34

THE giant R-34, the British dirigible, which is expected to cross the Atlantic within a few days, is shown in close-up in the current issue of the Gaumont Graphic, together with the preparations which are being made for the welcome and safe handling of this monster mechanical bird on this side.

This number also shows the honoring of Flag Day throughout the United States; the meeting of two "ex-champs," Jim Corbett and Jim Jeffries; the homage paid to American soldiers buried in France; and other pictorial news-topics of the day.

The current issue of the Gaumont News shows the rally at the National Capitol, of the Anti-Prohibitionists, who held a demonstration.

Other news items include the American entries in the Henley race, in England; the annual convention of the Mystic Shriners, at Indianapolis; the international sweepstakes at Sheepshead Bay, where Ralph de Palma wins $30,000 prize by driving his car fifty miles in 26 minutes and 23 seconds; the conversion of fifteen million hand grenades into savings banks; "Charlie" and "Doug" being elected honorary Boy Scouts; annual water sports in the Northwest; society at the races, etc. etc.

Shallenberger Combined Business with Pleasure

DR. W. E. SHALLENBERGER, president of the Arrow Film Corporation, has returned from a two weeks' fishing trip, stopping at Chicago on his return trip to conclude a sale for that territory for "The Masked Rider," the fifteen episode Western serial starring Ruth Stonehouse, Harry Myers and Paul Panzer. Dr. Shallenberger reports business as being in a flourishing condition in the Middle West. "All the independent exchanges in the Middle West are showing much activity and indications point to an unusually brisk year. The new policies announced by the various distributing organization has done much to increase the interest in the independent exchange," said Dr. Shallenberger.

"I believe we are due for a big year in the independent field and the indications are the exchanges will all be handling bigger features and get bigger rentals and make more money than ever before. I look for a prosperous year for the independent exchange and the independent producer. The Arrow Film Corporation will be prepared for the biggest year of its career with bigger and finer features and more of them than ever."

More Sales Made by Arrow

THE Big Feature Rights Corporation, a First National Exchange operating in the states of Kentucky and Tennessee, has bought from the Arrow Film Corporation the Neal Hart five reel Western "When The Desert Smiled." The Arrow Film Corporation has also sold rights to the states of Illinois, Indiana and Wisconsin to Arthur Hyman Attractions on the "Fools' Gold," starring Mitchell Lewis and Florence Turner.

Other sales made during the week by Arrow are as follows: For Minnesota, Wisconsin, North and South Dakota, to the Westcott Film Exchange, "Miss Arizona"; for the eastern Pennsylvania and southern New Jersey territory, to The Short Reel Exchange, the Arrow Comedies, comprising a series of twelve one reelers, new comedies; for Louisiana and Mississippi to Pierce Film Exchange, "The Mysterious Mr. Browning."

"Brown of Harvard" Sold for Two States.

Film Specials, Inc., a new distributing concern in the state right field, which only last week announced their first offering, the reissue of "Brown of Harvard," one of the feature pictures secured by Exclusive Features, Inc., from W. N. Selig, announce that already sales are being made on this production. The Fine Arts Film Exchange of Cincinnati, of which L. W. Foster is the head, secured rights for southern Ohio and Kentucky.

Foreign Rights to "Masked Rider" Sold.

D. J. Mountan, who, as special representative for William Steiner, is handling the sale of foreign rights on "The Masked Rider" serial featuring Ruth Stonehouse, Harry Myers and Paul Panzer, announces that rights to all territory outside of the United States and Canada have now been disposed of. Arrow Film Corporation, handling domestic distribution, has disposed of about seventy-five per cent. of the rights on this serial for this country and Canada.

Praise from Exhibitors for Billy West Comedies

REPORTS to Bulls Eye Film Corporation from exchanges handling Billy West comedies are said to indicate that exchangemen and exhibitors are more than satisfied with the series of comedies being produced in the Bulls Eye studios in Hollywood by Nat C. Spitzer, director-general of studio activities.

The Bulls Eye series began with "He's in Again," and then came "A Rolling Stone," "Ship-Ahoy," "The Chauffeur," "Lured," "Flirts," "Coppers and Scents."

A prominent exchangman of Washington, D. C., Mr. Coleman, of the Capitol Film Service, recently visited Bulls Eye's office in New York, and said: "We can't get enough of the Billy West pictures. The demand seems to be greater than the supply. We realize the releasing plan is the best that can be arranged, but would like even quicker releases if such a thing could be arranged."

Big Exploitation Campaign for "Everybody's Business"

WH. PRODUCTIONS COMPANY is preparing an extraordinary and novel exploitation campaign for "Everbody's Business," the six-reel photoplay that is soon to be released on the independent market. It is stated that this picture will have an appeal for every man, woman or child, and that it ingeniously weaves a story that involves the vital problems facing the world today, which must be solved.

Aside from this phase, "Everybody's Business" is said to be filled with dramatic and sensational punches, with a lot of heart interest, a consistent story and a cast made up of realistic types.

"Everybody's Business," it is claimed, will be as unique and novel as "Mickey," and that through one of the features of the exploitation campaign capacity business will be attracted.

Steiner Filming a Big Feature

WILLIAM (BIG BILL) STEINER announces that he is now engaged in producing a big million-dollar spectacular multiple reel thriller. This production, which is titled "Pirates of the Air," is being filmed among the Texas oil-fields, and it is expected that it will be completed and a print shipped to New York within the next two weeks.

No information is forthcoming regarding the cast, director, or details of the production, except that, as the name implies, it is an aviation picture, in which a large number of aeroplanes are used, and it is said to be filled with thrilling and hair-raising aerial stunts. The story involves the attempt of certain parties to gain possession of oil wells near the Mexican border, in which they are eventually frustrated.

Steiner Making Two-Reel Westerns.

William Steiner announces the production of a series of twelve two-reel Western dramas featuring Harry Myers and Charles Graham. Work on the first has already been commenced, and it is expected that it will be completed within a short time. This series, produced in Texas, will be known as Lone Star dramas. Foreign rights have already been disposed of by Special Representative D. J. Mountan.

Pioneer Sells More Rights on "Sins of Children"

ONE of the deals reported as consummated by the Pioneer special sales force during the past week was the sale of "Sins of the Children" rights in the Louisiana and Mississippi territory to the Saenger Amusement Enterprises of New Orleans.

Another sale reported is that of The Girl From Nowhere, featuring Cleo Madison and Wilfred Lucas, to the Apex Feature Film Corporation of Pittsburgh, for western Pennsylvania and West Virginia.

Jerry Abrams and other salesmen are operating in the important exchange centers and report great interest among the exchange men and theatre managers in the list of Pioneer attractions.

E. K. Fox of Washington Prominent in Film World

E. K. FOX, of Washington, D. C., whose purchase of rights to the S-L production "Virtuous Men," for five Southern States has just been announced, is an important factor in amusement circles in that section of the country.

For the past five years, Mr. Fox has been identified with a number of important film deals. He also has a chain of motion picture theatres in various cities in the South, and large interests in the film production field. His plans in this direction also include the production of a feature, which, it is announced, will cost several hundred thousand dollars.

E. K. Fox.

Mr. Fox is a firm believer in the value of advertising, and conducts extensive advertising campaigns. It is said that in handling "Virtuous Men" he will exceed his previous efforts.

In addition to his interests already referred to, Mr. Fox is the controlling factor in Penn Gardens, Unique Amusements, combining an indoor and outdoor park, the Coliseum, one of the largest amusement resorts in the South, and a number of burlesque theatres, and is also prominent in the real estate field.

Majority of Territory Sold on Jester Comedies

WITH the exception of a few territories which, it is expected, will be disposed of within a fortnight, the entire United States rights to the super-series of Jester Comedies have been sold by the Territorial Sales Corporation. High prices were recorded on all of the sales.

The Eltabran Film Company, of Charlotte, through Thomas A. Branon, purchased rights for North and South Carolina; Virginia, Maryland, District of Columbia, Delaware, Georgia, Florida, Alabama and Tennessee.

The Peerless Film Exchange of San Francisco will handle the two reel funmakers in California, Arizona, and Nevada. The Standard Film Exchange of Pittsburgh has purchased rights for West Virginia and Western Pennsylvania. Albert A. Weiland, of the Standard, has already begun the exploitation of the pictures and is meeting with great success among the exhibitors.

The Greater Features, Inc., of Seattle, controls the rights to Alaska, Washington, Oregon, Montana and Idaho, and through an energetic sales campaign has developed a demand for the comedies said to exceed that for the initial series of Jesters. The Merit Film Corporation, of New York, which recently purchased the New York and northern New Jersey territory, has inaugurated its booking campaign and finds the comedies more popular than ever.

Ohio, Michigan and Kentucky have been taken over by the Standard Film Service Company. W. J. Lytle, of the Princess Theatre, San Antonio, is booking the Jesters in Texas, Oklahoma and Arkansas theatres.

The elaborate publicity and other exploitation matter furnished by the Territorial Sales Corporation has proved a valuable argument in the disposition of the state rights.

Sawyer Discusses S-L Plans with Southern Exhibitors

ARTHUR H. SAWYER, of S-L Pictures, returned to New York this week, following a three weeks' trip throughout the South in the interests of "Virtuous Men." During his route Mr. Sawyer disposed of several states for the S-L production, and made arrangements with several prominent newspapers for an advertising campaign in behalf of this production.

Aside from the sales made of "Virtuous Men," the S-L executive took the trip to secure opinions from leading exhibitors relative to a new production to be made by S-L Pictures. He laid the entire details of story, star, director and exploitation methods to be used before several hundred exhibitors gathered at the meeting and dinner of the Southern Exhibitors Association at the Ansley Hotel, Atlanta.

The S-L idea of giving direct aid to the exhibitor by sending special men to cooperate in the exploitation of first run presentations, with the resultant radiation of this exploitation throughout the territory, is said to have been enthusiastically received by the assembled showmen. Mr. Sawyer also made arrangements for several presentations of "Virtuous Men" in the leading theatres of the South, all of which will be jointly handled by S-L Pictures and the Empire Film Distributing Company, of Washington, D. C., the organization handling the E. K. Lincoln feature for that territory.

Making a Correction

IN an article on page 1982 of our last issue appears the statement that Film Special, Inc., has secured from Exclusive Features, Inc., "The Country God Forgot," "Piney Ridge," "The Circular Staircase" and a series of Marshall Neilan productions. This announcement is premature and due to a misunderstanding, inasmuch as, according to last reports from both of the companies mentioned, negotiations are still pending.

Producers' and Distributors' News

May Allison Mixes with the Bolsheviki in "Free"

WALLACE IRWIN, the writer of short stories and popular fiction, also the creator of the amusing character of Hashimuro Togo, the Japanese schoolboy, is announced as the author of Metro all-star series release for June 30.

The story of his, "The Uplifters," originally appeared between the covers of the Saturday Evening Post under the title of "Free." It was converted to the screen by George D. Baker. In converting Mr. Irwin's story to the silent drama Metro has disclosed the absolute impossibility of a Bolshevistic reign with Miss Allison as the center of activities.

The story has to do with the young and attractive Hortense Troutt, who, as a stenographer to Saul Shilpik, Sr., a wealthy manufacturer of clothing, becomes convinced that she is one of the millions of downtrodden slaves of industry, a tool of the capitalist, and with the entrance of these thoughts in her pretty head she determines to strike out with a group of instigators.

The picture was directed by Herbert Blache.

Supporting Miss Allison are Alfred Hollingsworth, Pell Trenton, Kathleen Kerrigan, Caroline Rankin, Howard Gaye and Lois Woods.

Many Big Theatres Give Week Runs to "Some Liar"

WILLIAM RUSSELL'S comedy, "Some Liar," picturized from the Green Book story by James Oliver Curwood, is chalking up any number of extended bookings and playing to capacity houses everywhere.

Among the larger theatres which ran the picture for a solid week are the Tivoli, San Francisco; Strand, Washington, D. C.; Ray's Garden, Los Angeles; American, Denver; Gaiety, Cleveland; Olympia, Boston; Plaza, San Diego; Strand Newark, N. J., etc.

Four-day runs are recorded for houses like the Columbia in Pittsburgh, the Mission and the Class A in Seattle, the Blue Mouse in St. Paul and the Columbia in Portland, Oregon.

S. E. White Likes "The Westerners."

Though scores of cinema productions have been made from the "best sellers" of some of America's most popular authors, rarely has a novelist been as enthusiastic over the picture version of his story as is Stewart Edward White anent the picturization of "The Westerners," his powerful narrative of the Dakota Black Hills, produced by Benjamin B. Hampton for Great Authors Pictures, Inc., as a W. W. Hodkinson release.

At Mr. Hampton's request Mr. White made a hurried trip to Los Angeles from his suburban home near San Francisco to view the visualization of his story. After the showing, the author expressed himself as being highly satisfied with the screen version.

He Must Have Been a Heartless Wretch
To have left Olive Thomas like that in Triangle's "Prudence from Broadway."

Big "U" Stars Hedda Nova in Melodrama of Seville

COMPLETION of the first picture of Universal's new star, Hedda Nova, the Russian actress and dancer, is announced. This Russian beauty has been seen in several supporting casts among them being "The Crimson Gardenia," where she shared honors with Owen Moore in the Goldwyn production which was shown on Broadway at the Rialto, this month. She has been cast in leading parts in "The Bar Sinister" and "The Sign Invisible." Mlle Nova was at one time seen on Broadway as a dancer.

"The Spitfire of Seville" was written by Joseph Franklin Poland, who recently signed a contract to write exclusively for Universal. The production was directed by Waldemar Young. Thurston Hall is in the leading male role. Hall has been seen in support of Dorothy Phillips and other Universal actresses. Others in the cast who have leading parts are Carl Stockdale, Leo Maloney, Claire Anderson, Marion Skinner, Edgar Allen and Robert Gray.

All of the scenes of the production are laid in Spain, near the town of Seville. Mlle. Nova is cast as a fiery Spanish maiden, the daughter of old Don Salvador, the head of a band of political outlaws. Thurston Hall is cast as a young American artist, who wins Carmelita, the character played by Mlle. Nova. Carl Stockdale is cast as Don Salvador, Leo Maloney as Pedro, one of the suitors for Carmelita's hand, and Robert Gray as Leonardo, another suitor.

Latest Pathe News Releases Contain Many Aerial Thrills

THE educational utility of the motion picture in making new and daring revelations is well demonstrated in No. 48 of the Pathe News, which shows amazing photographs of Mount Lassen, Cal., to obtain which the aeroplane, with the cameraman, literally dived from the clear aerial heights into the jaws of the smoking crater. Thus were obtained the first pictures ever taken over an active volcano exclusively for the Pathe News.

Another series of exclusive aerial pictures which gives the real thrill of actual peril is shown in Pathe News No. 49. It shows principally that America's future in aerial aviation is more promising than ever, as evidenced by the recently established seaplane station at France Field, Panama. The cameraman goes aloft on one of the daily inspection trips over the city of Colon, on the Atlantic side of the canal, and then takes a spin around the great Gatun locks. Then comes the breathless part of it all when the aviator and the Pathe cameraman, to get close views of the turbulent spillway, dive down toward the tumult of whitened water, coming so close that the spray must have whipped their forces.

Human Pyramid Is Idea of "Volcano" Advertisement

ONE of the exploitation accessories of Harry Raver's second Four Star Augustus Thomas' screen drama, "The Volcano," starring Leah Baird and directed by George Irving, distributed by W. W. Hodkinson Corporation, a twenty-four-sheet, gets away from lovely woman pictures and from customary still scenes from the play and reveals a huge conical mountain of human beings, beginning at a broad base three quarters the width of the stand and attaining peak where a woman radical looks down upon the masses of the people below while she exhorts them and brandishes a revolutionary flag. Those who are familiar with the remarkably brilliant drawings of Winsor McCay, the cartoonist, will see a degree of parallel in the drawing.

"Shoulder Arms" Smashing Records.

"Shoulder Arms" is breaking all return engagement records in the middle west, according to reports from the A. H. Blank Enterprises offices in Omaha, Neb., from where First National releases are distributed over that section of the country. The Chaplin picture has been rebooked as many as ten times in one city—Omaha—and comes near to that in several other places. Nathan Dax, of the Model Theatre, Sioux City, Iowa, booked the picture for the fifth run in the downtown section of that city, and ran it to capacity crowds for three days. The picture ran eight times in the uptown district of Des Moines. Davenport, Cedar Rapids, and other Iowa cities have run the picture repeatedly, and it has never failed to make money.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

IN A glossary of motion-picture words and terms compiled for the movie fan, drama is thus set down: DRAMA —See any old dictionary. . The word is applied to the screen as well as the stage.

According to the Standard Dictionary the most comprehensive definition of drama is "a series of actions, events, or purposes, considered collectively as possessing dramatic unity." This high-brow definition should be very enlightening to the average movie fan.

As a matter of fact, about the least understood, most difficult and most essential quality required in a moving picture story is drama. It is also the most elusive.

Dramatic motives are easily obtained. Life, of course, abounds in them. To transfer them to the screen is another matter. Only a thorough combination of instinct and training can do the job.

Anyone would conclude, from listening to some of the discontents, that the producers are in league to make rotten pictures, and are doing it to spite the public in general, and the exhibitor in particular. The reverse, of course, is true. The producer is making the best pictures he can, and the reason he doesn't make them better is from causes beyond his control.

Here is a case that happened not so long ago, which illustrates the point. An actor had been hired to play an important part in a production. His services were not required until the picture was half finished. The day before he was to start work he was taken seriously ill, and did not recover for many weeks. A substitute was necessary. Careful investigation showed that the exact type of actor needed was not to be had. The only available man was put in, and his impersonation proved considerably below the mark. Such a change hurt the picture considerably, but there was nothing else to be done.

Every picture and every play has its separate problems, and no producer will ever be great enough to make his entire product of the same high commercial value.

"Broken Blossoms" still remains the film sensation of Broadway. It is interesting to note that it is the smallest production D. W. Griffith ever turned out, the cast having but three important characters, but it cost more to produce than "A Birth of a Nation." Mr. Griffith is going to establish his headquarters in New York this fall and will make all of his productions in the East. With him will come his entire staff of players and executives. WEITZEL.

IN THIS ISSUE.

Secret Service (Paramount-Artcraft).
The Great Gamble (Pathe).
Other Men's Wives (Paramount).
The Man Who Won (Vitagraph).
The Lone Star Ranger (Fox).
Hay Foot, Straw Foot (Paramount).
The Man Beneath (Robertson-Cole).
The Challenge of Chance (Independent Sales).
The Solitary Sin (Solitary Sin Co.).
One-Thing-at-a-Time O'Day (Metro).
A Little Brother of the Rich (Universal).
Gates of Brass (Pathe).
Home Wanted (World).

PROGRAM and Advertising Phrases and Advertising Angles for the pictures reviewed in this department are based on the productions **as shown on the screen** and are not prepared in advance from the press books. They are consequently correct and represent each and every picture in its completed form, just as it will appear in your theatre.

"Secret Service"

Paramount Presents Major Robert Warwick in a Successful Adaptation of William Gillette's Civil-War Drama.

Reviewed by Louis Reeves Harrison.

ADAPTED from a popular and really good specimen of stagecraft, possibly Bronson Howard's most successful play, "Secret Service" gains from the interpretation of Major Robert Warwick and a fine cast, from careful preserved atmosphere and from the military spirit of this time. It is also drama, but all this would not count without some element in the screen product which reaches sympathy, and it is present, a truly American nobility and delicacy of feeling which gradually gets over to the spectator and stirs pride in a country which gave birth to splendid men and women on both sides of a bitter contest of principles. That same disregard of self and of selfish interests shown all through the civil war as set forth in the Paramount product came rushing to the front in the world conflict and every sustaining contribution to screen representation of our national life deserves approval.

Major Robert Warwick, Captain in active service, first American officer to enter the recovered city of Strassburg, is a true type of the American soldier and a fine actor besides, a man of quiet dignity and suppressed emotion, the very man for the role, and he is splendidly supported by Wanda Hawley, Theodore Roberts, Irving Cummings and others of a notable cast. The direction under Hugh Ford gives highly intelligent attention to those details which preserve the illusion, and the general effect is exceptionally favorable.

Cast.

Lewis K. Dumont.....Robert Warwick
Edith Varney.....Wanda Hawley
Gen. Nelson Randolph...Theodore Roberts
Mrs. Varney.....Edythe Chapman
Howard Varney.....Raymond Hatton
Wilfred Varney.....Casson Ferguson
Henry Dumont.....Robert Caine
Benton Arrelsford.....Irving Cummings
Jonas.....Guy Oliver
Martha.....Lillian Leighton
Lieut. Maxwell.....Stanley Wheatcroft
Lieut. Foray.....Norman Selby

The Story.

"Secret Service" in the Civil War was not one of the duties of a regular officer, hence Lewis K. Dumont, Captain in the Northern Army and expert telegrapher, went beyond regular service when he entered the lines of the Confederates at Richmond in grey as Captain Thorne, in order to divert a battery and make the fall of Richmond possible. Fortune helped him when he rescued a wounded Southern officer and was wounded himself in the exploit. It gave him admission to the Varney household and aroused the interest of Edith, the Southern officer's sister.

Meanwhile Dumont's brother Henry allowed himself to be captured and held at Libby Prison to convey information to Lewis through a shrew old colored man working in the Varney household and peddling fruit in the prison. Arrelsford, a rejected suitor of Miss Edith, and head of the Confederate Secret Service, obtains one clue after another to the true identity of Lewis, but is unable to establish it beyond the shadow of a doubt. He even traces a line of communication between the telegrapher and the prisoner in Libby Prison, and sets a trap for Lewis by letting his brother Henry escape. Lewis and Edith have fallen in love with each other, and her ideals as a Southern girl will be completely shattered, if Lewis can be proved a spy.

Arrelsford thus has a double motive back of his activities, but he is foiled at every step, even when he manages to bring the escaped prisoner and his brother Lewis together in the Varney household, the quick wit of the brothers saves them both, the one in Confederate uniform deliberately shooting the other as an escaped prisoner of war. Lewis is finally trapped through his own excessive care at the telegraph instrument, wounded by Arrelsford, arrested and sentenced to death. The capture of Richmond by the Federal forces saves him, and the downfal of the Confederacy reconciles proud Edith to a union with a brave officer.

Program and Advertising Phrases: William Gillette's Earliest and Greatest Stage Success Now Brought to the Screen in Sumptuous Production.

Major Robert Warwick, Great Screen Star Who Tossed Grease Paint Aside to Heed the Call of His Country.

Great Story of the Civil War; An Inspiration to Love of Country.

The Play That Created a Furor Two Decades Ago Now Brought to the Screen.

(*Continued on page* 105)

The Official Photographer of the Marine Corps at Work and at Play.
Lt. Leon H. Caverly, seen here in double exposure, grinding out film of himself as he enjoys a German helmet, pipe and stein. Lt. Caverly was formerly with Gaumont and Fox.

A. Capellani Moves "Montmartre" to Fort Lee

IN Albert Capellani's picturization of Pierre Wolff's French play, "Le Ruisseau," which was named "The Gutter," and which serves as Dolores Cassinelli's initial starring vehicle under the banner of the Albert Capellani Productions, Inc., the French producer-director will offer a delightful innovation to the followers of motion pictures by the manner in which his technical and art director, Henri Menessier, has transplanted the Parisian Montmartre to the Albert Capellani Studio in Fort Lee.

To those who witness the screening of the production there will be unfolded a corner in the traditional Montmartre in the vicinity of Sacree Coeur (The Church of the Sacred Heart) which is situated at the very summit of Montmartre and overlooks all of Paris. Far in the distance appears the omnipotent Eiffel Tower; off to the south is the mystic obelisque which Napoleon brought to France from Egypt. The Column Vendome, which Napoleon built entirely of cannons captured in battle, is also easily distinguished by looking to the southwest, and still further, to the west, stands the renowned Palace de Louvre. In the foreground looms up the Grand Rue, which is another name for a ferris wheel, only this one happens to be the largest in existence, and slightly beyond it squats the Spanish contribution to the Parisian architectural landscape, the Trocadero, which was built in 1867.

"The Gutter" has been renamed "The Virtuous Model." The change was suggested by W. DeLeftwich Dodge, the distinguished American painter.

Lila Lee Plays Part of Daughter of Wilderness

HERETOFORE the roles enacted by Lila Lee have been more or less of a lighter nature, but in Paramount's "The Daughter of the Wolf," to be released June 22, she has the role of a little motherless daughter of a rough and wary fur smuggler of the far north—one which requires the exercise of high powers of dramatic interpretation.

In the leading male role is Elliott Dexter, a featured player in Cecil B. De Mille's special productions for Artcraft. Clarence Geldart is cast as Wolf Annsworth, the smuggler. Marcia Manon, who recently played opposite John Barrymore in his Paramount picture, "The Test of Honor," has an important role, as also does Minnie Provost, the old Indian woman who is a veteran of motion pictures. Raymond Hatton, Roy Diem, Dick Wayne, James Mason, Jack Herbert, James Neill and Clyde Benson are among the other players who appear.

The story is by Hugh Pondexter. Marion Fairfax converted it into scenario form. Irvin Willat directed, with the assistance of Roy Marshall. J. O Taylor was the cameraman.

"The White Heather" Has Striking Submarine Scenes

MAURICE TOURNEUR'S production of "The White Heather," based upon the Drury Lane melodrama by Cecil Raleigh and Henry Hamilton, which was recently shown for a week at the Rialto Theatre, New York, has been scheduled for general release as a Paramount-Artcraft Special on June 29.

The background of the melodrama is divided between the highlands of Scotland, the London financial district, the slums and the floor of the ocean. The undersea scenes were produced by the use of the Williamson Submarine Tube and patented inventions, the only means by which such undersea scenes are made possible.

The story works up to a powerful climax in a fight at the bottom of the sea between the hero and the villain.

Headed by Mabel Ballin as the heroine, the cast includes H. E. Herbert, Ralph Graves, Jack Gilbert, Spottiswoods Aitken and little Ben Alexander.

Goldwyn Will Star Scott in Detective Drama Series

GOLDWYN announces a Leroy Scott picture in "Partners of the Night." Mr. Scott is now at work on the adaptation with the scenarist, Charles S. Whittaker.

The film should make good material for the man who has "The Whip," "Sporting Life," and "The White Heather" to his credit. The title covers a series of seven detective stories that appeared in the Metropolitan Magazine. A young lieutenant detective, named Clifford, finds his every move and ambition in his profession blocked by a superior, who is a crook, whom he ultimately exposes by the aid of a female criminal, after a number of scenes that make excellent screen material.

"Bare-fisted Gallagher" Is Western Film Without Gin Mill or Shooting Contest

ROBERT-COLE announces the completion of a quartet of features which will comprise part of the elaborate schedule of productions they have arranged to be distributed by Exhibitors Mutual during the coming weeks.

Sessue Hayakawa has put the finishing touches on "The Man Beneath," a stirring tale of India, Italy and Scotland in which the Japanese star gives a characterization of a famous Hindu surgeon.

William Desmond has completed "Bare-fisted Gallagher," in which, probably for the first time in screen annals, the hero goes through five reels of fast-moving action without once resorting to "artillery" for protection.

The last scene has been shot by the Bessie Barriscale company on her next starring vehicle, "The Woman Michael Married," which, it is predicted, will be the most elaborate production Miss Barriscale has ever appeared in.

"Better Times," second of the Brentwood series of starless features, in which ZaSu Pitts has an important role, is ready for release. King Vidor completed this feature several weeks ago.

"The Man Beneath" was adapted for screening from a popular novel by Edmund Mitchell, and calls for more pretentious settings than any of Hayakawa's previous features which all have been noted for their magnificent properties. William Worthington directed the picture.

Frank D. Ormstrom was engaged by Haworth to prepare the sets for "The Man Beneath." In the cast are Helen Jerome Eddy, Pauline Curley and Wedgewood Nowell.

In every sense, "Bare-fisted Gallagher" is a modern western comedy drama. No log cabin fire-water mill adorns the screen. In place of this venerable and honored motion picture prop, there is a soft drink parlor—soft in name only, however. There is no two-gun, straight shooting hero. In his place is a typical American who counts on two mighty fists. Desmond is supported by Agnes "Brownie" Vernon, Frank Lanning and Jeanette Rankin.

"The Woman Michael Married" was written by Du Vernet Rabell, short story writer, and was directed by Henry Kolker. Miss Barriscale is surrounded by a cast which includes Jack Holt, Marcia Manon, Tom Guise, Charles H. West, Cameron Coffey, Bonnie Hill and Mary Jane Irving. The adaptation was made by Fred Myton.

"The Woman Michael Married" begins on Long Island, moves to the Adirondacks, and ends in Rome. It deals with the ultimate in fashion, and Miss Barriscale is required to wear a number of stunning gowns, not forgetting some sensationally ultra fashionable bathing costumes.

Ford Sterling in Sennett Comedy.

Phyllis Haver is a pretty girl—and she makes a most charming boy in "Hearts and Flowers," the new Paramount-Mack Sennett comedy which is released June 22. Louise Fazenda, Billy Armstrong, Ford Sterling, Jack Ackroyd and the assemblage of Sennett bathing beauties, are others who appear. There is a football game on the beach in which the charming bevy of girls take part.

REVIEWS AND ADVERTISING AIDS (Continued)

Cast of Superb Qualifications Support Maj. Robert Warwick in William Gillette's Greatest Stage Success.

Advertising Angles: Maj. Robert Warwick should be played up as star of the play that brought earliest fame to William Gillette. Maj. Warwick served in the World War and was one of the first A. E. F. officers to reach the Rhine. Make special use of William Gillette's name and fame; he is today one of America's greatest actors, and "Secret Service" directed early attention to his abilities. Here is a chance to interest the G. A. R. and Sons of Veterans. No need to incite sectional rivalries—for this is an all-American play for all-Americans. The younger generation will respond to their chance to witness a play based on a crucial test of the Republic. Advertise this as a page from history, drawn with the skill and effectiveness of fine acting and impressive scenes and settings.

Advertising Aids: Press book. Two one-sheets, two three-sheets, one six-sheet, one twenty-four sheet, rotogravure one-sheet. Art lobby display 36½x23 in four colors. Mats, cuts, electros one, two and three-column width, cue sheets.

"The Great Gamble"

Charles Hutchinson and Anne Luther Featured in Thrilling Serial Released by Pathe.

Reviewed by C. S. Sewell.

THRILLS and stunts in abundance mark the opening episodes of "The Great Gamble," the newest Pathe serial produced by Western Photoplays, Inc. It is a production which, judging from the first seven reels, should prove entirely satisfactory to audiences that like serials

Anne Luther and Charles Hutchinson are the featured players. The former is cast in a dual role. The latter, who has gained a reputation as a stunt actor, adds to it in this production by performing many thrilling stunts. Miss Luther also proves to be an excellent stunt actress by her work in the third episode, which ends with a plunge on horseback from the top of a cliff.

The story follows the general line of serials and is exaggerated in form. The opening episode, which is in three reels, is devoted mainly to getting the story under way. The action is then speeded up and thrills follow each other with greater rapidity, there being several in the second and third episodes, which are titled "The Clock of Doom" and "Into the Chasm."

Charles Hutchinson is an actor of pleasing personality and great agility, as shown in the manner in which he leaps fences and climbs in and out of upstairs windows, a la Fairbanks. Anna Luther is attractive and capably portrays two sisters, one a girl of wealth and refinement, the other a girl of the underworld. The remainder of the cast are entirely satisfactory. Richard Neill portrays a typical serial villain true to form.

The stunts in the first three episodes include a leap from the roof of one building to another, climbing to the top of a five-story building by the hero's placing his feet on one building and his back to the other, a high dive from the top of an abandoned grain elevator; a climb down a rope for several stories, followed by a swing around the corner of the building into an open window; an escape by swinging out on a clothes line, which breaks, whereupon the hero successfully grabs another line on a lower story; a fire at sea, an explosion, which nearly traps the heroine; and the dive of the heroine on horseback, already referred to.

Cast.

Aline Morton } Eleanor Morton } .....Anne Luther
Ralph Darrell.....Charles Hutchison
Rodger Morton.....Warren Cook
Richard Blake.....Richard Neill
"The Rat".....Billy Moran
Cooley.....William Cavanaugh
Mrs. Roger Morton.....Edith Thornton
Written and Directed by Joseph A. Golden.

The Story.

Rodger Morton's wife runs away with an adventurer, in "The Great Gamble," taking one daughter, Eleanor, and leaving her twin sister, Aline. The mother is lost in a storm at sea, but the child is rescued and raised as a crook, while the other girl is reared in wealth and refinement.

Ralph Darrell is accused of murdering a friend, and seeks to prove an alibi by means of Eleanor, whom he believes to be Aline, who does not know him. Morton becomes interested in his story and seeks to unravel the mystery of the girls who are so strangely alike. In the meantime, Blake, Eleanor's foster father, starts "the great gamble" by endeavoring to substitute Eleanor for Aline, and thereby gain control of Morton's great wealth.

From this point, the remaining episodes deal with the conflict between Blake and Darrell and the final unraveling of the mystery.

Charles Hutchison and Anne Luther.
In one of the most peaceful moments of their fast serial, "The Great Gamble."

"Other Men's Wives"

Paramount Presents Dorothy Dalton in a Society Drama of Covetousness by C. Gardner Sullivan.

Reviewed by Louis Reeves Harrison.

ADMIRABLY constructed and visualized with exceptionally good taste, "Other Men's Wives" is a story of the selfish rich in good society, the avarice of men enormously rich extending beyond mere desire for wealth to possession of those belongings of another forbidden in the Tenth Commandment. The power of almost unlimited means, instead of satisfying, arouses cupidity for anything and everything in sight, including bodies and souls, regardless of marriage vows, in defiance of all law and custom. Such is the big theme of Mr. Sullivan's story, and he has handled it fairly well outside of a few careless repeats in his sub-titles, but the subject is not one to enlist sympathy by methods so direct as those he employs.

For a man of subtle power to make a brutally frank proposition to a proud and pure girl to become even an ostensible co-respondent in a divorce case for hire is no compliment to his intelligence, and destroys sympathy for the girl, especially when a little finesse on the great man's part would have accomplished the desired results—she could be **led** into such a false position with no detriment to those qualities which attract the admiration and love of another man.

The story loses force from such methods, but there is abundant redemption in the way it is presented and in the clear characterizations by Miss Dalton, Forest Stanley, H. E. Herbert, Dell Boone and others, a group of effective types gathered amid scenes of beauty and charm that please the eye. Miss Dalton is particularly attractive in appearance. The entire play seemed to please a large crowd at the Strand, where it was presented in good taste with a finely selected accompaniment of music.

Cast.

Cynthia Brock.....Dorothy Dalton
James Gordon.....Forest Stanley
Fenwick Flint.....H. E. Herbert
Viola Gordon.....Dell Boone
Mrs. Peyton-Andrews.....Elsie Larimer
Mr. Peyton-Andrews.....Hal Clements
Story by C. Gardiner Sullivan.
Directed by Victor Schertzinger.

The Story.

Having acquired great wealth, Fenwick Flint develops a taste for other men's wives, which becomes concentrated on Viola, wife of James Gordon, a smaller capitalist moving in the same set. Viola is weary of her husband, but he is too faithful to give her cause for divorce, so Flint plans to work on him through a young society hanger on, an orphan named Cynthia Brock, who has been living on family friends and running up bills amounting to thousands, with fashionable dressmakers, while well aware she cannot pay them.

Flint sizes her up as an embryonic adventuress, whereas she is simply reluctant to leave the life she has always known, and is clinging to it in hopeless sort of way, unable to face the hardships of earning her own living. She resents the proposition that she shall lure Gordon away from his wife, because she secretly likes him, almost to the point of love. She accepts a bribe of ten thousand dollars, with a great fortune in prospect in case Gordon is so compromised that his wife has grounds of divorce. Cynthia gradually falls in love with the man she is hired to ruin, and makes no attempt to carry out the scheme, but he hears her crying in her room and goes there from motives of pure sympathy. She is caught in his arms by the conspirators, and thus innocently gives them the evidence they desire. Flint seeks to vindicate her, even offers marriage in case there is a divorce, but she confesses that she was paid, and destroys his faith

(*Continued on page* 107)

It Sure Is a Rough Road for Louis Bennison in "The Road Called Straight."
But Louis seems to have "called" the road makers in this scene from his Goldwyn feature.

"A Favor for a Friend" Has Menagerie Setting

A SETTING, being built for Emmy Wehlen's latest comedy-drama, "A Favor for a Friend," Maxwell Karger, supervising the production of Lieutenant Reed's original story, calls for a hunting lodge interior. The heaviest piece of stage scenery ever put together for a program release fills this requirement.

Several hundred feet of 12 by 12 beams and support posts were cut and stained with oak varnish for the uprights and ceiling beams, genuine oak panelling totalling over two thousand feet, size 1 by 5, tongue-and-groove, have been cut and fitted for the panelled walls and ceilings, and a real stucco brick chimney built on the open stage for use in this scene.

Against the polished and panelled walls of the living room, which will present a picture to excite the sportsman, will be attached the heads of many deer, moose, boars and bison. There will also be the skins of fox, leopard, coon, a lioness and a Bengal tiger. Various types of weapons, ancient and modern, including everything from the Roman spear to the latest model high-power pump and elephant guns used by big game hunters of the great Northwest and Africa will also have a place. These latter will fill two modern gun racks.

The contribution of these ornaments and souvenirs is credited to two of Metro's stars, Bert Lytell and Hale Hamilton, who have stripped their dens and studios to make the setting complete. Seldom is a photoplay producer able to secure such rare subjects through the regular channels.

Wild West and Detective Tales Liked by Doughboys

THREE million American soldiers have been added to the motion picture audiences of the United States, and they come back from France and Italy, and from the cantonments, with a strong appetite for Rex Beach stories, the full-blooded tales of Western adventure. This is the report received by the Goldwyn offices from the American Library Association. Two of the Eminent Authors' Pictures organization head the list of writers popular among soldiers; they are Rex Beach and Mary Roberts Rinehart.

Next to Western stories, such as Rex Beach has written from Alaska to Mexico, come the detective stories in which Mrs. Rinehart first won popular recognition. After adventure and detective stories, the soldiers like stories of the sea, especially those who have long hours to while away on transports back from Brest.

This large audience of soldiers makes a strong claim to the attention of producers and exhibitors, for they have had a liberal education in movies since the war started. There were picture shows in all their camps, and from noon until midnight on the transports.

Archainbaud Completes "The Unknown Dancer"

THE negative of "The Unknown Dancer," which is the first production just completed by Director George Archainbaud for the Albert Capellani Productions, Inc., under the personal supervision of Albert Capellani, in which June Caprice and Creighton Hale have been co-starred, has been delivered to Pathe and definite date for the release will be announced shortly.

As previously announced, "The Unknown Dancer" is an adaptation from the French play, "Le Danseur Inconnu," by Tristan Bernard. In transplating this piece to the screen, Mr. Capellani, together with Miss Peggy McCall of the Capellani scenario staff, have so molded the story that its French atmosphere and settings have been entirely eliminated and the picture as it now appears is a sparkling American society comedy drama.

Briefly the picture has to do with Henry Calvin, a young furniture designer, who goes to the Hotel Commodore to keep a business appointment.

The technical and art direction under Henri Menessier will undoubtedly prove very commendable, as should the contributions of the supporting cast, which includes Charles Coleman, Edwards Davis, Alfred Hickman and Katherine Johnson and others of equal prominence.

Paramount Has Decided on Release of Fitch's "Girls"

MARGUERITE CLARK'S new Paramount picturization of "Girls," the light comedy by the late American playwright, Clyde Fitch, will be released June 29. This is Miss Clark's first Pacific coast production in four years.

Miss Clark plays the role of Pamela Gordon, a little girl who has vowed an everlasting hatred of all men because a certain one whom she thought she loved, had jilted her in her younger days. She and two girl companions form a man-haters' club and put a little sign above their door which reads, "No man shall cross this threshold."

Walter Edwards directed. The leading male role is played by Harrison Ford and the supporting cast also includes Lee Hill, Thomas D. Persse, Virginia Foltz, Tom Ricketts, Clarisse Selwyn and Arthur Carewe.

"A Man's Country" Is Second Alma Rubens' Picture on the Robertson-Cole Program

ALMA RUBENS will make her second appearance in a Robertson-Cole production when Exhibitors Mutual release, "A Man's Country," a western drama of "men who worked hard and played harder; who lived fast and died faster."

The story is a product of John Lynch of the Ince scenario staff, which was whipped into shape for screening by E. Richard Schayer.

Henry Kolker was selected to direct Miss Rubens. Miss Rubens was supported by Lon Chaney, Joseph Dowling, Albert Roscoe, Alfred Hollingsworth, Edna May Wilson and Phil Gastrock.

The story deals with the days when that rapidly vanishing institution, the old brass foot rail, knew the touch of satin as well as cowhide. Most of the action takes place in Kemp's dance hall. This set was built especially for the picture. The building covered an area of 1,800 square feet, with a fifty-foot bar, a dancehall and a gambling room—an exact replica of one of the old dancehalls that flourished in the West in the days of '49.

The Players in the Cast.

The characters in the play are Carewe, played by Miss Rubens. Ralph Bowen, part preacher and all man, is played by Albert Roscoe.

"Three Card" Duncan, a gambler and gun fighter, is characterized by Lon Chaney. Marshall Leland, the town marshal and picturesque character who has more notches on his gun than he has teeth, is interpreted by Joe Dowling.

Alfred Hollingsworth plays the part of Oliver Kemp, proprietor of Kemp's dancehall. Ruth Kemp, the proprietor's daughter, is played by Edna May Wilson.

Keith Books "Topics of the Day."

"Topics of the Day," the novelty screen feature which presents timely and witty paragraphs selected from the press of the world by "The Literary Digest," is now being shown in all the Keith vaudeville theatres in the United States. The booking of this reel by these showmen shows marked appreciation of the merits of this subject, produced by Timely Films, Inc., and released by Pathe Exchange, Inc.

In addition to the big Keith bookings regular picture exhibitors all over the country are stepping up lively to sign for this entertaining and educational screen feature.

REVIEWS AND ADVERTISING AIDS (Continued)

in human nature for the time. She returns the bribe and goes bravely to work after the divorce.

In the years that follow, Cynthia develops, through work, into a fine woman only to learn that Flint and Viola have separated. She is at her work, her indebtedness paid, her self-respect fully restored, when modest Gordon comes to see her, showing plainly that he has loved her all the years intervening, and she rewards his fidelity by becoming his wife.

Program and Advertising Phrases: Money May Not Purchase Happiness Even Though the Wealthy May Think It Can.

Gold Is a Curse When Happiness Depends Upon Its Purchasing Power.

Dorothy Dalton Star of Society Drama Reflecting Uplifting Purpose of the Screen.

Drama of Covetuousness Pointing Out the Evils of Super-Wealth.

Paramount Presents Dorothy Dalton in Another Society Play Ideally Suited to Her Distinctive Abilities.

Advertising Angles: Dorothy Dalton has established a loyal following and featuring her name is the best method that can be employed to attract patronage. Mention her more recent successes. References to the beautiful costumes she wears will appeal to women and draw them in.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

"The Man Who Won"

Harry Morey, Maurice Costello and Betty Blythe Make Good Combination in Vitagraph Feature.

Reviewed by William J. Reilly.

THERE is no doubting the fact that Harry Morey has an enthusiastic following which swears by his own Herculean style of mowing down opponents and winning the girl after a battle against big odds. "The Man Who Won" will please not only the Morey fans, but anyone who wants to be held from the first flash to the final fade-out by a strong story. The feature is from the pen of Cyrus Townsend Brady, and many a spectator will feel as if he would like to see five more reels of the same kind of picture.

Maurice Costello supports Morey well, and the fact that Costello is the villain makes the battle a real one. Morey's final disposition of Costello, who turns out to be a German agent in the picture, will startle even the most bloodthirsty. A battle with Malays over a large quantity of precious platinum, a blow on the head, and a delirious putting out to sea make a blank in Morey's mind which the picture tries to fill as if it were putting together a Chinese puzzle and lacked one piece to make the picture complete. And Betty Blythe's attractive personality further complicates the completion of the puzzle.

The locale of the picture is good, giving some shipboard scenes which are a relief from the ordinary shots. Betty Blythe does a clever piece of acting and is seen to advantage in some beautiful gowns.

Cast.

Christopher Keene.....Harry T. Morey
Henry Longfield.....Maurice Costello
Barbara Le Moyne.....Betty Blythe
Seymour.....Bernard Siegel
Dempsey.....Robert Gaillard
Stevens.....Denton Vane

Story by Cyrus Townsend Brady.
Directed by Paul Scardon.

The Story.

In "The Man Who Won," Barbara Le Moyne, riding out from her summer camp in Oregon, sees a struggle on the shore of Coos Bay, between a white man and five Malays. The white man shoots down all five antagonists, but is injured by a blow on the head. Barbara hurries to his side, binds up his wounds, and rides back to camp for help.

The man, Christopher Keene, is an American, who had discovered a platinum mine in Russia, and who, with the help of a Malay crew, had brought a precious lot of it to this country with great secrecy. He had just hidden the treasure, intended for Government use, among the rocks on the shore of Coos Bay, when his crew attacked him.

Partially recovering from the blow on the head, Keene staggers to his ship and puts off before Barbara can return. Picked up at sea, five days later, his mind is a complete blank on the whole episode, with the exception of the fact that he remembers a woman's presence. The search for the woman begins in San Francisco. Henry Longfield, supposedly a Secret Service man, is introduced, and the plot indicates that he is on the trail of the platinum.

Longfield has almost persuaded Barbara to marry him, when Keene appears

Harry T. Morey
Seen here in a winning moment in "The Man Who Won."

in the girl's life again. She is influenced against him when Longfield tells her he is a renegade from justice. Barbara, however, gives Keene the clue to Coos Bay, and at the final moment rescues him from the hands of Longfield—now shown as an agent of Germany—in a fight for the platinum. Keene is a man who takes all when he wins, and Barbara is his, after he has thrown Longfield over the cliff.

Program and Advertising Phrases: Fighting Harry Morey Wins the Girl and the Platinum Against Heavy Odds.

Harry Morey, Maurice Costello, and Betty Blythe in Powerful Story by Cyrus Townsend Brady.

His Mind a Blank, She Was the Only One Who Could Supply the Missing Piece from the Puzzle of His Life.

Picked Up a Derelict on the Pacific—Delirious—a Big Story in Him—Harry Morey in "The Man Who Won."

Five Malays, a German agent, the Tricks of Chance, All Beaten by the Powerful Harry Morey.

Advertising Angles: Make your "play" for lovers of sensational subjects, assuring them that the "thrills" are here along with swift action, good acting and stirring entertainment. Harry Morey and Maurice Costello are the names that mean ticket-sales in most communities, so play them up in all advertising.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

"The Lone Star Ranger"

Six-Reel Fox Subject Features William Farnum in Romance of Great Southwest.

Reviewed by Robert C. McElravy.

THERE is a literal grandeur and sweep to this picturization of Zane Grey's story, "The Lone Star Ranger." For all its occasional theatricalism and the fact that its plot has been done over and over again, it has still a fascination for the spectator that is not found in the average screen subject. There is a certain reality about this type of narrative, pictured in a background of sweeping plains country, which will not let it grow old. This plot of the bold rangers pitted against the cattle rustlers is in fact more history than fiction, and it will live as long as capable performers, such as are found in this cast, can put a fresh breath of life into it.

William Farnum makes a striking figure in black corduroys, sombrero, handkerchief at the neck, cartridge belt and pistols in a handy location, and a ready smile. He plays the role of a hardy Texas ranger who invades a town held in the grip of the rustlers. His encounters with the boldest spirits of the place are fearless and awe-inspiring, and sudden death flashes from his ready weapons. He avenges a fallen comrade, cleans up the gang single-handed and wins the love of the girl—also the admiration of the spectator.

The cast and atmosphere are all that could be desired and the picture will rank with the best screen subjects of its kind.

Cast.

Steele.....William Farnum
Ray Longstreth.....Louise Lovely
"Bully" Brome.....G. Raymond Nye
Cyrus Longstreth.....Charles Clary
Jeff Lawson.....Lamar Johnstone
Joe Laramie.....Frederic Herzog
Mrs. Laramie.....Irene Rich

Story by Zane Grey.
Direction by J. Gordon Edwards.

The Story.

Buck Duane is a Lone Star Ranger, one of the intrepid keepers of law and order who made life safe on the Texas border in the early days. He stops at a small hotel where Ray Longstreth, daughter of a prominent rancher of Fairdale, is spending the night. Buck registers as Russ Winter, and during the night protects the girl from the advances of a couple of Mexican renegades. Her father offers him a job on his Fairdale ranch next morning, but Buck refuses this at first.

Later, while camping in that general

(*Continued on page* 109)

Margarita Fisher Has Found the Necktie That Binds.
"The whom it may concern" of "Trixie from Broadway," Margarita's next American, seem perfectly satisfied over the finding.

Hodkinson Secures Many Bookings for "Sahara"

CONTRACTS for immediate first run showings of "Sahara" have been closed during the past few days with Ruben and Finkelstein both for Minneapolis and St. Paul as well as for subsequent showings in the entire chain of theatres operated by this company in the Twin Cities.

In Los Angeles, the production will be presented at Miller's California Theatre, contracts having been closed with Harry Leonhardt, the managing director.

The biggest circuit contract of the week was closed by Charles Henschel, the Philadelphia manager for the Hodkinson organization, with the Mastbaum-Stanley Company for 100 days in the theatres booked or controlled by the Mastbaum interests in Pennsylvania, New Jersey and Delaware.

Both at the New York Strand, the Los Angeles California and in Philadelphia and Minneapolis, special tableaux prologues have been originated to build the essential atmosphere for this production.

During the past week, trade showings were held by Hodkinson managers in Milwaukee, and Albany, N. Y., these following similar trade presentations that have been held within a fortnight in twenty exchange cities, and with other showings still to be held in the eight remaining offices of the chain of thirty across the country. In Albany the showing was held at the Clinton Square Theatre, and that in Milwaukee at the Toy Theatre, with a special musical score arranged by Arnold Krueger.

J. Parker Read, Jr., and W. O. Edmunds, the San Francisco manager for the Hodkinson Corporation, have arranged a novel publicity link-up for the first run presentation in San Francisco and Oakland. Louise Glaum is to make an aeroplane flight from Los Angeles, arriving in San Francisco for the first matinee presentation, remaining in San Francisco for the initial evening performance. On this trip she will take a message of greeting from the Mayor of Los Angeles to the chief executive of San Francisco.

Alhambra Beats Hot Weather.

To break house records during a week when the mercury never ceased flirting close to the century mark and a trolley strike left the city without car service for five days would appear a difficult task. Sid Lawrence, manager of the Alhambra, one of Detroit's most pretentious neighborhood houses, and Hal Smith, manager of the Ferry Field, another motion picture house far from the business section of Detroit, both say it is easy. With the first rumors of a trolley strike and the heat wave becoming more intense, two of the large houses in the downtown section canceled films demanding a high rental, substituting attractions for business that barely paid keeping the houses open. At the Alhambra and Ferry Field, where one and two days was the limit for showings, "Daddy Long Legs" was booked for four days and at each house this First National production went above the box office record on each of the consecutive days. The business was such that both Smith and Lawrence have been besieged by requests for return bookings.

Viola Dana Says "Microbe" Is the Real Chinese Thing

VIOLA DANA has become exceedingly interested in the sketches laid out by Chinese Sam Frank for her Metro vehicle, "The Microbe," and she insists that her picture will present "chinky chinky Chinatown" clearer than the real thing because it will be brand new and clean and the darkness and shadows will be purposely artificial.

With Miss Dana in "The Microbe" are Kenneth Harlan, Arthur Maude, Ned Norworth, Bonnie Hill and Lucy Donahue, besides which are many residents of the East Side, visitors, police officials, hospital patients, etc.

The story opens amid the streaky shadows and dimly lighted streets of the city's slums, peopled by the lowest of the low. The Microbe is found by her benefactor, who, horrified at the atmosphere in which this child of the streets is drifting, like a beautiful autumn leaf on the current of a gutter flood, takes her away and sets her down as a member of his household.

Henry Otto, who directed Miss Dana in her recent success, "Some Bride," is directing the star in this play.

Exhibitor Uses Negro to Advertise Warner Picture

A CLEVER advertising stunt has just been staged by Walter Griffith, manager of Poli's Bijou Theatre, New Haven, Conn., in connection with the showing of "The Man Who Turned White," the Robertson-Cole feature distributed by Exhibitors Mutual. "The Man Who Turned White" is the first H. B. Warner picture since that actor returned to the screen.

A gentleman of the darkest hue to be found anywhere in and about New Haven was discovered by Mr. Griffith, and was dressed up in a full dress suit of the latest cut, a high silk hat, and the last word in the fashions.

When he was all dressed up the gentleman of color wanted to start out immediately. But when Manager Griffith directed that one-half of Sam's face and head be painted white, he became a little frightened. He was effectively painted, however, and then he was started out carrying a sign "I am the Man Who Turned White. See me at Poli's Bijou."

Production Work of Eminent Authors Far Advanced for Early Release for First Play

JUST when the first release of Eminent Authors' Pictures will be has not been announced, but the fact that all Rex Beach pictures are to be included in the list of Eminent Authors' productions from now on means that the Goldwyn organization probably has several complete subjects now in hand.

It is said that the first Gertrude Atherton picture has been sent to the Goldwyn studios at Culver City for immediate production. Rupert Hughes is progressing rapidly with the script of his first picture, "The Cup of Fury," for which Eve Unsell is making the adaptation. Leroy Scott and Charles Whittaker are working on the scenario of "Partners of the Night." These assure a social drama of timeliness and one of Scott's well-known detective stories.

What Mary Roberts Rinehart and Gouverneur Morris will fix upon for their first pictures is now under discussion. A Basil King picture is now being shown in "The City of Comrades," in which Tom Moore is the Goldwyn star. Jane Cowl and Ethel Barrymore have appeared in two pictures based on Basil King's plays. Even greater success may be expected of King's first photodrama for Eminent Authors' since he has been holding back several novels until the present plan of author-producer co-operation could be put into effect.

Tunnel Exploded for "In Secret."

Ten separate explosions completely destroying a tunnel and burying a marching army of several hundred men is the unusual interior scene that will be taken this week in the studio of the George B. Seitz Productions, Inc., to bring to a conclusion the filming of the coming Pathe serial, "In Secret," starring Pearl White and based on stories by Robert W. Chambers.

It is customary to take such huge scenes out of doors, but Director Seitz will introduce a studio innovation by making them entirely in interiors. The effect to be put across is that of the destruction of a tunnel while a huge invading army is passing through.

The tunnel scenes will practically finish the filming of the serial.

REVIEWS AND ADVERTISING AIDS (Continued)

vicinity, one of the rangers, Captain Neil, is shot in cold blood by Jeff Lawson, a rustler. This crime is committed for purposes of intimidation, but it so arouses Buck that he determines to go to Fairdale and cope with the gang single-handed.

He remembers Longstreth's offer of a job and rides boldly to the ranch. Longstreth is himself playing in with the cattle rustlers, but since the arrival of his daughter has experienced a change of heart, and wants to give up the practice. He employs Buck, still under his assumed name, and directs him to look after his daughter's safety.

Buck soon gets in contact with "Bully" Brome, leader of the outlaws, whom he shoots in a dramatic manner. He also kills Lawson, and eventually routs the gang. The chain of evidence leads to Longstreth, but the latter is freed for reasons, and Buck wins the girl.

Program and Advertising Phrases: Fascinating Story Vibrant With the Grandeur of the Sweeping Western Plains.
William Farnum in Romantic Story of the Early Days in Texas, Based on Zane Grey's Dramatic Novel.
How an Intrepid Ranger Overcame a Band of Cattle Rustlers Single-Handed and Won the Girl He Loved.
A Story of Courage, Loyalty and Love Pitted Against Tremendous Odds, with William Farnum as the Hero.

Advertising Angles: Farnum's following have liked him in other Zane Grey stories and they will like him in this one. Use Zane Grey's name as often as you do Farnum's, billing man and story jointly. This is a story of "shaps," wild riding and daring deeds—so go after it forcefully, using strong terms with the assurance of a picture to back them.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one twenty-four sheet. Twelve 8x10, twelve 11x14 and three 22x28 photos, cuts, mats, press book.

"Hay Foot, Straw Foot"

Paramount Presents Charles Ray in a New Recruit Story of Patriotism and American Standards of Honor.

Reviewed by Louis Reeves Harrison.

THE Paramount picture, "Hay Foot, Straw Foot," provides a better outlet than usual for Ray's portraiture of hesitating and faltering human nature during immature youth, a finer one because it does not surdenly transform an awkward farm hand into a hero, and it is an American characterization because it reveals that the secret of native shyness is very often due to true modesty, instead of to fear.

There is a little tender element of pathos at the end of "Hay Foot, Straw Foot" which will strongly appeal to American spectators. The theme of the comedy, which comes through an amusing characterization of the raw recruit so skilfully interpreted by Ray, is that the protective instinct of the average American youth is as delicate and clean as it is strong and determined, an unusually high motive for a character comedy.

The most amusing incident of the story is the appearance of Ray at a camp entertainment as the great Abdoul ben Mazzazza, Oriental trickster of such obvious awkwardness that he brings down a house of roaring rookies. It was enjoyed equally well by a crowded house at the Rialto. His support is exceptional, including Dora Lee as "the girl," and such thoroughly capable performers as Spottiswoode Aitken and William Conklin. The spirit of the story is clean and wholesome, thoroughly American, and suited to both large and small houses in this country.

Cast.

Ulysses S. Grant Briggs.....Charles Ray
Betty Martin.....Doris Lee
Harry Weller.....William Conklin
Thaddeus Briggs....Spottiswoode Aitken
Jeff Hanan.....J. P. Lockney

Story by Julian Josephson.
Directed by Jerome Storm.

The Story.

One of the "Hay-foot and Straw-foot" rookies, Ulysses S. Grant Briggs, is the grandson of Thaddeus Briggs, whose standards of life are those of Grant, under whom he served. The Union Vet has ended his differences with a confederate Vet, Jeff Hanan from the very start of the European war, but he sticks to his principles, which he has ingrained in the character of his grandson. Ulysses is an awkward rookie, who aims to shine at camp theatricals, where he attempts parlor magic with disastrous consequences so far as his audience of rookies is concerned, but he rouses the pitying interest of tender Betty Martin. He falls in love with her, but is in doubt whether or not her stage aspirations are in full accord with the ideals of General Grant.

Charles Ray
As his grandfather would have him Appear in "Hay Foot, Straw Foot."

While investigating this subject at the town library, he overstays his leave, and starts to hike it to camp. At a road house forbidden to soldiers, he sees Betty being led in by unscrupulous Henry Weller, who has enticed her there through the old trick of a stalled motor car. Ulysses hovers about until he effects an entrance and saves the girl from Weller's designs at a crucial moment, enabling her to escape unrecognized, though he is arrested for a bruising fight with Weller.

Ulysses is up for court martial at a moment the two old vets visit camp, but he refuses to explain when brought before the commanding officer. His is the silence of a true-hearted American, that of protecting an innocent girl's good name. Things are going hard with him, to the distress of the old vets, when Betty appears and declares that if any one is to be shot, she is the guilty party. Her naïve confession brings only smiles at first, but the plucky rookie comes out with flying colors, with the high opinion of his commanding officer, of the vets, of his companions, and, best of all, of the girl he has so devotedly shielded.

Program and Advertising Phrases: Charles Ray Presented in a New Angle of His Dramatic Instinct.
Comedy and Pathos Mingled in An Echo of Two Great Struggles.
How a Boy of Our Day Was Guided by the Spirit of His Ideal Warrior.
How North and South Were Blended in the Younger Generation.
Charles Ray Essays New Ideas in Presenting Comedy and Pathos.

Advertising Angles: With a thin story and a different type of character than Ray has been used to, care should be taken not to "overpromise." Simon-pure "Ray fans" (and there are thousands of 'em) will accept this work without much complaint—but there should be no special "boosting" to influence the others who go to pictures impartially and only to be entertained. While the story is clean and wholesome in spirit, Ray is denied his accustomed opportunities for display of his unique comedy talents. General Grant and General Lee take a forward place in the early scenes. Pictures of these two great military leaders should be featured in lobby displays and in advertising. Veterans of the Federal and Confederate Armies project their arguments as to the greatness of their ideal warriors. It was indicated at the Rialto, New York, that both of these Generals were a "hit" with the spectators, and there was recurring applause for each as their pictures appeared in the subtitles. Important scenes are laid in a training camp, giving a chance to appeal to demobilized soldiers, who will delight in the comedy elements there introduced. Avoid engendering sectional feeling in your advertising—for there is nothing in the picture to warrant such procedure. Veterans of both sides in "the late unpleasantness" will thoroughly enjoy the Grant vs. Lee controversy that dominates the earlier reels.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and the production. Advertising lay-out mats. Slides. Press book.

"The Man Beneath"

Robertson-Cole Production Features Hayakawa in Artistic Presentation of Dramatic Romance.

Reviewed by Margaret I. MacDonald.

THE poetic treatment given the story of "The Man Beneath," a Robertson-Cole production released through the Mutual Film Corporation, is largely responsible for the successful conversion to the screen of the Edmund Mitchell novel from which it was adapted. The first reel is a clean-cut presentation of characters and character relation, and the main situation of the story.

When the second reel opens, the spectator, scarcely aware that the first reel has spun its length, is thoroughly well acquainted with the play's people, and with threatening shadows or anticipated sunshine in the lives of each. The remainder of the production, thrillingly adventurous, and at the same time dramatically romantic, swings to its close at a gait that accelerates as it reaches the story's climax.

With Helen Jerome Eddy in the role of the Scotch girl in love with a Hindu scientist, and Sessue Hayakawa play-

(*Continued on page* 111)

On the Beach at the Studio--Charming Charming Marion Davies a la Tearle.
Bob Leonard is reading the Select star a lecture for this "April Folly," but that isn't disturbing Conway Tearle a bit.

Fannie Ward Heads Pathe Program for June 29

FANNIE WARD heads the Pathe program for June 29. Following "The Yellow Ticket," "A Japanese Nightingale" and "The Narrow Path," the screen adaptation of "Common Clay," followed by "The Cry of the Weak," comes the sixth of these vitally modern stories—"The Profiteers." It has to do with the working of powerful, unscrupulous forces, devoid of the least feeling of patriotism; a cold, heartless ambition that reached for power and for gain; the forces of right which found expression in one courageous man and the hideous conspiracy that struck at him through his beautiful young wife.

"In the Breakers," episode No. 11 of the Pathe serial, "The Tiger's Trail," starring Ruth Roland, opens with Belle Boyd (Miss Roland) being rescued from the branches of a tree in which she had caught when thrown over the precipice by the tiger worshippers.

The Harold Lloyd comedy is a brisk, clever seasonal satire, called "Spring Fever," as Hal E. Roach, the general director says, "based on an elemental thesis of human nature and the weather."

"Pen Points of Progress," shows how, in writing, we have come from the far stone age, with its carven hieroglyphics through the quill period, into the steel age, and finally into the modern facile fountain of graphic expression.

Then comes "Topics of the Day," full of timely quips and "smart slams."

Hodkinson Divulges Cast of Augustus Thomas Drama

AS leading man for "The Volcano," Leah Baird has Edward Langford, who lends finesse and polish to the colorful role of Captain Garland. Langford, before his entry into the cinema field, was seen in a number of Broadway stage productions and for several seasons headed road companies of established New York successes.

One of the most important roles of the production is entrusted to Jacob Kingsbury, who has long borne the reputation of being one of the few accomplished villains on the screen. He appears as the Russian Radical, Alexis Minskivich. Willie Gibson, the only one-footed dancing comedian on the stage, and long a favorite in Cohan & Harris musical comedies, has an outstanding role to portray, that of Davy Carroll, the maimed soldier patriot, just returned from "over there."

Mme. Elvira Amazar, beautiful Russian operatic contralto, who distinguished herself in her first screen venture with Leah Baird in "As A Man Thinks," Harry Bartlett as Grandpa Carroll, Civil War veteran, Becky Bruce and William Fredericks, as the leader of a band of radicals, complete the roster.

"The Better Wife" to Be Released in July.

Select Pictures Corporation announces for release in July, Clara Kimball Young's latest picture, "The Better Wife." Miss Young is again seen as a star at the head of her own company, being supported by Nigel Barrie, her leading man, and a company which includes eight of the best known players upon the screen.

Miss Young's latest Select Picture is a modern story of smart society, with the scenes laid on both sides of the English Channel. The role affords her opportunity for wearing some of the loveliest gowns in which this always handsomely dressed actress has ever appeared. Select announces that "The Better Wife" is being rushed to completion for July release.

"The Wolf" Staged on Nature's Set.

Nature set what is practically a complete stage for "The Wolf," a picturization of Eugene Walter's drama, which is being made by the Earle Williams Company at Lake Tahoe in California. The territory about the lake has been found ideal in following the descriptions in Mr. Walter's play, and director James Young believes that pictorially "The Wolf" should eclipse all previous Williams features produced on the West coast. Every scene in the film version will be made upon the locations found about the lake, and when the company returns to the Vitagraph studio at Hollywood, the completed film will be ready for shipment East.

Goldwyn Announces Two Topicals.

Goldwyn Distributing Corporation announces the release dates of the following Ford Educational Weeklies: June 22, "Pure Havana," a story of the land made famous by the Spanish-American war; June 29, "The Fable of the Olive and the Orange," in which the growth and nurture of the olive and the orange are followed by the cameraman.

Midnight Water Scenes Made at San Francisco

ONE of the most spectacular nighttime water scenes ever filmed will be seen in Olive Thomas' forthcoming Selznick Picture, "The Spite Bride," which was made just before Miss Thomas left California for New York. Other big scenes which the picture contains were made in the dining room of the Hotel Alexandria, in San Francisco, Grauman's new million dollar theatre and the Majestic Theatre.

The water scene was made in San Francisco Bay. The burning yacht is shown by a clever bit of trick photography, but in order to get realism in the lifeboat scene, Director Charles Giblyn arranged to have Miss Thomas, Robert Ellis, Claire Dubrey and Jack Mulhall drift in an open boat in San Francisco Bay at night. The cameras and a battery of searchlights were stationed on a harbor tug boat.

On the night that the scene was made a heavy sea was running, and the inky blackness of the water, from the absence of the stars and moon, made the attempt one of extreme danger to the occupants of the small boat. Owing to the heavy traffic in the bay during the evening, it was necessary to wait until after midnight before making the scenes. For two hours the small boat pitched and tossed about on the choppy sea.

Another important scene was made on the stage of the Majestic Theatre after one of the regular performances. A group of lions that were being used in one of the acts was loaned to Director Giblyn for use in this scene. A wedding breakfast scene shows the interior of the Alexandria Hotel.

Cohen Admires "Perfect Lover" Set.

That the Bal Masque scene in Eugene O'Brien's Selznick Picture, "The Perfect Lover," is the best that has ever been made for any motion picture production, is the opinion of Sidney S. Cohen, president of the New York State Exhibitors' League, who visited the Selznick studio, one day last week, as the guest of Studio Manager Harry Rapf.

Mr. Cohen, who was banqueted at the Waldorf-Astoria in recognition of the part he played in securing the legislation which permits Sunday shows, was accompanied on his visit to the Selznick Studio by State Senator Walker, whose spectacular fight in the Senate was chiefly responsible for the crushing defeat of the State Censorship Bill. Senator Walker was also enthusiastic over the production, and agreed with Mr. Cohen that it is the best he has ever seen.

Start Work on Arbuckle's "Back Stage."

Work has been started by "Fatty" Arbuckle's company at the temporary studio in Glendale on the next Paramount-Arbuckle comedy, which bears the working title "Back Stage." "Fatty's" supporting cast is again headed by Al. St. John, Mollie Malone and Buster Keatch.

"Fatty" and his comical crew will be funnier than ever in this production, judging from the "business" in the scenes which have been taken so far. The entire action of the story takes place in a single set. This is a theatre, workable in every detail, front and back, with a seating capacity of one thousand.

Christie Completes "He Who Hesitates—"

Bobby Vernon is featured in a new Christie Comedy, "He Who Hesitates—," which has just been completed under William Beaudine's direction. The story is by Margaret A. Taitinger. Ethel Lynne appears with Bobby. Other new Christie releases are "A Flirt There Was," featuring Dorothy DeVore and Jay Belasco, and "There Goes the Groom" featuring Bobby Vernon, with Lucille Hutton.

REVIEWS AND ADVERTISING AIDS (Continued)

ing the part of the Hindu, it is not difficult to believe that little is left to the imagination in the interpretation of the tragic situation created by a race barrier blocking the gates of love. Helen Jerome Eddy's work in "The Man Beneath" is easily as effective as her character portrayal in "The Turn of the Road;" while Sessue Hayakawa more than lives up to his former screen efforts. Pauline Curley and Jack Gilbert also do excellent work.

Cast.

Dr. Chindi Ashutor.....Sessue Hayakawa
Kate Erskine.....Helen Jerome Eddy
Mary Erskine.....Pauline Curley
James Bassett.....Jack Gilbert
Countess Petite Florence....Fontaine La Rue
Francois.....Wedgewood Nowell
Story by Edmund Mitchell.
Directed by William Worthington.

The Story.

The big situation in "The Man Beneath" hinges about the love story of Kate Erskine, a Scotch girl, and Dr. Chindi Ashutor, a young Hindu scientist and philanthropist, with the woman playing the part of the "conscientious objector."

Kate Erskine's sister's engagement to James Bassett, a college friend of Ashutor's, parallels the romance of the former pair, and for a time forms a striking contrast of joy against sorrow in "The Man Beneath." When Mary Erskine's wedding trousseau is in the making, and the horizon suggests nothing but sunshine, a shadow appears in the ghost of a youthful folly of Bassett's. He is summoned by an Italian black hand society, to which, for the sake of adventure, he had allowed himself to become attached, and which had chosen him to commit a murder.

A year's unexplained absence in Europe causes the wedding to be postponed. The meeting of Bassett with Ashutor about the time when the black hand gang have rounded him up for failure to do their bidding, results in the clever manipulation of matters by the Hindu, who accompanies Bassett on his homeward journey, as his servant.

While on the voyage, trailed by secret agents of the society, Ashutor uses his Hindu magic to put Bassett to sleep. When Bassett is folded in his winding sheet Ashutor substitutes a dummy, which is buried at sea. The Hindu plays the heroic role to the end, where in carrying the news of Bassett's safety to the Erskines, the lovers are reunited

Program and Advertising Phrases: Cleverly Mystifying Photoplay Made From Edmund Mitchell's Novel.
Helen Jerome Eddy, Star of "The Turn of the Road," Reappears with Sessue Hayakawa in Mystery Drama of Intense Interest.
Hindoo Magic Thwarts Despicable Purposes of Conniving Villains.
Artistic Presentation of Dramatic Romance Presents Sessue Hayakawa and Helen Jerome Eddy in Delightful Photoplay
Mystery and Romance Combined in Fast-Moving Photodrama of Romantic Love.

Advertising Angles: Where Helen Jerome Eddy has appeared in "The Turn of the Road," give her as much publicity and billing as goes to Hayakawa. Where the Japanese actor is popular keep him to the front with Miss Eddy second feature. In localities where Hayakawa may be relegated to second place, do it and make the most of Miss Eddy. Apply a touch of the "mysterious" to your advertising. Hindu magic plays a strong part in the story and may be featured in the billing and advertising. But don't crowd out the love interest to play up the mysterious. Here is a good feature that will give general satisfaction and may be promoted with that assurance in view.

Advertising Aids: Two one-sheets, one three-sheet, one six-sheet, one twenty-four-sheet. One, two and three-column mats, thumbnail and program cover cuts. Announcement slide. Eight 11x14, eight 8x10, and two 22x28 photo gelatines.

"The Challenge of Chance"

Jess Willard in Border Melodrama, Distributing Rights Controlled by Frank G. Hall.

Reviewed by Louis Reeves Harrison.

A SCREEN performer of natural dignity and very pleasing personality, Jess Willard is a decided success in the role of a ranch foreman in "The Challenge of Chance." His character is that of an expert horse buyer, who comes upon a conspiracy to assemble a lot of blooded horses where a band of Mexican insurgents can carry them off in a raid. Willard's

Jess Willard
Just after he has broken up a horse-thieving scheme in "The Challenge of Chance."

feats of strength are remarkable ones, and not to be doubted when he is seen in action. The wonder is that several of the villainous characters arrayed against him were not sent to the hospital in real life, for he seems to be unconscious of his enormous strength at times, and a stray punch without evil intention, looks to be the full equivalent of a mule kick. He makes a convincing border hero and holds the eye through more than size and strength, through a very decided and equally interesting personality. The story is one of rapid action once it is under way, so rapid that it is almost impossible to distinguish between friends and foes in the general mixup of Mexicans and Americans. For those who demand action and plenty of it "The Challenge of Chance" will meet all requirements, some of the large ensembles involving the use of hundreds of men. There is in the border fighting some vivid suggestion of what actually goes on and may be expected, scenes liable at any time to become unpleasantly realistic, and unusual pains have been taken to intensify this realism. There is a little love story, but not that of the lead—he plays the heroic role without selfish interest of any kind, so far as the heroine is concerned. Arline Pretty is attractive as the girl.

Cast.

Joe Bates.....Jess Willard
Fay Calvert.....Arline Pretty
Charles Burr.....Albert Hart
Bob Edmonds.....Lee Hill
El Capitan.....Harry Van Meter
Story by Roy Somerville.
Directed by Harry Revier.

The Story.

"The Challenge of Chance" taken up by Joe Bates, ranch foreman, is to leave an assured position and adventure in a new and more remunerative one with Charles Burr, large horse dealer near the Mexican border. He has an adventure on the way when his train is temporarily stalled. He descends to punish a brute, who is beating a spirited horse with a stave, and loses his train while knocking out the brute and all his helpers. Next day Joe appears at the horse dealer's office and accidentally discovers that he has mauled his prospective employer. He leaves before he is seen by the dealer and without resigning.

This enables Joe to right the wrongs of a young girl who has inherited a string of fine race horses and little else. He discovers that her animals, along with others of great value, are to be assembled at a race track within easy reach of a Mexican raid. From this moment he has his hands full of stirring adventures among the Mexicans, but he organizes clever resistance against the raiders and fights them to a standstill, both in person and in the hottest kind of a skirmish with their forces.

Joe saves the string of race horses for the young American girl, puts the villainous characters out of commission, or out of the world, makes a small fortune for himself and assures the happiness of the heroine and the man she loves.

Program and Advertising Phrases: Not a Prize-Fight Picture But An Exciting Screen Drama of Great Interest.
Hero of Prize-Ring Battles Takes Up the Cudgel of Girl Who Is Oppressed.
Exciting Scenes and Sensational Climaxes Abound in Stirring Melodrama.

Advertising Angles: Results attained in an advertised encounter at Toledo on Independence Day will have everything to do with the method to be employed in promoting this attraction. Win or lose, there will be a certain amount of interest in Jess Willard as a screen actor. He does well and may be advertised without apologies. Remember this is not a prize-fight feature and should not be advertised as such unless you would deceive, wilfully, the patrons of your theatre. And "fooling the public" is bad business in the show game.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, one twenty-four-sheet, press book, heralds, booklets, 8x10, 11x14 and 22x28 photos for lobby display cuts and mats, music cues.

"The Solitary Sin"

Solitary Sin Corporation Releases Six-Reel Study of Sexual Abuses.

Reviewed by Robert C. McElravy.

THIS six-reel subject, entitled "The Solitary Sin," is a study of sex abuses on the part of young men, through ignorance and early neglect on the part of their parents. It is told

(*Continued on page* 113)

He Gave Her Magnificence Even in the Heart of the Desert.
The sand castle which Matt Moore, the husband, gave Louise Glaum, the butterfly wife. At the right, Edwin Stevens as the baron who stole her away—in the Hodkinson release, "Sahara."

Kashin Explains Advantage of "Screen Letter Box"

MORRIS KASHIN, who conceived the the idea for the Screen Letter Box, a new short subject, released for the first time by Frank G. Hall, president of Independent Sales Corporation, July 15, in a recent interview with a representative of this publication, had the following to say:

"During the time that I have managed motion picture theatres, I have perhaps received columns of publicity on exploitation suggestions. Some of this contained quotations telling the trade what I was doing in the way of drawing people to the theatres I was managing, and how I was doing it.

"Therefore I cannot believe that those who were most vitally interested did not know of my work. Most certainly the captains of the industry read the trade papers carefully.

"One of the trade papers, some three years ago, in commenting editorially on my work, stated in part, 'the manufacturers of nationally sold goods have long established departments that help sell the article to the public. They have cut the cost of selling the article to the retailer and applied the money thus saved to helping the retailer sell the goods to the public. When will the motion picture producers establish such departments and engage those men best fitted to conduct them?'

"Quoting this editorial in a recent article, I said: 'How many of the producers have adopted this suggestion. If you go to them with a new idea to help them sell to exhibitors they'll take you up immediately, but none of them profited by the advice of an exhibitor who knew the needs of exhibitors.'

"And this was perfectly true until quite recently. None of the big producing or releasing organizations took this up until Frank Hall, himself an experienced exhibitor, saw fit to commercialize my experience and give to exhibitors what he knew to be real service, the kind of material that would be a powerful box office drawing card.

"That is why Frank Hall signed to distribute The Screen Letter Box, an idea conceived by himself and produced by Jack Cohn. It is film that is produced after a careful study of box office conditions with the one idea of turning out something that would be decidedly attractive to the public, arouse their deepest interest, draw them to the theatres, and at the same time advertise the theatres where it is shown."

Mr. Hall controls the exclusive distributing rights to the Screen Letter Box for the United States and Canada.

Lake of Hair Restorer in New Chester Picture

LAKE HUACACHINA, in southern Peru, is one of the "points of interest" in a coming Outing-Chester picture, the film for which has just arrived. This isn't any ordinary body of water. It is a health resort and a beauty parlor rolled into one.

For one thing, the water is said by the people to be a marvelous hair tonic, which, if given due trial, will grow an abundant crop on the baldest of heads. It is no uncommon sight to see several bald heads down at the lake laving their pates. They stay there for long periods, pouring the water over their heads by the hour and the gallon.

At the same time many sufferers from rheumatism may be seen plastering themselves with mud from the bed of the lake. And near by is a well from which water is taken that, when poured over the head, dyes the hair a beautiful golden color.

Pathe News Has Film of Dempsey Training Bout

PATHE NEWS has secured exclusive training pictures from the training quarters of Jack Dempsey, who is to battle with Jess Willard for the ring championship of the world. Experts say that they are the best boxing pictures ever taken, considered either from a photographic standpoint or from the fact that here is presented all of the skill and "gruelling" of a real fight.

The cameras were so placed that no important move in the game was missed. The pictures have all of the thrills of a real battle—which it was, in fact—and will prove a timely and interesting feature of the Pathe News. The schedule of their showing is No. 52, Wednesday, June 25; No. 53, Saturday, June 28; and No. 54, July 2.

"The Firing Line", by R. W. Chambers, Shows Irene Castle Swimming and Dancing

THE Paramount-Artcraft Special production, "The Firing Line," in which Irene Castle, world-famous dancer and screen star, appears in the leading role, is scheduled for release July 6.

This production, according to the Famous Players-Lasky Corporation, has claims to distinction which are worthy of the attention of exhibitors. In the first place, it is pointed out, the story was written by Robert W. Chambers. "The Firing Line," moreover, is generally conceded to be Chambers' greatest novel, and this fact cannot be played too strongly in the exhibitor's advertising.

Star Performs Athletic Feats.

In the production, which was directed by Charles Maigne, Irene Castle is seen in the various activities which have earned for her the reputation of being one of the most athletic young women before the public. One of the early scenes in the picture shows her in bathing costume, diving and swimming, and her mastery of the crawl stroke and the speed with which she plows through the water are said to excite the admiration of lovers of aquatics.

Miss Castle is also a splendid horsewoman, and the story of the picture requires that she ride to hounds. This she does with unusual grace and daring. Of all the costumes of varying style and elaborateness which the star wears in real life as well as in motion pictures, none is more becoming than her riding habit.

Appears as Dancer.

But Miss Castle is most widely known, outside of her work in pictures, as a dancer. This gift has been made full use of by the producers of "The Firing Line." In a scene representing a garden fete, taken with other scenes at Miami, Fla., on one of the finest estates in that section, Miss Castle dances for the assembled guests. A spotlight is thrown upon her, and under its brilliant rays she is seen gracefully tripping back and forth across the greensward.

Capitol Comedy Has Cabaret Scene.

A realistic portrayal of dancing in Broadway cabarets is seen in "Smiling Bill" Parsons' latest Capitol Comedy, "A Wonderful Night," which is distributed by Goldwyn. In order to create the real spirit of the cabaret, "Smiling Bill" engaged a well known classic dancer to perform several of her specialties in the roadhouse scene. Here she first appears surrounded by several loosely garbed girls, with headdresses fashioned to represent canaries so as to carry out the suggestion of the name of the roadhouse, Canary Cottage. Never before has a solo artiste been engaged to perform her dancing specialty before the camera.

Ruggles Busy on New Alice Joyce Film.

Wesley Ruggles, who has been serving with the A. E. F. in France, as a lieutenant in the Photographic Division of the Signal Corps, has been honorably discharged and returned to his home here. Albert E. Smith, president of Vitagraph, promptly restored him to his former position as one of the directors of Vitagraph features and he is now busy on a new picture with Alice Joyce. Before he went to the front, Mr. Ruggles directed Miss Joyce in one of her greatest successes.

REVIEWS AND ADVERTISING AIDS (Continued)

in story form and follows the careers of three boys through their early years and up to the marriageable age. One of the boys was taken in hand by his father, while still very young, and profited by learning the secrets of nature and sex. The other boys were allowed to grow up in ignorance; one of them contracts syphilis and is not permitted to marry, and the other goes insane from self abuse. The first youth is the only one who finds ultimate happiness with the girl of his choice.

While told in story form, this is too much of a pathological study to pass as mere entertainment. Many spectators will no doubt feel that it deals too freely with repellent situations. It is a picture of worthy motives, and the intention is to spread knowledge along proper lines. This is commendable, and if the subject errs in any respect, it is in being too forceful. There is nothing offensive about the presentation or the work of the very capable cast, but there is a very decided and necessary leaning to the morbid. It does not succeed in keeping a pleasant side uppermost, as many of its predecessors have done. For this reason, while its message is a laudable one, it will doubtless not prove so successful as a story. Its real value is in the presentation of forceful truths.

Cast.

Bob Meredith.....Jack Mulhall
Mary McMillan.....Helene Chadwick
Mrs. Meredith.....Anne Schaefer
Mr. Meredith.....Edward Cecil
Bob as a Child.....Gordon Griffith
John.....Leo Pierson

Other players include Pauline, Curley, Milla Davenport, Dorothea Wolbert, Edward Jobson, Kate Lester, Irene Aldwyn and Charles Spere.

Directed by Fred Sullivan.
Story by George D. Watters.

The Story.

"The Solitary Sin" introduces Bob, John and Edward, three boys living in the same neighborhood. Bob's father takes hold of him in early youth and tells him the story of life and sex. He even takes Bob to a hospital and shows him through various wards where men are being treated for sexual diseases. The youth thus faces the world with his eyes open, but John and Edward are neglected by their parents, and meet with a different fate.

When the boys grow up all become engaged to girls they have known all their lives. John discovers, in a terrible moment, that he has contracted syphilis. He visits a celebrated Dr. Stone, who says it will require from three to five years to cure him. John cannot face this long period and rushes off to a quack doctor, who bleeds him of his money and pronounces him cured, when such is not the case. John prepares to marry, but Dr. Stone stops the wedding in dramatic fashion.

Edward meets with a sad fate, having taken up with evil companions in his youth, and he loses his mind through perversion. He commits a crime in a sudden rage, and is declared insane by an examining committee.

Bob is the only one of the three youths who comes through unscathed, and he attributes this to the teachings of his father at the proper time. He is happily wedded at the close.

"One-Thing-at-a-Time O'Day"

Metro Picture, Full of Humor and Human Interest, Has Bert Lytell as the Star.

Reviewed by Edward Weitzel.

WILLIAM DUDLEY PELLEY'S story, "One-Thing-at-a-Time O'Day," done into screen form by Metro, will be a big hit with those who admire the character creations of Bert Lytell and are fond of unforced humor and real human interest. The dogged determination of Stradivarius O'Day with his rule of never trying to do more than one thing at a time, and the way he conquers fate and wins against almost overwhelming odds, form an excellent motive for the plot, which is embellished with many laughable incidents and a comedy finish of unusual humorous possibilities. The fun is always clean and lively, and the entire picture furnishes entertainment of the most wholesome order. It has been capitally directed by John Ince. Bert Lytell makes a real character out of Stradivarius without the slightest hint of exaggeration and succeeds in keeping him a favorite with the spectator from start to finish. Eileen Percy is dainty and effective as the young bare-back rider. Joseph Kilgour, as Charley Carstock, and Stanton Heck, as Gorilla Lawson, are the leading male members of a capable support.

Cast.

Stradivarius O'Day.....Bert Lytell
Charley Carstock.....Joseph Kilgour
Prairie-Flower Marie.....Eileen Percy
Gorilla Lawson.....Stanton Heck
Mac Leod.....William A. Carroll
Roughneck M'Dool.....John Hack

Directed by John Ince.

The Story.

"One-Thing-at-a-Time O'Day" is the nickname given to a chap who believes in working so hard at the task in hand that he has no time to think of anything else. His looks belie his true character, and many attempts are made to impose upon him, but his way of doing things always brings him out on top. One day he goes to a one-ring circus and realizes there is but one girl in the world for him, the pretty little bare-back rider of the company. Had it been a three-ring circus he probably would not have bought a ticket and gone inside. But one glance at Marie settled the nature of his next job—any old thing which would permit him to travel with the show and win the lady for his wife.

Before really attempting a thing, O'Day's plan was to make a special study of it, as he himself expressed it. The circus was down on its luck, and bad business kept the manager in no mind to hire further help. But this did not discourage O'Day. He followed the show from town to town until business picked up, and he was hired to clean the manager's auto. This he did so thoroughly that he was told if he would learn to run it he might have the job. A chap of his turn of mind was not long in subduing the Ford to his will. In the meantime he found out that he had a rival. Gorilla, the strong man of the show, was also in love with the bare-back rider. He beat up O'Day when he learned what the young chap was after.

That settled matters for O'Day—he must keep on practicing until he was able to knock out the strong man. The arrival of a friend of his, a pugilist named "Roughneck M'Dool, gave him a teacher in the manly art, and the two so got on the nerves of Gorilla that the day appointed for the battle he did not appear in the ring, but felled the treasurer and started to run off with the funds of the show. There was a hot race after him. When O'Day finally overtook the strong man, the young chap saw to it that his long hours of training were not wasted. It didn't take him many moons to win Marie after that and they were soon married and happy. Then one day he found that the rule of his life had been broken in spite of himself and he was the father of twins.

Program and Advertising Phrases: Rich in Unforced Humor and Real Human Interest.

Highly Amusing Story of How the Policy of "One-Thing-at-a-Time" Won Out Against Tremendous Odds.

(*Continued on page* 115)

JOHN BOWERS

Leading Man in Goldwyn Pictures

Current Release: With Madge Kennedy

in

THROUGH THE WRONG DOOR

Goldwyn Announces Cast of "Through the Wrong Door"

MADGE KENNEDY, in "Through The Wrong Door," by Jesse Lynch Williams, is supported by John Bowers, her leading man, who essays a role decidedly different from his work with Mabel Normand in "Sis Hopkins" and "The Pest," and unlike any of his other roles with Madge Kennedy. He shares many intriguing comic scenes with the star, and is responsible for most of the odd complications which result from a mistaken address.

Burnell Manly, the American ace with thirteen enemy planes to his credit, makes his first appearance on the screen since his return from France, assuming a leading role in the newest Goldwyn picture.

Herbert Standing finds an extremely humorous and unctious role as Haskell Radcliff. This marks his first appearance with a Goldwyn star. Kate Lester, closely identified with recent Goldwyn Pictures, Betty Schade, who appeared in Mae Marsh's "Spotlight Sadie" and in Rex Beach's "The Crimson Gardenia," Robert Kortman and Beulah Peyton complete the ensemble.

Get Film Rights to Third and Fourth Pearson Picture

VIRGINIA PEARSON and her company are now working on locations in the vicinity of Lake George, where the final scenes for her second production, "Impossible Catherine," are being taken. Jack B. O'Brien, director general of the company, is directing the production. Many beautiful photographic effects have been secured around the big logging camp on the Schroon River which serve as one of the central locations for the story and the lavish interior scenes taken at the Yonkers studio are a striking contrast to the ruggedness of the former.

Motion picture rights of the two stories which will comprise the third and fourth Pearson productions have been purchased and plans for having them arranged in continuity form have been decided upon.

Louis Meyer, president of the Virginia Pearson's Photoplays, Inc., is so enthusiastic over his first film venture that he is contemplating the acquisition of a male star and negotiations along these lines have been practically completed.

Select Offers Two Light Pictures for Summer Use

TWO attractions for July are offered by Select in the latest photoplays of Clara Kimball Young and Norma Talmadge. Miss Young, appearing once again at the head of her own company, is seen in "The Better Wife," while Miss Talmadge is presented by Joseph M. Schenck in "The Way of a Woman."

Miss Young's picture is one of those entertaining affairs concocted of high society, low-cut gowns, misunderstood promises, faithful loves and hearts that break and break but keep on beating. The scenes are laid in England and on the Continent.

"The Way of a Woman" has been adapted by Eugene Walter from his successful stage play, "Nancy Lee."

"Brute Breaker" Locale at Mt. Shasta.

"The Brute Breaker," the six-reel drama by Johnston McCulley, recently purchased by Universal, is being staged in the shadow of California's famous Mt. Shasta by Lynn Reynolds. Reynolds took his company to Siskiyou county, on the Oregon border line, last week, for the exteriors of the production.

Frank Mayo and Kathryn Adams are featured players.

"That's a Gloria-us Rose,"
Said Houdini to Gloria Swanson at the Lasky studio one fine June morning.

Bolshevism Featured by Universal in Russian Film

COMMON PROPERTY" is the tentative title of a new Universal six-reel drama dealing with nationalization of women in Russia. It has just been started at Universal City with a strong cast under direction of Paul Powell. The story was written by Elliott Clawson.

Robert Andersen and Colleen Moore have the leading roles. Johnnie Cooke, Nell Craig, formerly starred by Essanay, and Arthur Jasmine, complete the cast.

Veterans Will Appear with Mix.

Civil War veterans at the Soldiers' Home near the Santa Monica racing course, where Tom Mix has been making some racing scenes for "High Speed," written by H. H. Van Loan, expect to make their debut in motion pictures ere long. These boys of '61 and '65 felt the thrill of the camera when they watched Mix work, and sent a deputation asking the Fox star to "fix it up" so that they could be seen in a picture. Mix promised them that in the near future he would write a story in which an important incident would be located in the Soldiers' Home, and that he would be glad to avail himself of their services.

Universal Buys More Popular Stories.

"Auld Jerimiah" and "The Altar on Little Thunder," two widely known stories, have been purchased by Universal for screen production.

"Auld Jerimiah" was written by Henry C. Rowland, a well known author, who has written many stories published in the Saturday Evening Post.

Elmore Eliott Peake is the author of "The Altar on Little Thunder," which was published by Harper's Magazine.

Harry Carey will probably be the star in the "Auld Jerimiah" production.

"Desert Gold" Story of West of Today.

"Desert Gold," the first picturization of a Zane Grey novel to be made under the production methods of Benjamin B. Hampton, is a story of the great West as it is today. The action takes place in 1913, with the fascinating and mysterious desert Zane Grey knows and understands so well, as a background. E. K. Lincoln, Margery Wilson, Eileen Percy and Edward Coxen are the principal players in the all-star cast.

"Desert Gold" Company Ventures Into Desert

A COMPANY of eighty people, twenty-two horses, including eight milk white Arabian steeds and several automobiles, comprised the "Desert Gold" company that journeyed to the Colorado Desert and spent six weeks there making scenes for Zane Grey's novel. "Desert Gold," a W. W. Hodkinson release, produced by Benjamin B. Hampton for Zane Grey Pictures, Inc.

The Colorado desert has served as a background for many western stories, but never before has a film company ventured so far into the desert as the Zane Grey Company. Having the author's great knowledge of the desert, they were led by Mr. Grey to the very locations described in his book. The headquarters of the company was at the little village of Palm Springs. The Coachella Indian Reservation embraces a large portion of the desert and mountain of the neighborhood and permission was obtained from the Government to permit the company to take pictures on the reservation.

Ernest Truex Starts New Two-Reel Comedy Series

A. J. VAN BEUREN has placed in production his first two-reel comedy starring Ernest Truex, featured player in the stage farce, "Please Get Married."

The picture is a comedy of suburban life written by Albert Payson Terhune. Mrs. Sidney Drew wrote the scenario from Mr. Terhune's story, which appeared in a recent issue of "The Saturday Evening Post." John Joseph Harvey has been signed by Mr. Van Beuren to direct Mr. Truex in these two-reel comedies.

In his first two-reeler, Mr. Truex will be seen as a Wall Street clerk who is a mere cog in the New York business machine, but in his home, suburban community he is considered a big magnate, a "Wall Street Man." The story is replete with humorous situations which furnish excellent opportunities for the comedy star. Already several exterior scenes have been "shot."

"Crimson Gardenia" Wins Praise at New York Showing

THAT Rex Beach's "The Crimson Gardenia," a Goldwyn picture, will prove a big money-maker is a conclusion arrived at by Goldwyn executives. Convinced from the beginning that the picture, because of its strongly-sketched story and its colorful background, was bound to be a success, the company feels that its judgment has been more than validated by the reception given it in New York City this week.

The production was shown beginning Sunday, June 22, at the Rialto Theatre, and the press criticisms were most favorable. It was hailed as a film which told a tale directly and boldly without sacrificing the theme to pathos or sentimentality, notwithstanding that a passionate love-affair runs throughout the story.

Christie Wants Stories Sent by Mail.

The Christie Film Company has bought a small house in Beverly Hills for the exclusive use of its scenario department, which at times includes the scenario editor, W. Scott Darling, Al E. Christie, William Beaudine and the other directors. Ever since Christie announced that he was looking for stories for his feature comedies as well as his one-reelers, local scenario writers have swooped down upon the studio in such numbers that the scenario department has to work where there are no telephones or street cars. Christie wants stories and more of them, but he wants them to come by mail.

REVIEWS AND ADVERTISING AIDS (Continued)

See How Fate Played an Amusing Joke on O'Day After He Had Won the Object of His Desire by Concentrating on One Thing at a Time.

One of Bert Lytell's Best Pictures, with a Climax that is Surprising, Pleasing, and Highly Amusing. You Will Surely Enjoy It.

Advertising Angles: "Do One Thing at a Time," printed on cards as throw-aways for days before you announce the feature will interest the public. Hook this expression with your announcement: "Do As O'Day Did—One Thing at a Time;" "The Way to Success Is One Thing at a Time;" "Do One Thing at a Time and Do It Well" —all these expressions on the throw-away cards will impress the people and recall the title when it is "sprung." Keep Lytell's name to the fore—he has made friends through the many clever things he has done of recent months.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

"A Little Brother of the Rich"

Six-Reel Universal Production Presents Adaptation of Well Known Novel.

Reviewed by Robert C. McElravy.

THIS six-reel subject, "A Little Brother of the Rich," is an adaptation of the novel of the same name, written by Joseph Medill Patterson, which created more than passing interest some years ago. It really probes quite deeply into modern life, and offers a social study that will cause thoughtful people to ponder.

It is told in delightful story form, but carries a lesson that is all the stronger because it is so skilfully hidden. Paul Potter's career is not without many precedents, and in spite of his fundamental weakness of character, the spectator will give a sigh of sympathetic understanding at the manner in which his own ambitions trick him out of what he most desires.

The story is not one of the popular, surface type, but it is so intensely human and reflects problems of such universal consequence that it will undoubtedly make a strong impression.

The production has been given a clear and attractive presentation, and the high lights of the original story have been excellently brought out. The work of the cast is highly commendable, giving a well balanced effect from the acting standpoint.

Cast.

Henry Leamington.....J. Barney Sherry
Sylvia Castle.....Kathryn Adams
Paul Potter.....Frank Mayo
Muriel Evers.....Lily Leslie
Carl Wilmerding.....Jack Gilbert
Adapted and Directed by Lynn Reynolds.

The Story.

In "A Little Brother of the Rich," Paul Potter, an Indiana youth, is attending Yale, where he is a popular football player. On his vacation, during his senior year, he wins the hand of Sylvia Castle, whom he has loved since childhood. Sylvia's father consents to the match, but insists that Paul give up all thoughts of a New York career and live in his home town, Darbyville, with the understanding that he will some day become Mr. Castle's successor in the bank.

But the call of the metropolis is too strong for Paul. He and Sylvia quarrel after a promenade concert at Yale, where a certain Mrs. Evers came between them. Sylvia returns home and releases Paul from his engagement. Paul writes a letter professing his constancy, but never mails it.

Sylvia's father dies and the girl goes to San Francisco, where she meets an actor, Henry Leamington, whom she assists in his struggles against drink. Sylvia herself becomes a successful actress, and she and Leamington continue together as platonic friends and partners.

Paul, in the meantime, in New York, has been victimized by Mrs. Evers, being forced into a marriage with her to avoid a public scandal. She throws him over, as she did her first husband, and when Sylvia appears in New York, Paul has sunk to the level where he makes her an infamous proposition and forever loses her love. Sylvia weds Leamington, whom she has restored to manhood.

Program and Advertising Phrases: Splendid Cast and Production Reflects Screen Version of Greatly Successful Stage Play.

Convincing Story of Man's Regeneration Through Honest Love.

Engaging Strands of Human Interest Center in Gripping Photoplay.

Splendid Screen Version of Successful Stage Play Surpasses the Original in Entertainment Value.

Widely Read Novel and Subsequent Stage Version Now Further Exploited as Entertaining Screen Drama.

Advertising Angles: The novel and the stage-play gained popularity only a few years ago and still are fresh in the mind of most amusement seekers. The play was presented in a wide range of towns and left a fine impression. Capitalize this if your town was on the show's route. J. Barney Sherry, Kathryn Adams and Frank Mayo are known to many screen fans, and their names should be played up.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

"Gates of Brass"

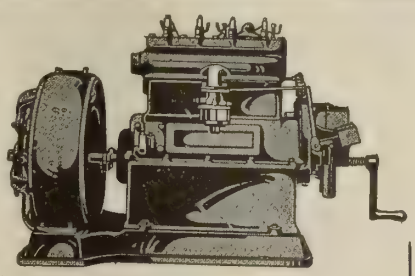
Five-Reel Pathe Release Features Frank Keenan in Strong Character Study.

Reviewed by Robert C. McElravy.

IN this five-reel Pathe release, entitled "Gates of Brass," Frank Keenan gives another of his closely studied and splendidly realized character portrayals. It is really a remarkable visualization of a type of swindler who has been widely known in this country for many years, and besides telling a fascinating story, as this production does, it also performs a public service in exposing individuals of the kind. Jim Blake, the character in question, has his counterpart in real life, and his methods of selling fake stock to unsophisticated individuals are by no means exaggerated.

The story itself, adapted by Jack

(*Continued on page* 117)



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Snow in "Beauty Proof" Soothes Summer Patron

VITAGRAPH apparently has selected a good moment to present "Beauty Proof," Harry T. Morey's new play of the Royal Northwest Mounted Police. The locale affords opportunity for utilizing furs, snow, skis, snow shoes and winter life in northern Canada. By a process of mental suggestion, the picture conveys a sense of coolness to those who witness it. Paul Scardon directed the production, and the story was written by James Oliver Curwood.

The hero is Corporal Steele, of the Mounted Police, and because of his indifference to women he has been dubbed "beauty proof" by his comrades.

Steele is warned that Carol Thorpe, sister of the accused man, will make every effort to see that her brother is not caught. She lures him into a trap. Her brother and his companions drop on Steele from a tree and carry him to their hut. There he is bound and gagged, secured in a box and delivered bock to Hodge as a box of tools.

Betty Blythe has the role of the girl, George Majeroni characterizes Hodge, Denton Vane has the role of young Thorpe, Tenny Wright and Bernard Siegel are two half-breeds, Robert Gaillard is seen as the inspector.

"Elmo" Serial Has Many Thrills.

The fourth episode of the Universal serial, "Elmo the Mighty," featuring Elmo Lincoln as the hero, and Grace Cunard as the heroine, is another chapter of excitement and intense action, fairly bristling with climaxes and hair-breadth escapades. It is entitled "A Fiendish Revenge," and centers about the mad attempts of the vallainous Rawden and his gang of desperadoes to capture the lovers and, by systematic torture, force from their lips the secret of the hiding-place of the wealth of the girl, which the bandits are bent upon securing by hook or crook.

First Martin Animal Comedy Ready.

The first of the Joe Martin animal comedies titled "Monkey Stuff" will be released the week of July 6. Universal promises exhibitors as well as the public a treat in the picture. Joe Martin is an orang-outang that could not be a better actor had he been born a man. The persons on the supporting cast are Harry Lorain, Phyllis Allen, Beatrice Lovejoy, Harry Burns, and Lucille Smith.

During the action Joe carries a baby around with the ease and carefulness of a human. He manages to put to flight the elephant and the lion, cast as crooks, and finally patches up the quarrel of the father and mother of the baby.

Virginia in Desperate Situation.

Virginia Warwick, playing the ingenue in the Fox Sunshine comedy, "Wild Waves and Women," almost turned the comedy into a tragedy when the bath house, which in the picture was being washed out into the ocean, was turned over by the rough water. Virginia disappeared. A hurried search revealed her still within the bath house holding on for dear life, and her head just out of the water. Immediate advantage was taken of the situation, and the accident was turned into a real scene in the picture.

Eason Has Name on Screen.

Reeves Eason, chief aide to Director Allen J. Holubar, in making "The Right to Happiness," the new Dorothy Phillips super-feature, will have his name flashed on the silver sheet as associate of the noted producer of "The Heart of Humanity." Eason has been a valuable right-bower to Holubar, having directed important productions himself.

When the Villain Stops Villaining.
Joe Ryan, Vitagraph serial bad man, gives Bill Duncan, the star, a rest, as they work on a new chapter play.

George Le Guere Will Be Seen on Screen in July

KNOWN to both stage and screen as one of the drama's best known juveniles and leading men, George Le Guere who has appeared opposite Blanche Bates, Robert Edeson, Lena Ashwell, Irene Fenwick, David Warfield and Jane Cowl, and who has the leading juvenile role in "Business Before Pleasure," will be seen on the screen next month in the first of the series of eighteen special productions to be made by Gerald Bacon for release by Frank G. Hall, president of Independent Sales Corporation. The picture is titled "Sun-Up," a screen version of Max Marcin's play, "Substitute Prisoner." Lucy Cotton has the leading feminine role. Mr. Le Guere has the part of a young husband, addicted to drink, and whose reformation is brought about by his young wife.

Lionel Barrymore
Who will appear in Artcraft's picturization of his stage success, "The Copperhead."

Acclaim "The Great Gamble" at New York Trade Showing

ONE of the most successful and widely attended trade showings recently held in New York attracted several hundred exhibitors from the metropolitan district to the New York Theatre Roof on June 20, when the first three episodes of the Western Photoplays serial, "The Great Gamble," co-starring Anne Luther and Charles Hutchison, were exhibited. "The Great Gamble" is to be released by Pathe, on August 3.

Present at the showing to meet the exhibitors were Director Golden; A. Alperstein, treasurer and general manager of Western Photoplays, Inc., Miss Luther and Mr. Hutchison, the co-stars; and the remainder of the cast, including Richard Neill, Warren Cook, Billy Moran, William Cavanaugh and Edith Thornton.

The three episodes shown were No. 1, "The Great Gamble;" No. 2, "The Clock of Doom;" and No. 3, "Into the Chasm."

The showing was enthusiastically received by the exhibitors, which was arranged and put on by W. E. Raynor, manager of the New York branch of Pathe Exchange, Inc.

Location Work on "La Rue" Finished.

Select announces that Mitchell Lewis has completed the location work on his coming Select picture, which is announced under the working title of "La Rue of the Strong Heart," and has returned to the Brunton Studio in Los Angeles where the interior scenes will be made. For the last three weeks Mr. Lewis, Director Robert North Bradbury, and Mr. Lewis' company have been stationed at the head of the Columbia River in Washington.

One of the big scenes in "La Rue of the Strong Heart" will show the burning down of the church in the community where Mr. Lewis' company was working.

Negative Arriving on New Duncan Serial.

Several hundred feet of test negative sent to the Vitagraph studio from Lake Huntington, near Fresno, Cal., where William Duncan began filming his new fifteen-episode serial, has proved a revelation to the laboratory men. They declare that the test negative is the finest ever seen by any of the laboratory staff. It was found that the atmospheric conditions at the lake were practically ideal. Such remarkable depth and sharpness of detail were obtained in the test negative that the officials at the West coast studio are enthusiastic in promising something quite unusual in the forthcoming Duncan serial.

"The Great Gamble" Completed.

With the filming of two big scenes this week, Director Joseph A. Golden completed work on the Western Photoplays serial, "The Great Gamble," co-starring Anne Luther and Charles Hutchison, which is to be released by Pathe on August 3.

In the first of these scenes Mr. Hutchison was required to climb a steep embankment on a motorcycle and race after a speeding train. On catching up with the train, the "stunt" star, at great speed, leaped from the saddle to the rear platform.

Chicago Exhibitor Acclaims "Oh Boy!"

"A delightful comedy, treated with the skill of a great director, Albert Capellani's screen adaptation of 'Oh Boy' is a perfect gem of entertainment set to its familiar, popular airs. It is to have a sure place in the affections of the people." That is what the management of the Ziegfeld Theatre, Chicago, thinks of this new Capellani production released by Pathe. First run houses in Des Moines and Sioux City have booked the production, and are playing to capacity business

REVIEWS AND ADVERTISING AIDS (Continued)

Cunningham from the original by Kate Corbaley, is quite unusual. Blake begins his career as a simple shell game operator, following a circus. His one pure passion in life is his daughter, and it is for her general advancement in the world that he determines to go a step higher in his nefarious practices and becomes a fake promoter. All goes well until the daughter learns what her father has done, when she denounces and leaves him to marry the son of a man he had swindled.

Blake's death at the last is merely a choice between a sad and a happy ending. From an artistic standpoint, the tragic end at the moment of his daughter's return has a strong ironic touch. But the big thing for the screen in the creation of the character itself.

Cast.

J. Hatfield Blake.....Frank Keenan
Margaret Blake.....Lois Wilson
Dick Wilbur.....George Fisher
Dave Strohnheim.....Clyde Benson
John Wilbur.....Edwin Tilton
Mrs. Wilbur.....Lillian Langdon
Ole Swanson.....Frank De Loan

Story by Kate Corbaley.
Scenario by Jack Cunningham.
Directed by Ernest C. Warde.

The Story.

Jim Blake, in "Gates of Brass," operates a shell game, and is a man of the black-mustached, tin-horn gambler type He has but one pure interest in life, and that is his motherless daughter. When he detects the child trying to manipulate the shell game herself, one day at play, the sight shames him, and he determines to take up some other occupation.

Blake, in time, blossoms out as a fake promoter, selling bogus stocks to unwary people. His daughter, now grown up, falls in love with Dick Wilbur, son of John Wilbur. Margaret becomes engaged to Dick just as the elder Wilbur is swindled out of a cool hundred thousand dollars by her father. When the truth is known, Dick quits Margaret and upbraids Blake for his crookedness.

Margaret clings to her father, unwilling to believe he has done anything wrong. It is not until later along that she begins to understand what he is. When she sees the way he has tricked a poor widow out of her small wealth, Margaret leaves Blake and meets Dick Wilbur in a distant city. Here they are married and live without further communication with Blake.

The latter lives only in the hope of a reconciliation with Margaret. He attempts, and eventually succeeds, in paying back most of his ill gotten gains, but dies in a dramatic way, just as Margaret and her husband appear.

Program and Advertising Phrases: Frank Keenan Brings Another Type to the Screen, Creature of His Artistic Inventiveness.

Retribution Comes to Swindler When His Daughter Gains Happiness.

Strange Trick of Fate Brings Girl Happiness and Her Father Death.

Pathe Photoplays Present Frank Keenan in Special Production.

Frank Keenan, Creator of a Score of Screen Types, Brings a New One to Awaken Continued Admiration for His Art.

Advertising Angles: Frank Keenan, first and last, is the exploitation angle on this feature. His fame as a stage and screen star makes his name an advertising asset that should not be neglected. The press book offers some presentation ideas that exhibitors may want to adopt —but Keenan is the card and "one best bet."

Advertising Aids: One sheet, two three sheets, one six-sheet, one twenty-four-sheet. Colored lobby displays, one, two and three-column line cut ads and mats, two 22x28 photos, slides, press book, music cues, press photos, one and two-column newspaper cuts.

"Home Wanted"

Five-Reel World Picture Features Madge Evans in Story of Two Orphans.

Reviewed by Robert C. McElravy.

WHILE the mind of the spectator is dwelling on the story of the little girl orphan, in this five-reel World-Picture, entitled "Home Wanted," the plot suddenly swerves in interest to Dr. Dick, an orphan larger grown. This results in one of those unexpected twists that occasionally do much to help along a feature of only about average strength, such as this. The divided interest in this case works to the general advantage of the production as a whole and lends a pleasing human quality.

Madge Evans is cast in the leading role of this subject, which has a predominating juvenile quality. She appears as an inmate of a home for orphan children and her childish fancy is caught by the fine home of a Major Amesworth across the way. In this home she believes she will some day find her mother. This denouement comes, but in a roundabout way, for it is through the love of her friend, Letty Thompson, for Dr. Dick, who turns out to be Major Amesworth's grandson, that Madge finds happiness.

The production moves quietly and has occasional good touches of humor. It develops rather better than the open-

(*Continued on page* 119)

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Sessue Hayakawa Intends to Look into Things in "The Man Beneath."
He's quite serious about it, as his facial expression shows in this Robertson-Cole feature distributed by Exhibitors Mutual.

Exhibitors Report Big Business Results From "The Woman Thou Gavest Me"

REPORTS received from exhibitors in all parts of the country indicate, according to the Famous Players-Lasky Corporation, that "The Woman Thou Gavest Me," the Paramount-Artcraft special production of Hall Caine's story which Hugh Ford directed, is scoring as big a success as it did in New York, when it was presented at the Rivoli two weeks ago.

Harold Franklin, managing director of Shea's Hippodrome, Buffalo, writes: "The business we did with 'The Woman Thou Gavest Me' is, in the mind of the writer, the greatest tribute that has been recorded in production at Shea's Hippodrome in a long time. Notwithstanding the extremely hot weather, we 'stood them up' throughout the entire engagement. I think the results are eloquent indeed."

Charles L. Hamrt, business manager of the Crescent Theatre, Ithica, N. Y., writes: "'The Woman Thou Gavest Me' proved an excellent production in every respect, pleased our patrons, and we had satisfactory business. The popularity of the story and the quality of this production should make it an attractive booking, considered from the box office angle."

The Famous Players-Lasky Corporation calls attention to the exploitation value which attaches to the name of the author, Hall Caine. He has written a score or more of novels, and his works have been translated into practically every written language.

The company also points out that many exhibitors are making a clean-up in connection with their showing of the picture by making use of the song of the same title. The music publishers furnish free slides and singers wherever possible, cooperation being secured through local music dealers. The song is also incorporated in the music score which is furnished exhibitors by the Famous Players-Lasky exchanges.

Universal Produces Four Westerns.

Four new Western stories were produced by the Universal in June. Two more stories are being put into continuity by Anthony W. Goldewey, of the scenario staff.

"Winning Out" is the new title of "Crashing Through," featuring Pete Morrison, under George Holt's direction. "Five Thousand Dollars Reward," written by Frederick Bennett; "A Fortune at Stake," a William Pigott story, and "Gettin' Acquainted," by James Youngdeer, are the vehicles for the Western star.

"A Western Wooing," by Harvey Gates, will soon be produced. Magda Lane will have the feminine leading role. "The Desert Trail," a story with a big dramatic punch, the first of a series that will take Morrison from the plains to the desert with Director Holt and his company to New Mexico and Arizona, will be made directly after the Gates story.

Former Vaudeville House Starts Showing Pictures

AN advertisement six columns wide and full page depth in the Youngstown Telegram signalized the entry of the Hippodrome Theatre in Youngstown, Ohio, into the motion picture ranks. This theatre plays vaudeville during the season. C. W. Miller, one of the proprietors and the general manager, was responsible for the newspaper advertisement.

Having contracted for Fox pictures for the summer months beginning with the week of June 9, the managemnet determined to make Youngstown sit up and take notice. With the name of the theatre played up strongly across the top of the advertisement and the seductive catchline directly underneath, "The Coolest Theatre in the City," came the announcement in big type, "Week Starting Today, June 9—Big Double Bill—Theda Bara and William Farnum," also announcement of minor subjects on the bill.

Lithographs up to the sum of $100 on every picture run are being bought by the Hippodrome management, and the entire city of Youngstown is liberally posted.

Farnum in "Wings of the Morning."

"'Wings of the Morning'," says the Exhibitors' Service Bureau of the Fox Film Corporation, "is perhaps the most fascinating of all the romance which has been selected for William Farnum. Written by Louis Tracy, who is the author of many popular books, it is unquestionably one of the most gripping and colorful stories ever done by this talented writer."

L. A. Palace Gives Weekly Runs to All Vitagraphs

THE Palace Theatre in Los Angeles has just announced a new policy, which is not only an innovation at that house, but a splendid compliment to Vitagraph as well.

Through arrangements completed this week, a Vitagraph feature will be the headliner at that theatre each week. Each Vitagraph feature will be shown for an entire week.

This policy—a Vitagraph feature showing one full week—is by no means nothing new at many representative theatres in other big centers of the United States, but it is a significant commentary on the Palace management's opinion of the merit and consistency of vitagraph product that the Vitagraph features will be the first to be seen there for runs of this length. They have declared themselves as believing that the Vitagraph pictures attracted such widespread comment and commendation that at least a week's showing would be necessary to have all of their patrons see the features.

The first Vitagraph star to be presented there will be Gladys Leslie in Vitagraph's production, "A Stitch in Time," adapted from the stage success of the same title.

Jacksonville Acclaims "Daddy Long Legs."

A newspaper advertising campaign beginning two weeks ahead of the opening performance and unprecedented in force and originality in the history of theatricals in Jacksonville, Fla., enabled the Arcade Theatre to break all attendance records among the S. A. Lynch chain of southern houses.

For an entire week, during which thirty-five performances were given, Mary Pickford in "Daddy Long Legs" drew capacity audiences. Praise accorded by press and public an even rival theatre managers to the picture centered about the fact that Miss Pickford redemonstrated the fact that she is in a class by herself in the portrayal of children's roles. The work of Marshall Neilan, director, and now under contract with the First National Exhibitors Circuit, was especially lauded by the Jacksonville press.

Metro Uses "Fourth Dimension."

At the Metro studios new double exposure effects are planned by Maxwell Karger for "In His Brother's Place," the new Hale Hamilton vehicle. Metro describes their mechanism for this as a "fourth dimension" set. It is the exact replica in size and shape of the parlor of a sumptuous country residence, already standing on an interior stage, but there are no walls, doors nor windows and no rugs visible. The only article of furniture is a divan, which occupies the identical relative position it does in the other room. Hale Hamilton plays a dual role.

Bessie Love Starts a New One.

Bessie Love has started work on the picturization of Millicent Evison's story, "Over the Garden Wall," which is being made at the Vitagraph studio at Hollywood. Director David Smith describes Miss Love's new vehicle as "a typical Love love story." Miss Love will have a new leading man in Allen Forrest, who will be seen in the role of Peter Morton. Miss Love will assume the character of Peggy Gordon, "who goes after life with her sleeves rolled up."

"Mary Moves In" Is Latest Christie.

"Mary Moves In" is the latest of the Christie feature pictures to be released. This Christie Special features Fay Tincher, with Harry Ham, Eddie Barry, Patricia Palmer and Katherine Lewis. It was directed personally by Al E. Christie from the story by W. Scott Darling.

REVIEWS (Continued)

ing reels promise and has a satisfying conclusion. It should have particular appeal to women and children.

Cast.

Madge Dow.....Madge Evans
Major Amesworth.....W. T. Carleton
Letty Thompson.....Anna Lehr
Pierre.....Jack Drumier
Dick Washburn.....Hugh Thompson
Jonathan Eastern.....Charles Sutton
Mrs. Wm. Thompson....Maude T. Gordon
Martha.....Winifred Leighton
Spotty.....Michael J. Hanlon

Directed by Tefft Johnson.
Story by Lucy Sarver.

The Story.

Madge Dow, in "Home Wanted," is a little girl inmate of the Middleport Orphanage. She sees a light every night in the fine home of Major Amesworth, across the way, and in her childish dreams imagines that she will some day find her mother there. She has two very good friends, "Spotty," son of the orphanage gardener, and Letty Thompson, a pretty settlement worker. The latter is interested in Dick Washburn, known as Dr. Dick, the latter is also an orphan, who does not know his real name and has been reared by a wealthy lawyer, Jonathan Eastern.

Madge and Spotty escape from the orphanage, one night, and go to visit Letty, who telephones the principal that she will keep them for a few days. Letty has a desire to help Madge find a home, and when she learns that the child has been attracted by Major Amesworth's place, she encourages the child to call on the major.

The little girl contrives to follow the suggestion in an amusing manner, and takes the gout-ridden old fellow out for a ride in his wheel chair. A storm comes up and the major is soaked. Then Madge leaves him, and the wheel chair runs away with him. Dr. Dick finds the major and takes him to his own home for treatment. Later Dr. Dick discovers that the major is his grandfather.

Affairs come to a crisis after the major has been returned to his home. Madge succeeds in bringing a reconcilation between the major and Dr. Dick. The latter wins Letty in spite of her mother's former opposition to the match, and in this way Madge comes into her happiness.

Program and Advertising Phrases: Child Star of World Film Appears in Happy-Ending Play of Entertaining Purpose.
Appealing Story of a Waif Who Longed for a Home and Mother.
Baby "Vamp" Weilds Her Charms Over a Crusty Old Major.
Madge Evans Star of Interest-Impelling Story of Strong Appeal.

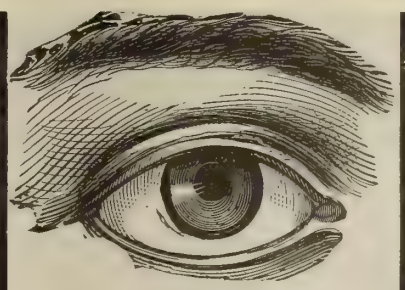
Advertising Angles: Madge Evans in "Home Wanted" presents an especial appeal to both women and children. Make an effort to put across the story of an orphan who wanted a home and found it in a surprising manner. Recall her other feature-appearances to couple Madge Evans with present ... eal. Specify that "Home Wanted" is a play devised for really good entertainment without resort to sensationalism or "problems"—just an engaging story of an orphan girl who longed for home and mother.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts.

Select Releases "His Bridal Night."

"His Bridal Night," Alice Brady's latest Select Picture, will be distributed by the Select Exchanges this week. Her role in the production is a dual character.

The play was written by Lawrence Irving Rising and the scenario is by Katherine Stuart. It is a happy farce of matrimonial difficulties, with Miss Brady alternating between the roles of Vi and Tiny Playfair—twin sisters.



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COMMENTS

Fox Film Corporation.

PETS AND PESTS (Fox).—A Mutt and Jeff animated in which chickens, black cats and numerous other animals and birds appear. Jeff incurs the anger of Mutt, and a furious row occurs between them. This is an amusing number.

Pathe Exchange, Inc.

BILLY BLAZES, Esq. (Rolin-Pathe).—One of the most laughable of recent comedies featuring Harold Lloyd. He plays the part of a young man who invades a cow town infested with bad characters. Harold develops unexpected skill with his two guns, and soon cleans the town up. This is a good burlesque. Harry Pollard and Bebe Daniels are also in the cast.

THE TWO AMAZONS (Pathe).—Chapter 12 of "The Tiger's Trail." Ruth Roland in the part of Belle does a startling high dive at the opening of this brisk instalment. There are various exciting clashes among the opposing forces, all of which are after the Pact of Three and the stolen idol. The number closes with a rough and tumble fight between Belle and the threacherous Hilda.

Poppy Comedies.

DADDY AMBROSE (Released by Frohman Amusement Corp.).—Mack Swain is the star of this two-reel comedy, and shares honors with a baby in the laugh-getting. The fun is clean, and is put over without the use of the slap-stick. The picture is by no means a comedy knock-out, but will prove mildly amusing.

AMBROSE'S DAY OFF (Released by Frohman Amusement Corp.).—Mack Swain gets back to his old comedy methods in this two-reeler. Attractive bathing girls of the usual West Coast brand and an East Indian ruler with whom Ambrose exchanges clothes mix it up on the sands after the regulation rough-and-tumble slap-stick manner.

Universal Film Company.

TRAPPED (Universal), June 9.—Chapter No. 13 of "The Red Glove." This opens with the smashing of the boat house by a tug, from which Billie and her friends escape without injury. The number is full of exciting action, and also leads up to the engagement of Billie and Vernon. At a reception, where the engagement is announced, Wiley makes a sensational statement that Billie is not the rightful heir to the Murdaugh millions.

THE LOST MILLIONS (Univesral), June 16.—Chapter No. 14 of "The Red Glove." Billie sets out to discover the truth regarding her parentage, which has been questioned by Wiley. She is pursued by the latter, who is trying to recover certain papers in her possession. Billie leaps from a train, and is captured by Wiley and his men. They tie her to a freight car, and the number closes with her life in danger from another car approaching rapidly to be coupled onto the first.

LIZZIE'S WATERLOO, March 31.—A comedy number, by Orin C. Jackson, who appears in the cast, supported by Ernie Shield, Marcia Moore and others. This deals with a domestic situation in which the mother has trouble keeping her husband and son from flirting with the maids. The action is of a burlesque, knockabout type and never becomes very humorous. The production is one of only fair strength.

WIFE BREAKERS (Star Comedy), March 31.—Another laughable farcical number, featuring Eddie Lyons and Lee Moran, assisted by Mildred Moore and Gertrude Astor. Eddie and Lee are law partners, and the plot depicts their unsuccessful efforts to assist Madam Bo Peep in obtaining a divorce. A good comedy.

Reading the German "Surrender" Note Which Produced the Famous Profanity.
Major George McMurtry, Major General Alexander, "Go-to-Hell" Whittlesey, Captain Cullen and orderlies reading the demand for the surrender of "The Lost Battalion." Scene from the MacManus film of the same name.

Exhibitors Acclaiming Vitagraph's New Serial as Popular Hot Weather Feature

VITAGRAPH'S new serial, "The Perils of Thunder Mountain," is justifying the conviction of the producers that it would be one of the most popular serials since this particular form of motion pictures came into vogue. The idea of having so many of the scenes laid in the snow covered section of the country so that their release would come during the heated spell has proven a happy inspiration.

Word has reached Vitagraph from all parts of the country, and in particular from the Southern states, that many persons who have seen the episodes so far released actually believed that the sight of snow had cooled them off. Exhibitors in nearly every state in the Union have written, and in some cases telegraphed, that the serial had turned out even a greater attraction than they had anticipated, and extend their congratulations. For instance, Byde, Ford & Rogers, who conduct a chain of theatres in Amarillo, Plainview and Canyon, Texas, telegraphed that they had shown the first two episodes of the new serial and that it would exceed in popularity and drawing power "The Man of Might," which had just completed its run to the biggest business in the history of the theatres.

"Thanks for giving us this type of service for summer use," they telegraphed. "The snow stuff is great. It makes an ideal summer attraction."

In another southern city, New Orleans, the success of the new serial has been so pronounced that Peritz and Yocham, managers of the Fern Theatre, telegraphed as follows:

"'Perils of Thunder Mountain' is the greatest serial we have ever run. Standing them up on every episode. Believe that we will beat 'The Man of Might' record with this one."

And to get nearer home, Brooklyn, a letter has reached Vitagraph from M. Goodman, manager of three theatres in that borough of New York City. He writes:

"I am running your new serial, 'Perils of Thunder Mountain,' in my three theatres—Imperial, Willoughby and Broadway Lyceum—and believe that it is the strongest you have put out so far. It has pulled strong from the very first episode. The snow stuff seems to be just what they want, and Moreno himself has an unusually large following."

Grocer and Plumber from North Dakota Like "Salome"

AN advertising stunt performed by the management of the Metropolitan Theatre at Grand Forks, N. D., was the use of names of prominent citizens and business men of that community in a newspaper advertisement of "Salome," the William Fox production featuring Theda Bara.

The advertisement, eight inches deep and five columns wide, contained the following boxed-in announcement in display type: "Read what Grand Forks business men think of 'Salome.' Then come and see what you think of it. It's here for a limited engagement."

Surrounding this boxed-in display were the endorsements. A. Lien, proprietor of an awning company, was quoted as saying: "The interpretation of 'Salome' by Theda Bara is wonderful. The scenery and costumes are magnificent." H. H. Wilson, a grocer, said: "'Salome' is a very fine production. It should be seen by everyone." George Breidford said: "It is a splendid production—greatest picture I have ever seen in Grand Forks. Every man and woman should see it. It's good." John Hulting, proprietor of a plumbing and heating company: "I have never witnessed such a marvelous photoplay. I certainly enjoyed it." Numerous similar endorsements were used.

Clemens Saw Fish Leap 160-Foot Falls.

James Clemens, who has just returned from the Yosemite, where he hunted locations for a Christie Special Comedy which will have a mountain setting, reported a bigger fish story than any ever written by a moving picture press agent. Clemens said he saw fish so big and strong that they could leap the falls 160 feet high. When pinned down to facts, Clemens admitted the fish jumped down, not up the falls.

Newspaper Editorial Used as Publicity by Exhibitors

IN view of the fact that one or two socialist newspapers have been fit to take exception to "The New Moon," it is interesting to note that in Houston, Texas, the Houston Post, which has been in existence for more than thirty-five years, defends this Norma Talmadge story of Russia not only in its motion picture sections, but also on its editorial page.

Southwestern exhibitors are framing this editorial in the centre of a group of stills from "The New Moon," and using it for lobby display. Copies will be furnished exhibitors if they write to the Talmadge Film Corporation, 318 East Forty-eighth street, New York. An excerpt of the editorial follows:

"The orders relating to the nationalization and debauching of all women between the ages of seventeen and thirty-two as produced on the screen were accurately stated. They may be read in the official decree of the Soviet of Saratov as it appears in Current History for April in an article upon the inquiry of the United States Government into Bolshevism.

"Nor did the screen present the more bestial and revolting of the orders in that infamous decree made by a Soviet acting under the authority of the Lenine government.

"In no respect could the great moving picture interests of the country render more notable or more effective service to the nation at this time than by presenting in such productions as 'The New Moon,' and by such artists as Miss Talmadge, an accurate portrayal of the life of Russia under Bolshevism."

Famous Players to Release Post-Nature Films Sept. 1

THAT Nature in the role of a motion picture star has strong drawing power with the public is shown by the success achieved by the Paramount-Post Nature Pictures which already have had special engagements at the Rivoli Theatre in New York, according to a statement by the Famous Players-Lasky Corporation, which beginning September 1 will distribute these unique subjects on a basis of twenty-six a year.

Three of four of the Paramount-Post Nature Pictures were shown at special engagements last winter and spring at the Rivoli, and were praised by newspaper and trade paper critics as pictures of unusual charm. The reason for this success, it is asserted, is that these pictures not only are marked by exquisite photographic effects, but also they show Nature in her most charming moods.

Another factor which it is believed will command itself to exhibitors in booking these pictures is the unusual opportunity they afford for striking musical effects. When these pictures were shown at the Rivoli the musical score accompanying them were commented on by many of the reviewers.

"Love Cheat" Is Title of Second Capellani Picture

THE second of the Albert Capellani productions starring June Caprice and Creighton Hale will be released under the title of "The Love Cheat." It was adapted from the French stage success by Tristram Bernard, "Le Danseur Inconnu," but in the American spirit and locale given to the story in translating it to the screen the new title more completely expressed the romantic comedy.

Director George Archainbaud, working under the supervision of Capellani, is now cutting and "painting up" the story in which the stars are supported by Alfred Hickman, Charles Coleman, Edward Davis and Katherine Johnson.

Even the Furniture Grasps the Power of This Scene from "The Fear Woman."
Pauline Frederick seems to fit in well with the title of the picture in this view from the Goldwyn feature.

"The Challenge of Chance" Draws Big Crowds in Toledo; Jess Willard Attends Performance

JESS WILLARD'S seven-reel production, "The Challenge of Chance," opened within a stone's throw of the big fellow's headquarters in Toledo, Sunday, June 22, and according to reports from Fred L. Wilke, producer of the Willard picture, who left New York, Saturday, June 21, with a print for the Alhambra Theatre there, where it has been booked for an extended run, every person in Toledo attempted to get into the theatre on the opening night.

Willard, himself, took a couple of hours off from his regular training schedule to see himself in pictures and is reported to have remarked after the showing that although he doesn't profess competition with William S. Hart as a screen hero and Western good-bad man, he does think that a good many more could have done lots worse as an actor. The big fellow is modest and doesn't like to talk about himself, but the hundreds of others who saw him report that his work before the camera is characterized by a perfect naturalness that makes him not alone an ordinary movie actor, but one with a promising future.

H. C. Horater, manager of the Alhambra, where the Willard picture opened in Toledo, sent the following wire to Lynn S. Card, general sales manager, Independent Sales Corporation, following the opening:

"Had them lined out three abreast all day; picture fine; on order of Fairbanks and Hart picture; publicity in sporting pages helps tremendously; women pleased; Willard screens great; expects a long run to big business."

Picture Goes Big at the Park.

At the Park Theatre, Columbus Circle, the New York showing is playing to big business at every performance. The production is now on its second week here and drawing the crowds larger with every show. Following the opening with a print that had been put together hurriedly, Mr. Hall had several expert cutters and editors work night and day for three consecutive days and with the night performance on Monday, an entirely new print was in working with more than three thousand feet of the original show cut. Since the showing of the re-edited print, Mr. Hall has received several communications from patrons congratulating him on the snappy, clean-cut picture the Willard production represents.

Augustus Thomas Feature Depicts Unrest of Masses

SENSING long before the armistice was signed that revolutionists and radicals, momentarily cowed by the imposition of war-time protective measures, would break loose with varying degrees of fury once peace approached or was officially signed, Augustus Thomas wrote "The Volcano" as indicative of the seething conditions being created in America. This picture has just been completed at the Biograph studios in New York by Harry Raver, Mr. Thomas' producer associate, under the direction of George Irving, and will in a week be released nationally by the W. W. Hodkinson Corporation.

One of the novelties consists in the personal appearance in it of Governor Alfred E. Smith, long a close friend of America's foremost dramatist and fellow member of Tammany Hall. Governor Smith does not appear in any brief photographic flash taken from some previously released news reel, but is an actual player in several conspicuous scenes of the production.

The Governor signs an anti-Red bill, and later attends the marriage of Davy Carroll, the hero of the story, to Olga Petrovich, his east side sweetheart. The role of Davy is played by William Gibson, long known in vaudeville and in Cohan and Harris productions, and whose personal mannerisms are strangely reminiscent of George M. Cohan himself. Mlle. Vea Amazar, of the Chicago Grand Opera Company, enacts the role of Olga and Leah Baird, the star of the picture, is Ruth Carroll, who, through her shrewdness, gives the Government officers their clues that break up the strongest group of radicals in New York after a series of exciting adventures and a tremendously dramatic raid upon radical headquarters.

Rodney Under Direction of Al E. Christie.

Earle Rodney, who has been appearing in Christie Comedies, is now under Al E. Christie's direction, playing the leading juvenile role in a Christie Special, now in production, featuring Alice Lake.

Record Many Bookings on the Fox Sunshine Comedies

THE issue of "The Lucky Thirteen" Fox Sunshine Comedies as a special hot weather amusement feature is proving a positive success, according to the Exhibitors' Service Bureau of the Fox Film Corporation, which says: "Reports from exchanges show that we have hit on a big thing for exhibitors in the 'one-a-week - through - the-hot - weather - period' idea. We have had 580 bookings already on these lively comedies, and the summer is in its infancy. The best houses are eager to sign up. In New York 'His Smashing Career' was booked at the Rivoli for the week of June 16. The Park Theatre has been running 'A Milk Fed Vamp,' and from the response of the audience to the comedy situations this particular member of the '13' seems to be as big a hit as 'Roaring Lions and Wedding Bells.'

"A few of those who have recently booked 'The Lucky Thirteen' for two days each are the Bannon Theatre, Elyria, Ohio; Strand, Easton, Pa.; Alhambra, Newark, Ohio; Monticello, Jersey City; Pastime, Charleston, S. C.; Riveria, Arverne, L. I.; Broadway, Charlotte, N. C.; The New Theatre, Salina, Kan.; Burlew, Charleston, W. Va.; Royal, Chillicothe, Ohio.

Among those who have booked for longer time are the Pastime Theatre, Columbus, Ohio, four days; Liberty, Greenwood, S. C., three days; Music Hall, Pawtucket, R. I., three days; Palace, New Britain, Conn., three days; Proctor's, Mt. Vernon, N. Y., three days.

Blackton Changes Name of First Release.

J. Stuart Blackton, president of the J. Stuart Blackton Feature Pictures, Inc., announces that the title of the first release by the new company has been changed from "Moonshine" to "Moonshine and Shadows." This change has been made by the producer not only because of his recollection that the first title had previously been used on the screen, but also because on consideration he decided "Moonshine and Shadows" is a more appropriate title for his production.

Sylvia Breamer and Robert Gordon are the featured members of the cast, with important roles played by Eddie Dunn, Lefty Alexander, Violet and Charles Blackton, Fanny Rice, Julia Swayne Gordon, Margaret Barry, Van Dyke Brooke, Louis Dean, Robert Milasch, Jay Strong, Slim Rube, Frank Hilton, Anne Perry and Leo Delaney. A special exploitation campaign for the picture is now being arranged.

Film Aeroplane Flight as a Close-Up.

A daring feat of photography was performed by Harry Plimpton, cameraman for Richard Stanton, who is staging "Checkers," the racing picture, for William Fox. Plimpton, in a seaplane, filmed three members of the "Checkers" company who were in another hydroaeroplane. The scene furnishes one of the thrills in the production. The players in the other plane were Jean Acker, Thomas J. Carrigan and Tammany Young.

Two navy planes were used in making the scene, which was filmed at Jamaica Bay, L. I. One of them picked up the three players and started away, while Plimpton, with his camera in another plane nearby, kept grinding away recording in close-up every detail of the action high in air.

Goes to Jail for Local Color.

William Scott, who will continue as Gladys Brockwell's leading man in her next Fox photoplay temporarily titled "The Sporting Chance," will enact the part of a young criminal. To obtain exactness in detail Mr. Scott has been spending several days at the San Quentin penitentiary in California studying various types of criminals.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.
(Two Reels Each.)

June 8—Hearts and Flowers.
June 22—No Mother to Guide Him.
July 6—Trying to Get Along.
July 20—Among Those Present.

PARAMOUNT-ARBUCKLE COMEDIES.
(Two Reels Each.)

June 1—A Desert Hero.

DREW COMEDIES.
(Two-Reel Comedies.)

June 15—Squared.
July 13—Bunkered.

FAMOUS PLAYERS-LASKY CORP.
Paramount Features.

June 1—Putting It Over (Bryant Washburn).
June 1—The Splendid Romance (Enrico Caruso).
June 8—You're Fired (Wallace Reid).
June 8—An Innocent Adventuress (Vivian Martin).
June 15—Men, Women and Money (Ethel Clayton).
June 15—Other Men's Wives (Dorothy Dalton).
June 22—Hay Foot, Straw Foot (Charles Ray).
June 22—A Daughter of the Wolf (Lila Lee).
June 29—The Rose of Granada (Lina Cavalieri).
June 29—Stepping Out (Enid Bennett).
June 29—Girls (Marguerite Clark).
July 6—A Very Good Young Man (Bryant Washburn).
July 13—Nugget Nell (Dorothy Gish).
July 13—The Love Burglar (Wallace Reid).
July 20—Louisiana (Vivian Martin).
July 20—Rose of the River (Lila Lee).
July 27—A Sporting Chance (Ethel Clayton).

Artcraft Pictures.

June 1—The Splendid Romance (Enrico Caruso).
June 1—True Heart Susie (D. W. Griffith).
June 8—Square Deal Sanderson (William S. Hart).
June 22—The Avalanche (Elsie Ferguson).
July 20—Wagon Tracks (William S. Hart).

PARAMOUNT-ARTCRAFT SPECIALS.

June 15—Secret Service (Robert Warwick).
June 29—The White Heather (Maurice Tourneur's).
July 6—The Firing Line (Irene Castle).
July 13—The Career of Katherine Bush (Catherine Calvert).
July 27—The Dark Star.

PARAMOUNT-FLAGG COMEDIES.
(Two Reels Each.)

June 29—The "Con" in Economy.
July 27—The Immovable Guest.

SUCCESS SERIES (RE-ISSUES.)

June 1—Great Expectations (Louise Huff and Jack Pickford).
June 8—Still Waters (Marguerite Clark).
June 15—Behind the Scenes (Mary Pickford).
June 22—Redemption of David Corson (William Farnum).
June 29—Warrens of Virginia (Special).
July 6—Sapho (Pauline Frederick).
July 13—Maria Rosa (Geraldine Farrar).
July 20—The Clown (Victor Moore).
July 27—Esmeralda (Mary Pickford).

PARAMOUNT-BURTON HOLMES.

May 11—Tagalog Toilers.
May 18—Across France with the Yanks' "Gas Hounds."
May 25—From Cocoon to Kimona.
June 1—With Uncle Sam's Submarine Chasers.
June 8—The Silken Cities of Suwako.
June 15—From the Tiber to the Piave.
June 22—Frocks and Frills of the Philippines.
June 29—Chateau Thierry and Beyond.
July 6—Up the Upper Parana.
July 13—The Cataracts of the Iguassu.
July 20—American Women in France.
July 27—The Miracle of Montcir.

PARAMOUNT-BRAY PICTOGRAPH.

May 18—Giants in Fairyland; Climbing the Cascades; Cartoon.
May 25—The Action of the Heart; With Rod and Reel; Cartoon.
June 1—Americans in the Making; Waders of the Marsh; Cartoon.
June 8—Bird of Commerce; Interior Decorations; Cartoon.
June 15—Beans; Putting Nature Under Glass; Cartoon.
June 22—Mysteries of Snow; With Rod and Reel; Cartoon.
June 29—Plant Growth; Columbian Highway; Cartoon.

Fox Film Corporation

BIG TIMELY PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Nesbit).
June 1—Wolves of the Night (William Farnum).
June 1—A Woman There Was (Theda Bara).
June 15—My Little Sister (Evelyn Nesbit).
June 29—The Lone Star Ranger (William Farnum).

EXCEL PICTURES.

May 4—Miss Adventure (Peggy Hyland).
May 18—Words and Music (Albert Ray).
June 6—When Fate Decides (Madelaine Traverse).
June 15—Cowardice Court (Peggy Hyland).
June 29—Be a Little Sport (Albert Ray).

VICTORY PICTURES.

May 11—The Coming of the Law (Tom Mix).
May 25—The Divorce Trap (Gladys Brockwell).
June 22—Putting One Over (George Walsh).
July 6—The Wilderness Trail (Tom Mix).
July 20—The Sneak (Gladys Brockwell).
Aug. 3—The Seventh Person (George Walsh).

FOX-SUNSHINE & TOM MIX COMEDIES.

May 11—A Soft Tenderfoot (Two Parts).
May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

May 4—The Cave Man's Bride.
May 11—Sir Sidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!
June 15—Sweet Papa.
June 22—Pets and Pests.
June 29—A Prize Fight.
July 6—Look Pleasant, Please.
July 13—Downstairs and Up.

THE GREAT NINE.

Feb. 16—The Darling of Paris(Theda Bara)
Feb. 23—Hoodman Blind (William Farnum)

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).
June 22—The City of Comrades (Tom Moore).
July 6—Through the Wrong Door (Madge Kennedy).

BENNISON STAR SERIES.

Sandy Burke of the U-Bar-U (Betswood).
Mar. 23—Speedy Meade (Betswood).
The Road Called Straight (Betswood).
Aug. 15—High Pockets.
Oct. 1—Lord Jim.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Besworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdaler.

CAPITOL COMEDIES.
(Two Reels each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).
June 29—Their Day of Rest (Mr. and Mrs. Carter DeHaven).
July 13—Chasing Rainbeaux (Parsons).
July 27—After the Bawl (Carter DeHaven).

"Go Get 'em Pete" Series.

Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

April 20—Good Roads.
April 27—A Visit to New Orleans.
May 4—Going Up.
May 11—Can the Poor Fish.
May 18—A Wild Goose Chase.
May 25—From Mud Dug.
June 1—The Land of the Ukelele.
June 15—The Only Way.
June 8—When Black Is Red.

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STAR SERIES.

The Best Man (J. Warren Kerrigan).
Sahara (Louise Glaum).

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Ashley Miller Productions—One Reel—Patriotic.

No. 1, "Made in America."
No. 2, "Nine Million Answer."
No. 3, "The Rookie."
No. 4, "Victory Army in the Making."
No. 5, "Building the Soldier."

(*Continued on page* 124)

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

No. 6, "The Hated K. P."
No. 7, "Overseas to Victory."
No. 8, "Forward—Always Forward."

ARTCO PRODUCTIONS.

As a Man Thinks (Harry Raver-Augustus Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (All-Star Cast—Benjamin B. Hampton Production).

GREAT AUTHORS PICTURES.

The Westerners (Roy Stewart—Benjamin B. Hampton Production).

Independent Sales Corp.

(Releasing Through Film Clearing Houses.)

SPECIALS.

Wanted for Murder (Rapf).
A Romance of the Air (Crest).
When My Ship Comes In.
A House Divided (Herbert Rawlinson and Slyvia Breamer).
The Other Man's Wife (Stuart Holmes and Ellen Cassidy).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
Suspense (Reicher).

FIRST ROTHAPFEL UNIT PROGRAM,

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

May 19—The Lion's Den (Bert Lytell).
May 26—Full of Pep (Hale Hamilton).
June 2—Almost Married (May Allison).
June 9—Some Bride (Viola Dana).
June 16—Fools and Their Money (Emma Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).
June 30—The Uplifters (May Allison).
July 7—God's Outlaw (Francis X. Bushman).
July 14—In His Brother's Place (Hale Hamilton).
July 21—The Microbe (Viola Dana).
July 28—The Belle of the Season (Emmy Wehlen).

SCREEN CLASSICS, INC., SPECIALS.

The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All Star Cast—Seven Parts).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JUNE 22.

Oh! Boy! (Creighton Hale—Six Parts—Comedy-Drama—Capellani).
The Tiger's Trail (Episode No. 10, "Bringing in the Law"—Two Parts—Drama—Astra).
Off the Trolley (Harold Lloyd—Comedy—Astra).
Pathe Review No. 12 (Educational).
Topics of the Day No. 8 (Topical—Literary Digest).
Pathe News No. 52 (Topical).
Pathe News No. 53 (Topical).

RELEASES FOR WEEK OF JUNE 29.

The Profiteers (Fannie Ward—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 11, "In the Breakers"—Two Parts—Drama—Astra).
Spring Fever (Harold Lloyd—One Reel—Comedy—Rolin).
Pen Points of Progress (Educational—One Reel—Leggett-Gruen).
Topics of the Day No. 9 (Topical—Literary Digest).
Pathe News No. 54 (Topical).
Pathe News No. 55 (Topical).

RELEASES FOR WEEK OF JULY 6.

Gates of Brass (Frank Keenan—Five Parts—Drama).
The Tiger's Trail (Episode No. 12, "The Two Amazons"—Two Parts—Drama—Astra).
Billy Blazes, Esq. (Harold Lloyd—One Reel—Comedy—Rolin.
Pathe Review No. 13 (Educational).
Topics of the Day No. 10 (Topical-Literary Digest).
Pathe News No .56 (Topical).
Pathe News No. 57 (Topical).

RELEASES FOR WEEK OF JULY 13.

The Tiger's Trail (Episode No. 13, "The False Idol"—Two Parts—Drama—Astra).
Just Neighbors (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 11 (Topical-Literary Digest).
Pathe News No. 58 (Topical).
Pathe News No. 59 (Topical).

RELEASES FOR WEEK OF JULY 20.

The Tiger's Trail (Episode No. 14, "At the Pistol's Point"—Two Parts—Drama—Astra).
At the Old Stage Door (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 14 (Educational).
Topics of the Day No. 12 (Topical—Literary Digest).
Pathe News No. 60 (Topical).
Pathe News No. 61 (Topical).

AMERICAN FILM COMPANY.

(Released by Pathe.)

May 4—Charge It to Me (Margarita Fisher).
May 18—Some Liar (William Russell).
June 1—A Bachelor's Wife (Mary Miles Minter.
June 15—Trixie from Broadway (Margarita Signet of Sheba (William Russell).
Yvonne from Paris (Mary Miles Minter).
The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Stuff of Heroes (William Russell).

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

May—Josselyn's Wife (Bessie Barriscale).
May—Mints of Hell (William Desmond).
May—Just Squaw (Beatrice Michelena).
May—His Debt (Sessue Hayakawa).
June—In Search of Arcady (Billie Rhodes).
June—The Man Who Turned White (H. B. Warner).
June—Broken Threads (Bessie Barriscale).
June—Bare-Fisted Gallagher (William Desmond).
June—Better Times (A Brentwood Production).
July—The Man Beneath (Sessue Hayakawa).
July—A Man's Country (Alma Rubens).
July—The Pagan God (H. B. Warner).
July—The Woman Michael Married (Bessie Barriscale).
August—A Sage-Brush Hamlet (William Desmond).
August—The Dead Line (Beatriz Michelena).
August—The Gray Horizon (Sessue Hayakawa).

STRAND.

(One-Reel Comedies.)

May 18—Three in a Row.
May 25—For Love of Betty.
June 1—Hearts and Hats.
June 8—Betty's Bolsheviki.
June 15—Little Lucy's Lion.
June 22—'Twas Henry's Fault.
June 29—Little Miss Pinkerton.

ROTHACKER OUTDOOR SUBJECTS.

Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

May—Break the News to Mother (Special—Six Parts).
May—The New Moon (Norma Talmadge—Six Parts).
May—Jacques of the Silver North (Mitchell Lewis—Five Parts).
June—Happiness a la Mode (Constance Talmadge).
June—His Bridal Night (Alice Brady).

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

May 18—The Water Lily (Alice Mann).
May 25—Mayor of Filbert (Bella Bennett, Jack Richardson, J. Barney Sherry—Special).
June 1—The Root of Evil (Frances Mann and Philip Yale Drew).
June 8—Love's Prisoner (Olive Thomas—Six Reels—Special).
June 15—Lady Windemere's Fan (All-star Cast).
Jne 22—Upside Down (Taylor Holmes—Special).
June 29—Dombey & Son (All Star cast—Six Reels).
July 6—Prudence of Broadway (Olive Thomas—Special).
July 13—Muggsy (Jackie Saunders).
July 20—Mistaken Identity (Anita King).
July 27—The Promise (Western Drama).

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

June 25—Howling Lions and Circus Queens (Dot Farley, Bill Beban and Wild Animals)—03785.

HEARST NEWS.

(One-Reel News Weeklies.)

June 2—No. 23 (Topical)—03751.
June 9—No. 24 (Topical)—03761.
June 16—No. 25 (Topical)—03773.
June 23—No. 26 (Topical)—03784.
June 30—No. 27 (Topical)—03795.
July 7—No. 28 (Topical)—03808.
July 14—No. 29 (Topical)—03819.

L-KO.

(Two-Reel Comedies.)

May 14—In Bad All Around (Eva Novak and Hughie Mack)—03721.
May 21—His Wicked Eyes (Dan Russell)—03731.
July 2—The Spotted Nag (Lois Neilson and Harry Keston)—03796.
July 9—A Pair of Deuces (Charlie from the Orient)—03809.

(Continued on page 126)

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

June 4—All Jazzed Up (Eva Novak and Hughie Mack).
June 11—Nellie's Naughty Boarder (Dot Farley)—03762.
June 18—Beauty and the Boob (Alice Howell)—03774.

UNIVERSAL SPECIAL ATTRACTION.

June 9—Riders of Vengeance (Harry Carey—Six Parts)—03757.
June 16—Pretty Smooth (Priscilla Dean—Six Parts)—03767.
June 23—The Sleeping Lion (Monroe Salisbury—Six Parts)—03779.
June 30—The Weaker Vessel (Mary MacLaren—Six Parts)—03790.
July 7—The Outcasts of Poker Flat (Harry Carey—Six Parts)—03801.
July 14—A Little Brother of the Rich (Frank Mayo and Kathryn Adams—Six Parts)—03814.

NEW SCREEN MAGAZINE.

June 13—No. 17 (Novelty and Topical)—03764.
June 20—No. 18 (Novelty and Topical)—03776.
June 27—No. 19 (Novelty and Topical)—03787.
July 4—No. 20 (Novelty and Topical)—03798.
July 10—No. 21 (Novelty and Topical)—03811.
July 18—No. 22 (Novelty and Topical)—03822.

INTERNATIONAL NEWS.

June 11—No. 24 (Topical)—03763.
June 18—No. 25 (Topical)—03775.
June 25—No. 26 (Topical)—03786.
July 2—No. 27 (Topical)—03797.
July 9—No. 28 (Topical)—03810.
July 16—No. 29 (Topical)—03821.

JEWEL.

June 2—Destiny (Dorothy Phillips—Six Parts)—03752.
June 16—A Star Over Night (David Belasco—First Stage Women's War Relief Series—Two Parts)—03772.
July 7—Home (Mildred Harris—Six Parts)—03806.

Joe Martin Comedy Series—Two Reels Each.

July 7—Monkey Stuff—03807.
July 14—Winning His Wife (Cyril Maude and Violet Heming—Two Parts—Second, Stage Women's War Relief Series)—03818.

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured).

June 2—No. 4, "Cyclone Smith's Comeback"—03749.
June 9—No. 5, "A Pistol Point Proposal"—03760.
June 16—No. 6, "Cyclone Smith Plays Trump"—03771.
June 23—No. 7, "The Missing Bullet"—03783.
June 30—No. 8, "Down but Not Out"—03794.
July 7—No. 9, "Cyclone Smith's Partner"—03805.

The Red Glove.

(Drama—Each Episode in Two Parts—Mark Wolcamp Features.)

June 16—No. 14, "The Lost Millions"—03768.
June 23—No. 15, "The Mysterious Message"—03780.
July 7—No. 17, "The Rope of Death"—03802.
July 14—No. 18, "Run to Earth"—03815.

Elmo the Mighty.

June 16—No. 1, "The Mystery of Mad Mountain"—03769.
June 23—No. 2, "Buried Alive"—03781.
June 30—No. 3, "Flames of Hate"—03792.
July 7—No. 4, "A Fiendish Revenge"—03803
July 14—No. 5, "The Phantom Rescue"—03816.

CURRENT EVENTS.

June 13—No. 17 (Topical)—03765.
June 20—No. 25 (Topical)—03777.
June 27—No. 26 (Topical)—03788.
July 4—No. 27 (Topical)—03799.
July 10—No. 28 (Topical)—03812.
July 18—No. 29 (Topical)—03823.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

June 9—All in the Swim—03759.
June 16—Stop, Cease, Hesitate (Neal Burns)—03770.
June 23—A Model Husband—03782.
June 30—Happy Returns—03793.
July 7—Half & Half—03804.
July 14—Temporary Alimony (Neal Burns)—03817.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

June 7—Ace High (Pete Morrison)—03756.
June 15—The Last Outlaw (Ed Jones and Billie Hutton)—03966.
June 21—Kingdom Come (Pete Morrison and Eileen Sedgwick)—03778.
June 28—The Captive Bride (Pete Morrison)—03789.
July 5—The Four Gun Bandit (Pete Morrison)—03800.
July 11—To the Tune of Bullets (Pete Morrison)—03813.
July 19—"$5,000" (Pete Morrison)—03824.

Vitagraph

VITAGRAPH FEATURES.

The Little Boss (Bessie Love).
A Rogue's Romance (Earle Williams).
Too Many Crooks (Gladys Leslie).
Beauty Proof (Harry T. Morey).
The Spark Divine (Alice Joyce—Five Parts).
A Girl at Bay (Corrine Griffith).
Cupid Forecloses (Bessie Love).
The Hornet's Nest (Earle Williams).
The Man Who Won (Harry T. Morey).

VITAGRAPH SPECIALS.

The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).
Shadows of the Past (Anita Stewart).

LARRY SEMON COMEDIES.

The Star Boarder (Two Parts).
His Home Sweet Home (Two Parts).

BIG V SPECIAL COMEDIES.

Tootsies and Tamales (James Aubrey—Two Parts).
Healthy and Happy.
Harems and Hokum (Two Parts).
Flips and Flops (James Aubrey—Two Parts).

Perils of Thunder Mountain.

Drama—Fifteen Episodes—Two Parts Each released weekly—Featuring Antonio Moreno, with Carol Halloway.

No. 1, "The Spear of Malice."
No. 2, "The Bridge Trap."
No. 3, "The Teeth of Steel."
No. 4, "Cave of Terror."
No. 5, "The Cliff of Treachery."
No. 6, "The Tree of Torture."
No. 7, "The Lightning Lure."
No. 8, "The Iron Clutch."
No. 9, "Prisoner of the Deep."
No. 10, "The Flaming Sacrifice."
No. 11, "In the Ocean's Grip."
No. 12, "The Rushing Horror."
No. 13, "The River of Dread."
No. 14, "The Hunt of Disaster."
No. 14, "Fate's Verdict."

World Pictures Corp.

June 2—Phil-for-Short (Evelyn Greeley).
June 9—Through the Toils (Montagu Love).
June 16—The Devil's Trail (Betty Compson and George Larkin).
June 30—Love and the Woman (June Elvidge).
June 30—Home Wanted (Madge Evans).
July 7—The American Way (Arthur Ashley and Dorothy Green).

SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).
Little Orphant Annie (in all territories except Buffalo).

HOUDINI SERIAL.

The Master Mystery.

Drama—Fifteen Episodes—Two Parts Each.
(In Omaha, Kansas City, St. Louis, Denver, Salt Lake City, San Francisco, Los Angeles, Minneapolis and Seattle.)

CHAPLIN.

Triple Trouble (Two Parts).
Police (Two Parts—Reissue).
The Bank (Two Parts—Reissue).
A Night at the Show (Two Parts—Reissue).
Shanghaied (Two Parts—Reissue).

SPECIAL RELEASE.

Conquered Hearts (Seven Parts).
The Unbeliever (Seven Parts).
The Unchastened Woman (Seven Parts).

KINOGRAMS.

Issued every Tuesday and Saturday (Topical).

PRIZMA.

Kilauea.
Catalina Islands.
"Skyland," a Tale of the Northwest.
Everywhere with Prizma.
Trout.
Kiddies.
Model Girls.

Feature Releases

CAPITAL FILM COMPANY.

Indianapolis, Ind.

(Two Reels each)

Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.

Sea Sirens.
Too Many Wives.
A Rustic Romeo.
Oh, Susie, Be Careful.
Kiss the Bride.
Tell Your Wife Everything.
Can Wives Be Trusted?
A Full House.
Oh, My Dear.
Anybody's Widow.

CHRISTIE SPECIALS.

April 20—Sally's Blighted Career (Fay Tincher—Two Parts).
Rowdy Ann.

CONTINENTAL PICTURES CORP.

The Challenge of Chance (Jess Willard and Arline Pretty).

EDUCATIONAL FILMS CORPORATION.

An Essay of the Hills.
Men Met in the Mountains.

FIRST NATIONAL EXHIBITORS'

Romance of Tarzan (Eight Parts).
Sunnyside (Charlie Chaplin—Three Parts).
In Wrong (Jack Pickford).
Mary Regan (Anita Stewart—Six Parts).
Daddy Longlegs (Mary Pickford—Seven Parts).
Whom the Gods Would Destroy (Seven Parts).
Auction of Souls (8 Parts).
June 25—Bill Apperson's Boy (Jack Pickford—Six Parts).

SOL LESSER.

Yankee Doodle in Berlin (Five Parts).

OUTING-CHESTER PICTURES.

Distributed through First National Exchanges (except Omaha, Denver, Boston, Pittsburgh, Chicago and Detroit.)

Camararing Through Africa No. 1.
Camararing Through Africa No. 2.
Itasca Makes Her Bow.
Out-Columbusing Columbus.
Getting Gay with Neptune.
Where the Screen Tree Grows.
Wrangling Dudes.
Here Comes the Groom.
Piking After Pizarro.
Mr. Outing Climbs Aboard.

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1402 Broadway, New York.

A Soul Adrift (Dolores Cassinelli).

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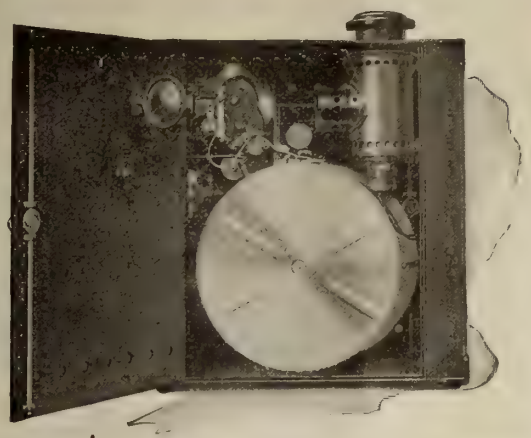
(*Continued on page* 128.)



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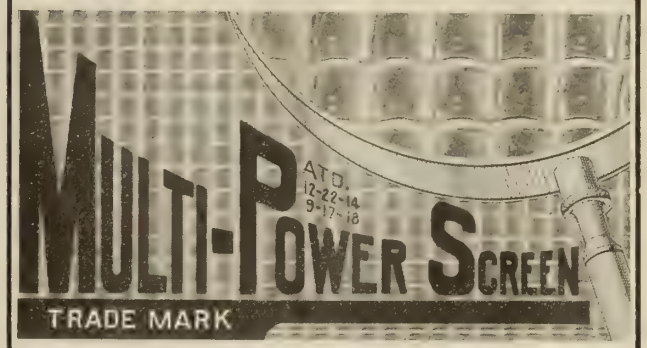

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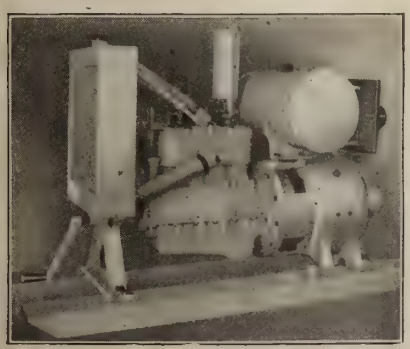

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WILLIAM L. SHERRY SERVICE.
729 Seventh Avenue, N. Y. City.
Twilight (Doris Kenyon).

Burlingham.
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

Features.
The Troop Train (Six Parts).

UNITED PICTURE THEATRES.
June 8—Playthings of Passion (Kitty Gordon).

ZION FILMS.
Khavah.

State Right Releases

HIRAM ABRAMS.
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).

ALPHA PICTURES, INC.
130 West Forty-sixth Street.
Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.
Times Building, New York.
Million-Dollar Mystery (Marguerite Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Tw Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Webb of Intrigue.
Human Shuttles.
Fires of Hope.
The Shadow of Fear.
Hearts of Love (Six Parts—Drama).

The Masked Rider.
(*Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.*)

AYWON FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
The Eternal Penalty (Christine Mayo—Henry Kolker).
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).
She Pays (Julia Dean).
Justice (Cecil Scott).
Guilty Woman (Marie Empress).

WILLIAM A. BRADY.
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Stolen Orders.

BULL'S EYE FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
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Stung.

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As Others See Us.
Their First Flivver.
Dreamy Chinatown.
Film Fairies.
Stopping Bullets.
Caught With the Goods.
Perils of the Beach.
The Deserter.
Behind the Scenes.

Billy West Comedies.
Out of Tune (Two Parts).

EXCLUSIVE FEATURES, INC.
126 W. 46th Street, N. Y. City.
The Heart of Texas Ryan.

THE FILM MARKET, INC.
403 Times Building, New York.
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expedition).
The House Without Children.

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Once to Everyman.

Western Dramas.
(*Twenty-Six Two-Reelers Featuring Texas Guinan.*)
South of Santa Fe.
The She Wolf.

Poppy Comedies.
(*Twenty-six One-Reel Comedies Featuring Mack Swain—Weekly Release.*)
Ambrose Day Off.
Daddy Ambrose.

FILM SPECIALS, INC.
130 West 46th Street, New York City.

Selig Masterpieces.
Brown of Harvard (Tom Moore).

HARRY GARSON.
Aeolian Building, New York.
The Hushed Hour (Blanche Sweet).

GAUMONT CO.
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.
Pictorial Life.

GRAPHIC FILM CORPORATION.
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Ashes of Love.
The Echo of Youth.

J. FRANK HATCH.
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Tempest and Sunshine.

HILLER AND WILK, INC.
The Silent Mystery (Francis Ford Serial).
Twenty-eight Triangle re-issues starring William S. Hart, Norma Talmadge, Douglas Fairbanks and Frank Keenan.
The Wrath of the Gods.
The Battle of Gettysburg.
Raffles, the Amateur Cracksman.

JANS PRODUCTIONS, INC.
729 Seventh Avenue, N. Y. City.
(*Forty Single-Reel Tom Mix Westerns.*)
Stingaree (Serial—Fifteen Episodes).

JUVENILE PHOTOPLAY DISTRIBUTION COMPANY.
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Boys' Life Screen Review.

VICTOR KREMER.
105 West 40th Street, New York.
(*Shorty Hamilton Series—Five-Part Comedies*).
The Ranger.
Denny From Ireland.
The Pen Vulture.
The Snail.

OLIVER FILMS, INC.
308 East 48th Street, New York.

The Carter Case.
A Serial in Fifteen Episodes of two reels each, featuring Herbert Rawlinson and Margaret Marsh.
No. 1—The Phosgene Bullet.
No. 2—The Vacuum Room.
No. 3—The Air Terror.
No. 4—The Dungeon.

PIONEER FILM CORP.
130 West 46th St., New York City
The Boomerang (Walthall).
Virtuous Sinners (Wanda Hawley).
Sins of the Children (Alma Hanlon and Stuart Holmes).
The Long Arm of Mannister (Henry Walthal).
The Lady of the Dugout (Al Jennings).
The Girl from Nowhere (Cleo Madison).
The Unpardonable Sin (Blanche Sweet).

HARRY RAVER.
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The Master Crook.
The Liberator (Serial Starring "Maciste").

RENCO FILM COMPANY.
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Birth of a Race.

ROMAYNE SUPERFILMS.
Marsh-Strong Building, Los Angeles.
Me and Gott (Five Parts).
The Sage-Brush League (Five-Part Western baseball comedy).

S. L. PICTURES
1476 Broadway, New York.
Virtuous Men (E. K. Lincoln—Seven Parts).

SOLITARY SIN CORPORATION.
The Solitary Sin (Jack Mulhall, Helene Chadwick, Pauline Curley).

SOUTHERN FEATURE FILM COMPANY
1476 Broadway, New York.
Beyond the Law (Emmett Dalton—Six Parts)

TERRITORIAL SALES CORPORATION.
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(*Jester Comedies—Two Reels—Issued Twice a Month.*)
The Tenderfoot.
A Mexican Mixup.
The Wisest Fool.
Gee Whiz.

MAURICE TOURNEUR PRODUCTIONS.
1476 Broadway, New York City.
Sporting Life (through Famous Players-Lasky in United States and Canada).
Woman.
The White Heather (through Famous Players-Lasky in United States and Canada).
My Lady's Garter.
Broken Butterfly.
Romany Rye.

TYRAD PICTURES, INC.
729 Seventh Avenue, N. Y. City.
And the Children Pay.
Your Wife and Mine (Seven Parts).
Human Passions (Six Parts).
The Red Viper (Garrett Hughes—Six Parts).

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Series of twenty-six one and two-reel Charlie Chaplin comedies.
Series of twenty-four single reel Fatty Arbuckle comedies.
Series of Twenty-Eight Single Reel Liberty Keystones.
Series of Twenty-Eight Single Reel Eagle Keystones.
Series of Fifteen Two-Reel Union-Kay-Bee Western Dramas.
Series of Fifteen Two-Reel Columbia-Kay Bee Western Dramas
Everybody's Business (Special).

Tower Brand.
Custer's Last Fight (Three Parts).
May 15—His Hour of Manhood (W. S. Hart—Two Parts).
June 1—Jim Cameron's Wife (W. S. Hart—Two Parts).

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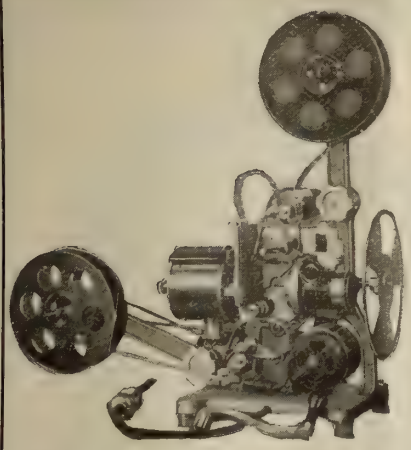

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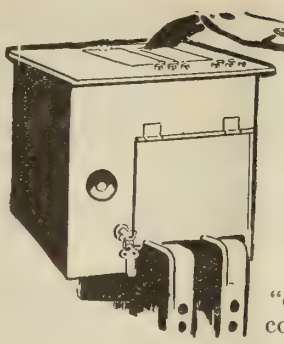

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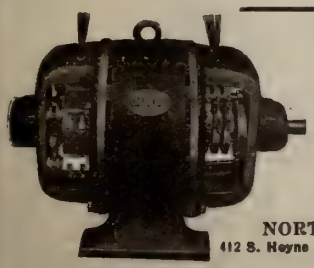

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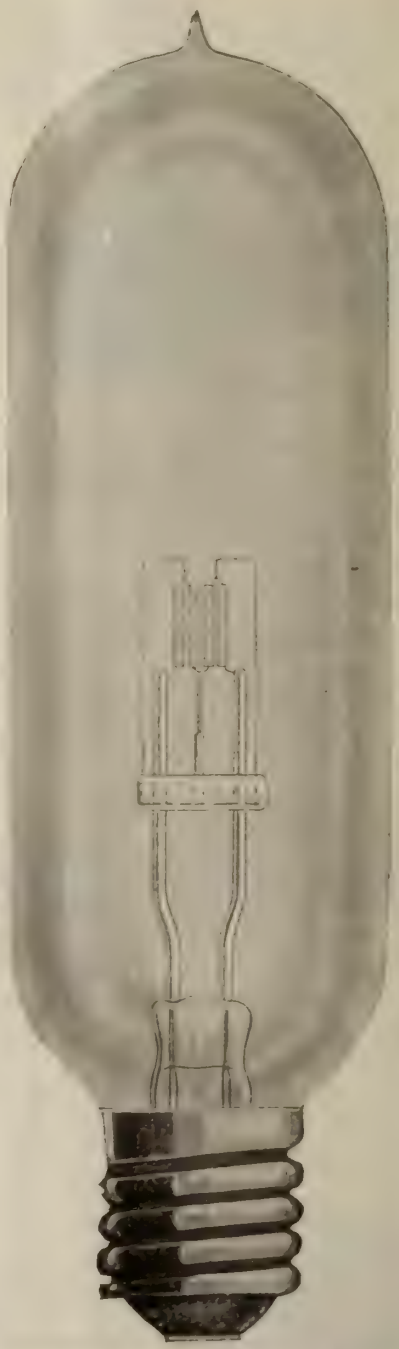

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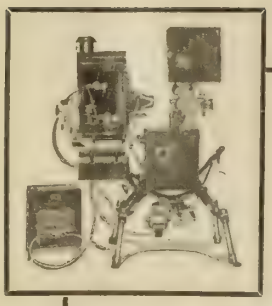

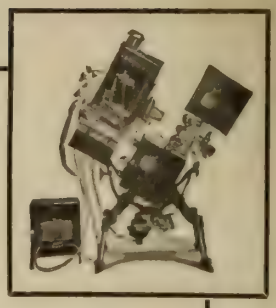

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Universally Satisfies

In thousands of Theatres where it gratifies the demand for perfect screen projection.

In many Churches, Schools and Lecture Halls, where speech is emphasized through well presented animated views of the subject.

In numerous lines of Commercial, Industrial and Governmental work where its achievements satisfy the most critical.

Europe, Asia, Africa, Australasia, and the Philippines, North and South America, Cuba, Porto Rico, Mexico, give it preference.

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IT HAS "MADE GOOD"

Because

IT IS MADE GOOD

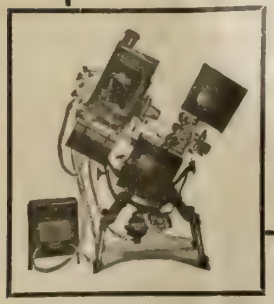
NICHOLAS POWER COMPANY

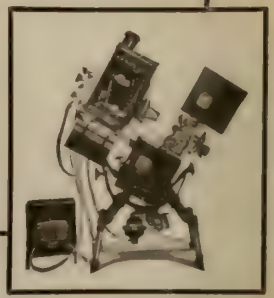
Incorporated

Pioneers of Projection

90 Gold Street, New York, N. Y.

Catalogue 15 gives complete details.





Vol. 41. No. 2 JULY 12, 1919 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

SEPTEMBER FIRST

Fewer and Better Pictures

Keep Your Schedule Open

METRO

PUBLISHED EVERY FRIDAY BY
CHALMERS PUBLISHING COMPANY, 516 FIFTH AVENUE, NEW YORK
Subscription Price: United States and its Possessions, Mexico, and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
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We want the world to know

what Willis H. O'Brien, ***the man who actually made "The Ghost of Slumber Mountain"*** has to say about his new productions:

"The prehistoric animals and manikins used in the motion picture production entitled 'The Ghost of Slumber Mountain' were invented and made by myself. The process employed was of my own invention and development, on which patents have been pending in the United States patent office since 1915. I alone was responsible for making and animating these manikins and I photographed the. . without a scenario.

"Previous to the making of 'The Ghost of Slumber Mountain' I had produced several motion pictures of this nature, some of which were released, in which this same process was employed.

" 'The Ghost of Slumber Mountain' shows a marked improvement over the previous pictures I had made, and the pictures of this nature which I am now making for **the Rothacker Film Manufacturing Company, show a decided Improvement over my work in 'The Ghost of Slumber Mountain.'** My process is being constantly improved and perfected.

"During the week of November 17, 1918, my production, 'The Ghost of Slumber Mountain' was publicly screened as part of the regular program at the Strand Theatre in New York City. The house program for that week, and other advertising carried my name as the producer of this subject.

"I am at present, and have been for some time, employed by the Rothacker Film Mfg. Company, of Chicago, who own and control all right, title and interest in and to my process and current productions."

WILLIS H. O'BRIEN

We have already completed a number of these extraordinary productions—they're great; decidedly better than anything Mr. O'Brien ever did before.

***There are reasons—
Come and see them.***

Paramount-Artcraft Pictures

Jesse L. Lasky Presents

WALLACE REID

in "The Valley of the Giants"

—it makes fans of exhibitors! That's the way "The Valley of the Giants" affects all the picture-hardened showmen who view it.

NO PICTURE made was ever easier to judge as to merit. It is one of those pictures that admit of no argument.

There's no chance of going wrong with such a picture. Its superb appeal is stamped on every foot of film. In star, story, acting, scenery and direction it is absolutely one hundred per cent. Your task of judging "The Valley of the Giants" will be a pleasant one. You can see it at your exchange now. It will be released August 31. You could not possibly pick a bigger winner to start your new season with.

Story by Peter B. Kyne *Directed by James Cruze* *Scenario by Marion Fairfax*

TRADE MARK Paramount TRADE MARK ARTCRAFT PICTURES

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General.*

NEW YORK

Paramount-Artcraft Pictures

Elsie FERGUSON

In the first of the great new productions,

The "WITNESS for the DEFENSE"

A Paramount-Artcraft Picture

Directed by

George Fitzmaurice

The Verdict—Now!

YOU can see the picture, you can marvel at Elsie Ferguson's power of dramatic portrayal; you can delight in the magnificent settings; you can appreciate the perfection of detail; you can judge the sure merit of the story—now! This first great Paramount-Artcraft production, released August 31, is ready for your verdict.

By A. E. W. Mason

There's one answer—and only one! Elsie Ferguson in "The Witness for the Defense" has enormous, unqualified box-office value.

Scenario by Ouida Bergere

RELEASED AUGUST 31ST. BOOKING NOW. YOUR EXCHANGE HAS A PRINT. YOU CAN SEE IT BEFORE YOU BOOK IT.

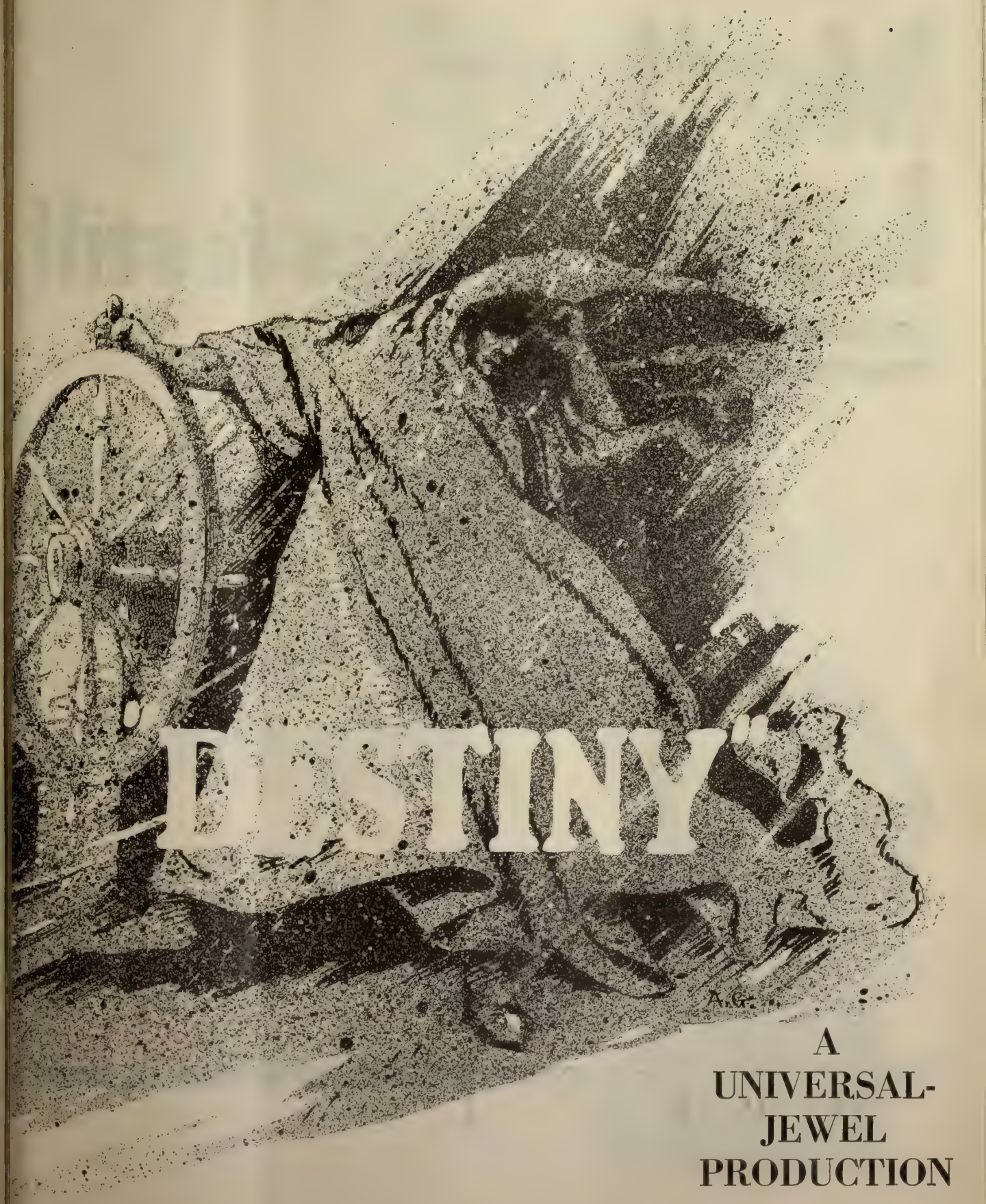
TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General.*

NEW YORK

TRADE MARK ARTCRAFT PICTURES


DESTINY
A.G.
A
UNIVERSAL-
JEWEL
PRODUCTION

Mother Love makes it still

IS it a "war picture"—"The Heart of Humanity"? No—a picture of something bigger than war—more lasting than war—something that will yet **stop** wars—the biggest thing in life—**Mother Love!** That's why "The Heart of Humanity" is the one picture that will live forever. That's why people who are sick and tired of the word "war" go in crowds and shoals to see it—because they know they'll see a picture of **Love.** And that's why this great drama will prove an absolutely certain money-maker for you, whether you play it now or ten years from now. But we know of nothing that we would recommend you to play a **moment sooner.**

JEWEL Productions Inc
600 Broadway New York City

Biggest Success the Country's

CARL LAEMMLE
OFFERS

Dorothy Phillips
in

"THE HEART OF HUMANITY"

Allen Holubar's
Super-production

The Picture
that will live
forever—

He's here!

NIGHT FINAL With Wall Street Prices

The Evening Sun. NIGHT FINAL With Wall Street Prices

EX-CROWN PRINCE FLEES TO GERMANY

WN PRINCE ESCAPES;

The Evening World. LATEST EXTRA

Arriving Today

From EUROPE—

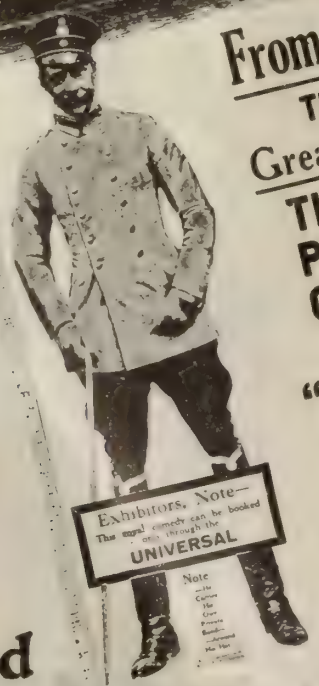
The World's Greatest Comedian

THE CROWN PRINCE OF GERMANY

HIMSELF IN

"HIDING IN HOLLAND"

Staged in Holland by Himself for his Own Benefit Another Big Scoop in the Comedy Field for the Universal Film M'f'g Company



The World's Greatest Comedian "HIDING

HE couldn't stay away from it! When he couldn't get into Verdun he went into the movies. And even then he had to sneak in—he made believe he didn't mean to do it—and then he did it—and he made Papa pay for it. And yet he didn't let Papa in on the direction at all—he staged it all by his little self right there on the Island of Wieringen—and it's a scream—just the kind of bone-headed comic stuff that sends you into fits of laughter. Buh-lieve us, if this bird keeps on making comics like this he'll have the laugh on us yet. He's a kind of human Joe Martin. Get this for the home folks and give 'em the laugh of their lives. It's a regular, old-fashioned Universal comedy scoop. Go to it **today.**

The Ad that packed the Strand

Today at the STRAND THEATRE

BROADWAY AT 47TH ST.

COME EARLY AND AVOID THE CROWD

The Crown Prince

CROWN PRINCE DIDN'T ESCAPE

The Evening World. LATEST EXTRA

Evening Sun. NIGHT FINAL With Wall Street Prices

...UN IS STILL IN HOLLAND,

in a Royal Comedy staged by Himself for His Own Benefit on the Island of Wieringen

IN HOLLAND"

The New York Times is All Wrong —We'll Leave it to Ollie Pecord

After the big night at the Strand, June 30th, the New York Times said: "The Crown Prince has succeeded Charlie Chaplin at the Strand. **But he is not nearly so good as Chaplin."**

Now—We Ask You

Is that any way to treat a **Great General?** Is that a nice thing to say about that Gigantic Intellect that burned London, captured New York, reversed the Gulf Stream—and then made this comedy? We asked Luke McLuke and that well-known critic said: "If he makes any more I'll shoot him—I might just as well do that as die laughing. **Chaplin?** Say—Charlie's is sob-stuff compared to this."

Read What Joe Martin Says

Interviewed at Universal City between visits of the Life Insurance Agents, Joe Martin came down out of his eucalyptus tree and said: "I'm sore! He's stealing all my monkey stuff. Here I give up my whole life to showing what a naturalized American chimpanzee can do and this bush-league bone-head pulls an imitation that ought to get him thirty days in the lock-up. I'm through with a business that puts a perfectly good monkey into competition with the Crown Prince. Ain't they got no heart?"

WIRE FOR IT NOW—TODAY

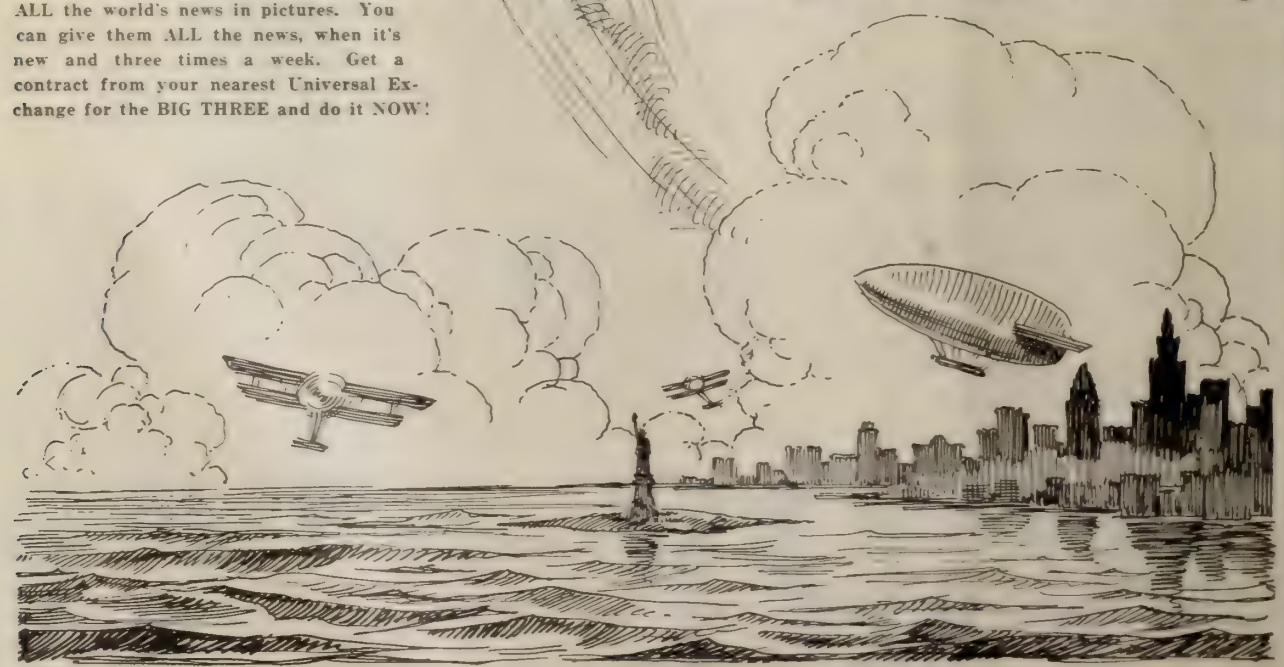
Book thru your nearest Universal Exchange or communicate with the Universal Film Mn'fg. Co., Largest Film Mn'fg. Co. in the Universe, Carl Laemmle, President, 1600 Broadway, New York.

ABOVE THEM ALL

THE BIG THREE

are leading the procession of News Weeklies with the biggest news scoops of the season. In the BIG THREE you not alone get the biggest news in pictures from every corner of the earth but you get ALL the important happenings. People are demanding ALL the world's news in pictures. You can give them ALL the news, when it's new and three times a week. Get a contract from your nearest Universal Exchange for the BIG THREE and do it NOW!

Produced by International
Booking Thru All Universal Exchanges



Thos. H. Ince
presents

Wm S. HART
in
"Wagon Tracks"

An ARTCRAFT Picture

Romance

A STORY of the great plains in a time when a man's worth was measured in the twinkling of an eye and the blood of his veins ran red.

The sort of story no one can tell so well as William S. Hart.

Astoundingly beautiful scenes surrounding an enthralling story of love and revenge.

The sort of picture one playgoer recommends to another.

By C. Gardner Sullivan
Photographed by Joe August

Directed by Lambert Hillyer
Supervised by Thomas H. Ince

FAMOUS PLAYERS-LASKY CORPORATION

ARTCRAFT PICTURES

TRADE MARK
Paramount
Pictures

Jesse L. Lasky *Presents*

"FIRES OF FAITH"

WITH

Catherine Calvert, Eugene O'Brien *and* Ruby de Remer

A Paramount Picture

So she stepped forth

—into a world she had never dreamed existed. From the peaceful life of the farm, she ventured forth on an unknown way, till finally, an outcast, she found redemption in a great love.

"Fires of Faith" is a human story about human beings told in a straightforward, human way. It becomes in this fine production, a drama of extraordinary power and appeal. It has the quality of story, production and acting that makes it a real money-picture.

The press book will show you innumerable ways for exploiting "Fires of Faith." Get it now and cash in on it.

Catherine Calvert, Eugene O'Brien and Ruby de Remer head a cast of fine distinction. Get the song "Fires of Faith." It will help you in your exploitation.

Story by Charles Whittaker

Directed by Edward Jose

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Jesse L. Lasky presents
Marguerite

CLARK

"GIRLS"

A Paramount Picture

A Comedy Success

THE brilliant American dramatist Clyde Fitch wrote this charming comedy. Adapted from a great stage success it is another Marguerite Clark picture of assured box-office value.

"Clean, wholesome, skillfully handled, altogether delightful, graceful, thoroughly enjoyable, pleasant, humorous, joyful, entertaining," say the New York daily paper reviewers.

The service section in this issue of the Moving Picture World will help you in your exploitation.

Scenario by Clara Beranger and Alice Eyton
By Clyde Fitch *Directed by Walter Edwards*

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

ATRE NAME
3 Sheet
Jesse L. Lasky Presents
MARGUERITE CLAR
in "GIRLS
A Paramount Picture
4 Col.
3 Col.
JESSE L. LASKY Presents
MARGUERITE CLARK
"GIRLS"
THEATRE
NAME HERE
1 Col.
Clark
Girls
(Remainder of Program Here)
THEATRE NA
Marguerite
CLARK
"Girls"
2 Col.
6 Sheet
MARGUERITE CLARK
"GIRLS"
A PARAMOUNT PICTURE
24 Sheet
2 Col.
1 Col's.

Thousands of Words and not a Spark in all of Them.

W. W. HODKINSON CORPORATION'S policy of distribution was made clear to the exhibitors of America in less than seventy-five words of plain English.

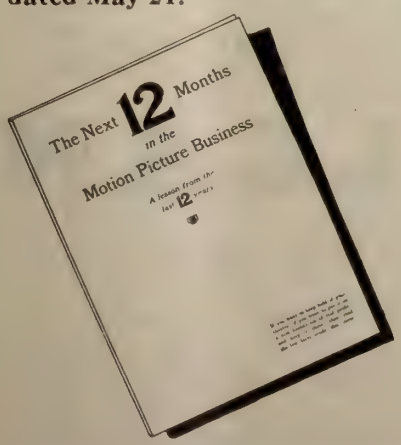
Not an exhibitor misunderstood the meaning of our announcement. Our policy was put into effect in April to benefit exhibitors immediately. We did not wait for September.

Six or more companies have followed us claiming *to book pictures singly on the basis of individual merit*, not so much because they actually favor it as because they *have been driven into following W. W. Hodkinson.*

We do not require special inserts ranging up to thirty-odd pages to drive an idea into the heads of exhibitors.

There is on foot in the motion picture industry *a tremendous plot to mash those exhibitors who refuse to sacrifice their independence and give up the control of the businesses they have built by their own efforts.*

W. W. Hodkinson said in his announcement in the trade journals dated May 24:



"The next year will see new consolidations, alignments and affiliations, particularly on the part of the smaller Producer-Distributor concerns if they are to compete successfully with the larger concerns.

"Such re-organization will no doubt mean that these affiliated concerns will, by the issuing of stock and securities place their own values on their 'assets' on the basis of what they think they ought to get out of it, and you, the exhibitor, will be called upon to shoulder the burden of their enormous capitalizations.

"When certain concerns find they can no longer go it alone, when they have pooled their interests in an effort to escape approaching financial storms, you may at that time find that they have in their possession a stream of quality product *without which your theatre cannot live.* Through controlling *the life blood of your business* such an organization aided by economic conditions and modern merchandising methods will then gradually force you into a scheme of *national operation of theatres* instead of individual operation and you will have to pay for the product they supply you *with the virtual ownership of your theatre.*"

Two months ago this was predicted by W. W. Hodkinson. It is now happening before your very eyes. Who can be blind enough to overlook this warning or overlook the means of self-protection and escape?

Have you read the Hodkinson booklet, "The Next 12 Months in the Motion Picture Business?" *Write for a copy.*

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

Bands of bomb-plotters planning death and destruction in underground retreats. Attacks upon Government officers by assassins. Radical meetings and thrilling raids by returned soldiers and the police in defense of law and order in America—

We are ready to book at once a thrilling special production that mirrors the stamping out of disorder and revolution in America—

Harry Raver's

presentation of

AUGUSTUS THOMAS'

inspiring and challenging drama

THE VOLCANO

starring

LEAH BAIRD

and a cast of 2000 persons including

Gov. Alfred E. Smith of New York

Directed by GEORGE IRVING

Every newspaper in America has paved the way for an exhibitor clean-up with this big Four Star special production. You will get more publicity for this picture than any one you have played in a year.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange, Incorporated*

TWO FIRST RUNS IN LOS ANGELES

Moving the Pacific Coast critics to the utmost limit of enthusiasm at the *Kinema Theatre*, "The Westerners" at once went into *Quinn's Rialto* for a continuous first run.

This production is now available for first run pre-release engagements only in those cities and theatres that want and will pay for a production of huge earning power for extra playing time.

Benjamin B. Hampton's
first notable
Great Authors Picture

The WESTERNERS

The photoplay of the novel by
STEWART EDWARD WHITE
Magnificently directed by EDWARD SLOMAN
with an all-star cast:
ROY STEWART, MILDRED MANNING, WILFRED LUCAS, ROBERT McKIM,
MARY JANE IRVING, GRAHAM PETTIE, FRANKIE LEE.

Guy Price, Los Angeles Herald:
"The Westerners" throbs with thrills. I believe it is a couple of laps ahead of anything our screen has shown in many months. This story has few competitors.

Florence Lawrence, Los Angeles Examiner:
A whirlwind from start to finish. A splendid plot, subtle, virile and fascinating. Cast is splendidly balanced.

Edwin Schallert, Los Angeles Times:
Flows with impelling smoothness and sweep. Effectively told, fascinating story emphasized with humanness and thrills.

Monroe Lathrop, Los Angeles Express:
Kinema audiences found keen pleasure in a narrative of virility and romantic appeal. The play vibrates with action.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
Foreign Distributor, J. Frank. Brockliss, Inc. 729-7th Ave.

J. Parker Read Jr's. *luxurious production starring*

LOUISE GLAUM

IN

SAHARA

"The eagerness of theatre-owners throughout the United States to present '*Sahara*' to their patrons is no longer a mere rush for a popular production—*it is a stampede.*"

These are the words of The Brooklyn *Standard Union*, a newspaper that pays little attention to the average pictures, but honors the makers of the few big productions by following and proclaiming their success.

"'Sahara' is sure to be one of the screen's most talked-about pictures," says the Chicago Herald-Examiner. "If you have the time I know of no better place to go than the Pantheon," says the Chicago Tribune.

The great and outstanding success of the year in motion pictures. Three times have we had to increase our prints to take care of impatiently eager exhibitors.

[redacted]

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange Incorporated*

[redacted]

COMING

The WORLD Aflame

THE real showmen of this country, men with big ideas and clear vision, realize that Essanay-Chaplin comedies are classics—and like books of exceptional merit, are enjoyed a second or third time as much or more than the first. The Essanay-Chaplin revivals have demonstrated this beyond question. There are **real showmen** in towns of 500 to 5,000,000. Are you one of them? Ask the World Film Exchanges for testimonials on the profits in playing "A Night in the Show," "Police," "The Bank," "Shanghaied" or "Triple Trouble."

Essanay

GEORGE K. SPOOR, PRESIDENT

George Kleine System

Distributors

ful Jury Said!

I wish all good things to you and Major General Alexander and his heroes who appear in the picture, "The Lost Battalion." This film should have everlasting life.

ATLEE POMERENE, U. S. Senator from Ohio.

The exploit of the Lost Battalion was a splendid victory. An authentic film of that event should be an equally great victory in film science for its producer.

JOHN WALTER SMITH, U. S. Senator from Maryland.

The motion picture has played a great part in recording the war and preserving for future generations authentic reproductions of actual historic episodes, but this is the first time I have heard of a General and his staff and hundreds of his men reenacting their roles before the camera. Congratulations on the success of the "Lost Battalion."

P. J. McCUMBER, U. S. Senator from North Dakota.

Boston would certainly be interested in having the opportunity of seeing the motion pictures in which Major General Alexander and Lt. Col. Whittlesey personally appear.

ANDREW J. PETERS, Mayor of Boston.

BATTALION

I wish General Alexander and Lieut. Colonel Whittlesey all good luck in the pictured preservation of their war experiences.

MEDILL McCORMICK, Chairman Democratic National Com.

"The Lost Battalion" is a picture among pictures. It heads the list of inspirational films.

GROTE HUTCHESON, Major General, U. S. Army.

The people of the State of New York are proud of the heroes of the 77th Division and undoubtedly will flock to see on the screen an authoritative pictorial account of "The Lost Battalion," in which I am informed Major General Robert Alexander and Lt. Colonel Whittlesey personally appear, and reenact their historic achievements in the Argonne. It is, indeed, a notable feat to preserve in the films a living page of history.

ALFRED E. SMITH, Governor of the State of New York.

When Lieutenant Colonel Whittlesey told the Huns who asked him to surrender to "Go to Hell," he reached the plane of John Paul Jones. I congratulate you on your film of "The Lost Battalion."

D. W. DAVIS, Governor of Idaho.

Here is hoping that the Standing Room Only sign will be hung out when The Lost Battalion plays in New Orleans.

MARTIN BEHRMAN, Mayor of New Orleans.

The great Northwest awaits "The Lost Battalion" and may its success be as high as an Oregon pine tree.

BEN W. OLCOTT, Governor of Oregon.

"The Lost Battalion" has lifted the motion picture from a form of entertainment to the altitude of a historical record.

C. S. FARNSWORTH, Major General, U. S. A.

Every man who answered the call to the colors will appreciate the big patriotic purpose behind "The Lost Battalion." Lt. Colonel Whittlesey's reply to the Germans will go echoing down the corridors of time as typically representative of the Do or Die American spirit.

WILLIAM SIBERT, Major General, U. S. Army.

I am glad to add my voice to those of the other United States Senators who appreciate the great worth of "The Lost Battalion." I regard this picture as a leader among big films.

DUNCAN U. FLETCHER, U. S. Senator.

Lieutenant Colonel Whittlesey has written as bright a page of history as Marshal Ney, Farragut, John Paul Jones or Nathan Hale. Your motion picture should be as endurable as the fame of the Lost Battalion.

THEO. G. BILBO, Governor of Mississippi.

"The Lost Battalion" is a wonderful idea. It appeals to me greatly. Should attract more patronage than any picture ever shown.

JOSEPH E. RAMSDELL, U. S. Senator.

The public of my State I am sure will gratefully appreciate such a soul stirring photo-drama as the "Lost Battalion."

C. B. HENDERSON, U. S. Senator.

I consider the "Lost Battalion" a picture of the highest patriotic as well as entertainment value. I wish it all success.

M. A. SMITH, U. S. Senator.

As a national legislator, I take pleasure in commending a picture that will serve to inspire the youth of the nation as I am sure "The Lost Battalion" will.

GEORGE P. McLAIN, U. S. Senator.

New Haven presents the key of the city to "The Lost Battalion."

DAVID E. FITZGERALD, Mayor of New Haven, Conn.

The bravery of the members of the famous Lost Battalion in the face of a military situation demanding courage to a degree unusual even on the battlefield, is an inspiration to American manhood. We cannot too highly honor them. They are splendid examples of true heroism. As a Senator from the State from which these men came, I am indeed proud of their service.

WILLIAM M. CALDER, U. S. Senator.

Future American soldiers will be inspired to high deeds by "The Lost Battalion." It is the most remarkable screen feat I have ever heard of.

G. W. READ, Major General, U. S. Army.

As a soldier, I am glad to pay homage to the survivors of The Lost Battalion. It will be a pleasure to see the film in which these brave men appear.

WILLIAM S. McNAIR, Major General, U. S. Army.

We knew we had a great production but such praise nearly overwhelms us. Every exhibitor now knows "The Lost Battalion" is the greatest picture of the year.

Edward A. MacManus

VICTOR KREMER
FILM FEATURES

STATE RIGHT PICTURES

NEW YORK
CHICAGO
LOS ANGELES
SAN DIEGO

WORLD'S GREATEST LAUGHS
FABLES IN SLANG

WRITTEN SPECIALLY FOR THE SCREEN BY

George Ade

AMERICA'S GREATEST HUMORIST

RIOT OF FUN IN EVERY SCENE
EVERY TITLE IS A SCREAM

They touch a vital HUMAN spark. That's why they grip every audience.

Here's just once comment among thousands:

"George Ade at his best is shown in these one reelers. oBth sub-titles and situations are funny enough to make the worst cynic laugh."—Dramatic Mirror.

Released August 4—10 subjects
Also at the same time—
10 Broncho Billy dramas
10 Snakeville comedies

New Prints
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C.L. CHESTER PRODUCTIONS

Outing-Chester Pictures

120 West 41st St., New York

"They are undoubtedly the most interesting short subjects we have ever presented to an audience. Give us more short subjects of this caliber and we will be delighted."—*Mr. H. J. Schad, Carr & Schad, Inc., Reading, Pa.*

□

"We have had more favorable comments on these pictures than on any other short subjects, and, in fact, they bring us steady business on the nights they are shown.
"For consistently excellent photography, apt titles, and interesting subjects they cannot be equalled."—*Mr. E. L. Franck, Oasis Theatre, Ajo, Ariz.*

□

"These are easily the most wonderful one-reelers or featurettes I have ever run."—*Mr. Theodore Hayes, New Garrick, St. Paul.*

□

"They are by all odds the best scenics I have ever shown, in fact are more than scenics because of the human interest introduced. I have had many inquiries and words of praise regarding them from my patrons."—*Mr. D. H. Schuhmann, Florence Theatre, Pasadena, Cal.*

□

"Your Outing-Chester Pictures are certainly great from every standpoint. Personally, I thought them wonderful and was most pleased to find that they are a splendid box-office attraction.
"They are growing in popularity every week. This little note will doubtless surprise you, for I so seldom enthuse."—*Harriette Ohming, Starland Theatre, Michigan City, Ind.*

□

"I have yet to see a single reel which, in the estimation of both myself and my patrons, can compare with the Outing-Chester series of pictures. They are just great."—*Mr. Reeves, Strand Theatre, Portland, Me.*

□

"Would not be without an Outing-Chester while they are in the market. It is the biggest single reel that I ever saw."—*Mr. Stanley Sumner, Manager Allston Theatre, Allston, Mass.*

□

"I attribute much of the success of the theatre to the surrounding show, and therefore devote really more time to the selecting of short subjects than I do to my feature productions, and for consistently good short subject attractions I feel that Outing-Chester is the best buy in the film market."—*Mr. Harry H. Rush, 56th Street Theatre, Philadelphia, Pa.*

July 3, 1919.

To Exhibitors:

You are offered here the opportunity so often desired--to talk to brother exhibitors about an important release.

These are voluntary statements from managers of theatres large and small, in big cities and in villages.

Such far-sighted exhibitors are abreast of the times. They are adding to the attendance-producing power of their programs by increasing the feature element. They are working toward an all-feature program.

They say that each Outing-Chester Picture is a one-reel feature, which makes hosts of friends, and brings them back every week.

Yours for results,

C. L. Chester

THE AUDITORIUM

Saginaw, Michigan

May 29th, 1919.

Your last Outing-Chester we showed here was one of the big features of our show. Our patrons commented as much on that particular subject as they did on the main feature, if not more. I am pleased to say that as long as we can get those features every week I will boost them in my advertising, as I think they are bringing money into the box office.

J. P. WALTERS.

"I have had more favorable comment from my patrons regarding the above subjects than anything that I have ever had in the house."—*Mr. Rollins, Star Theatre, Boston, Mass.*

□

"The most interesting short subject we know of."—*Mr. J. P. Cox, Cox Theatres, Cape May, N. J.*

□

"I don't know of a single reel being put out that can even compare with the Outing-Chesters."—*Mr. Thos. P. Ronan, Palace Theatre, Danville, Ill.*

□

"I have used all of your Outing-Chester Pictures in all my theatres, starting with number one, and have just finished number nine, and wish to congratulate you on the class of release that you are giving us. To my mind, Outing-Chesters are the best single-reel pictures on the market today of their kind, and we want you to continue supplying us each and every week for as long as you get them."—*Mr. Spyros P. Skouras, Pageant, Olympia and Lyric Theatres, St. Louis, Mo.*

□

"They certainly are a beautiful clean subject. It is refreshing to know that an exhibitor can secure this kind of a picture for his patrons each week.—*Mr. James J. McGuinness, General Manager Gordon Olympia Theatres, New England.*

□

"Don't forget my Outing-Chester. My patrons certainly enjoy them."—*Mr. Frank Campbell, Rex Theatre, Waltham, Mass.*

□

"I can't say too much about your series of Outing-Chester Travel Pictures. They are just wonderful. Would not be without them."—*Mr. Jos. Coyle, Codman Square Theatre, Dorchester, Mass.*

□

"Each time I run one, they want to know when they can see the next."—*Mr. Rosen, Lyric Theatre, Minneapolis.*

□

"Your pictures unmistakingly possess quality, and give satisfaction—quite above the average of any other similar feature—and they have so impressed our patrons that even the hardest to please have commented upon them to us."—*Mr. Charles H. Braun, Miller Theatre, Milwaukee.*

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His new Serial in 12 Episodes is literally Cleaning Up wherever shown, many theatres giving the film Top Position in the billing, using only an average five-reeler to round out the program. No other serial has ever met this test.

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FILM CLEARING HOUSE, Inc.

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She could fight.
And once when she struck out she swore!
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Should a girl be forced to deceive her lover?
Humor, Pathos, Love, Adventure in the July 13th release
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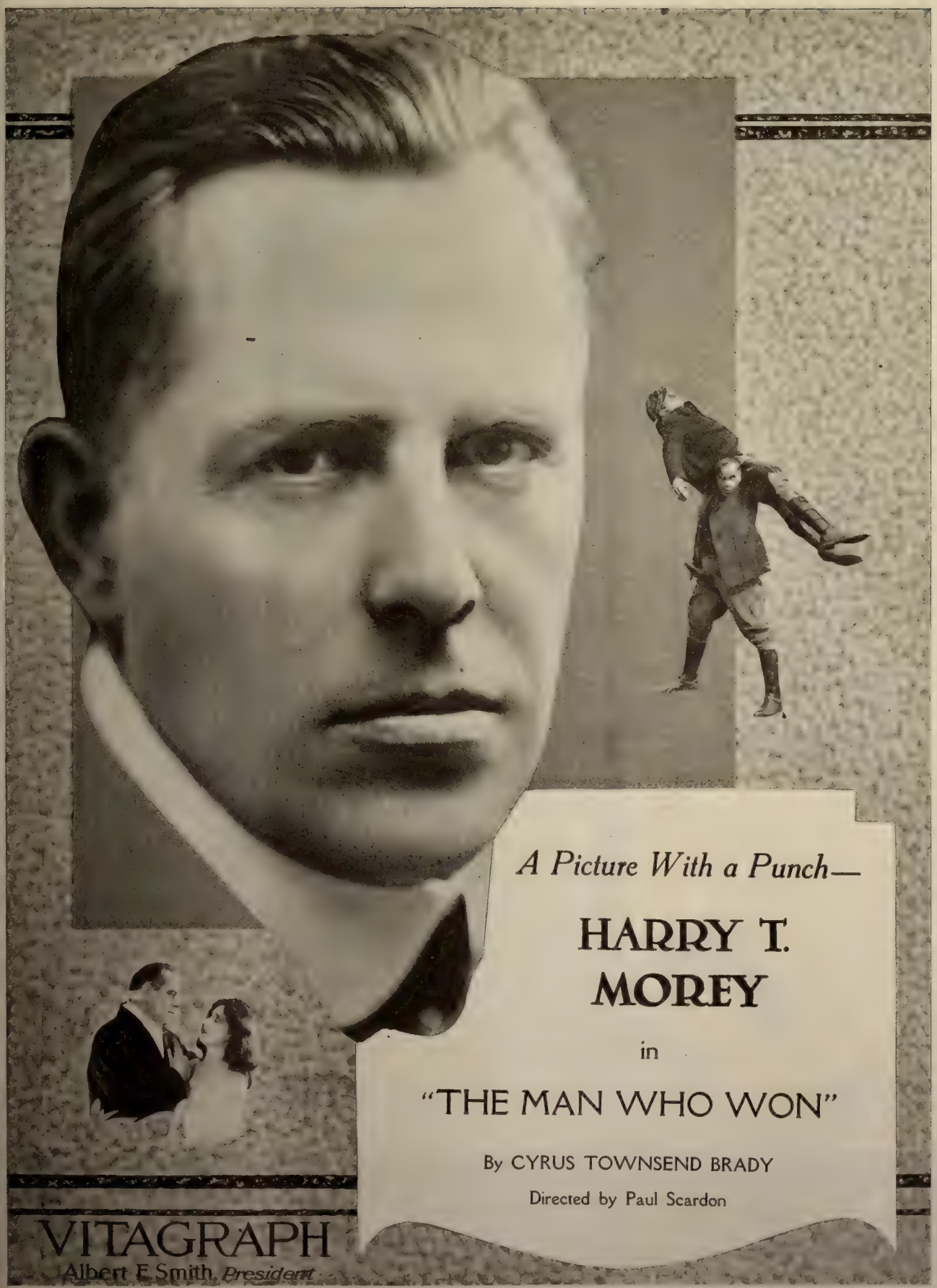
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By CYRUS TOWNSEND BRADY
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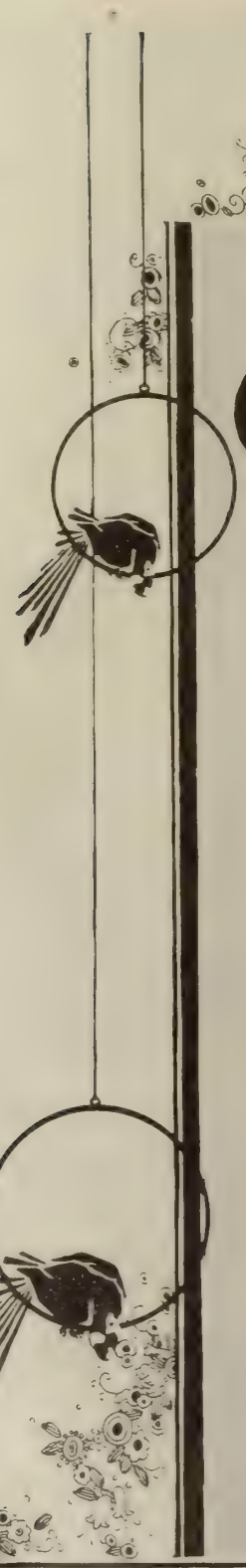

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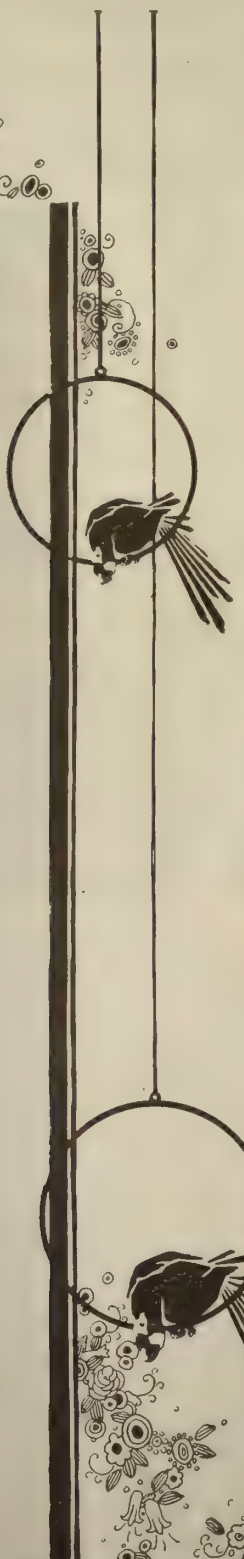

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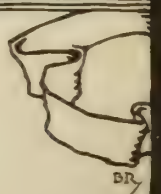

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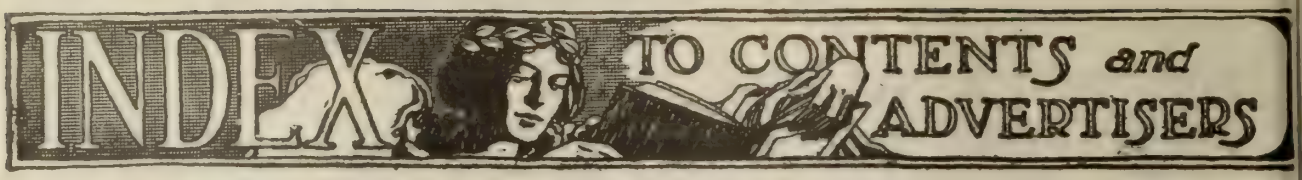

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MOVING PICTURE WORLD

Founded by J. P. CHALMERS 1907

ROCHESTER POLICE SEIZE MUCH FILM

Obtain Warrant for Arrest of Eugene Westcott After Taking Twenty-two Reels to Headquarters

Rochester, N. Y., July 2.

TWENTY-TWO reels of film were seized by the Rochester police on Tuesday afternoon after a warrant of search and seizure had been issued against the Rochester Film Exchange at the request of Irving I. Brown, representative of the National Association.

Following a trail across the state, evidence indicated that a Wallace Reid picture was in the possession of the exchange. Detectives who raided the place did not find the film in question, but did find twenty-two reels of other film which had been sought for. These were seized and taken to police headquarters.

Eugene A. Wescott, who conducts the exchange, claimed that the film had come into his possession in a proper manner, while Mr. Brown asserted that it was the property of the World, Vitagraph, Exhibitors Mutual, Pathe, Universal and Triangle companies. Westcott said that he had purchased some of it through a New York agent and some from the World Film Corporation some time ago.

McInerney Promises Many Arrests.

When the case was called in city court on Wednesday, Westcott was represented by an attorney. A warrant was issued for his arrest, but search by the police failed to reveal his whereabouts. John J. McInerney, counsel for the National Association, said in court that the seizure of this film was only one link in a chain of arrests and seizures which would follow in many places in the central part of the state.

Interesting developments are forecasted in the great drive which has been launched in an effort to break up the organized traffic in stolen films. Mr. McInerney stated Wednesday evening that reports were coming into his office from numerous localities indicating that much evidence had been unearthed.

Film has been seized and warrants issued in several cities. Some of these have been served and others will be made public as soon as the men implicated are located and placed in the toils. Criminal proceedings have been started at Rochester, Syracuse, Saugurties and Saranac. Others will be under way within a few days. SKEFFINGTON.

Washington Approves "Lost Battalion."

No verdict could be more unanimous than that which the National Press Club and official Washington rendered July 1 when perfect approval was accorded the first showing of the screen reproduction of "The Lost Battalion" by Edward A. MacManus.

Major General Robert Alexander the night following gave a reception at the Ritz-Carlton and showed the film to military chiefs and subordinates, and a large sprinkling of society folk, as well as the survivors of the Lost Battalion, including Lieut.-Col. Charles W. Whittlesey, Major McMurtry, Captain Cullen, and Lieutenant McKeogh, the quartet of officers who led and sustained the men in the forest of the Argonne.

"Big Four" Chicago Office Open.

Cresson E. Smith has opened United Artists Corporation's Chicago distributing depot at 1202 Consumers Building, 220 South State street, and it is reported that the "Big Four" Chicago office has already been put "on the map" of the Lake metropolis.

Miami Valley Heads Deny They Like Exchange Rules

Dayton, O., June 30, 1919.
Moving Picture World.

Enter emphatic denial in your columns of story published in Motion Picture News last week's issue that exhibitors of this territory are pleased with new rulings put into effect June 15 by Associated Film Exchanges of Cincinnati. We consider the new rules the most outrageous ever foisted upon the exhibitor, and whoever authorized the story that exhibitors were pleased with the rulings did not state the facts.

We are working against these rules and would appreciate your denying story. The World Film Corporation of Cincinnati resigned from Managers' Association last week, and we are seeing to it that it gets more than its share of business in this territory.

Miami Valley Exhibitors League now has 116 members and will soon take in states of Indiana, Kentucky and West Virginia.

MIAMI VALLEY EXHIBITORS' LEAGUE.
A. F. Kinzeler, secretary.
John Siefert, president.

No Selections Made Yet in Censorship Committee

Albany, June 30.

UP to the present time, Mayor Walter Stone, of Syracuse, who was designated at the recent State Conference of Mayors, to name a committee which should be empowered to draft suggestions for next year's legislature as to what should be done in this State along censorship lines, has not made his selections. A representative of the Moving Picture World, in Syracuse a few days ago, asked Mayor Stone if anything had materialized thus far in the way of a committee. Mayor Stone at that time said that he expected to see W. P. Capes, secretary of the Mayor's Conference, during the next ten days and the personnel of the committee would be announced later on.

Mayor Stone, himself, did not care to make any comment on the need of film censorship in New York State, nor did he outline to what extent the coming committee would delve into the matter.

Kaplan Heads Local 306 for Third Straight Term

LOCAL 306 of I. A. T. S. E. held its election of officers for the coming year on Wednesday, July 2, at Mansion Hall, 57 St. Mark's Place, New York. The polls were opened from 10 a. m. to 1 p. m., and when the ballots had been cleared away Sam Kaplan was found to have captured his third straight presidential term.

Abe Branner was elected vice-president, M. J. Rotker was re-elected recording and coresponding secretary. For the fourth time Henry I. Sherman secured the post of financial secretary. Joe Hornstein was re-elected treasurer, while Sergeant Daniel J. Donohue, just back from France, was given the post of sergeant-at-arms.

The business agents for the local for the coming year will be Sam Goldfarb, New York, and Jack S. Winnick, Brooklyn. The trustees are D. Engel, S. Innerfield, and Charles N. Jawitz.

The executive board will consist of D. J. Sheehan, Edgar T. Stewart, Fred M. Stuffigan, and Edward J. Wilson.

League Has Taxable Music Purged from Player Rolls

ALTHOUGH there is still an attempt being made to collect a tax on music being played in the film houses by the Publishers' Association, John Siefert, president of the Miami Valley Exhibitor's League believes that the ruling has been hit a hard blow by the news that he recently received from the Q. R. S. company, manufacturers of music rolls for organs.

Mr. Seifert visited the offices of the Q. R. S. company at Chicago and succeeded in having them agree to make rolls which contained only non-taxable music. A letter received several days ago stated that a number of these rolls were ready at the present time. Mr. Seifert also visited the Wurlitzer company at Cincinnati and this firm will also make rolls containing only non-taxable numbers.

No Railway, But Three Movies.

Desdemona, Texas, which a year ago had seventy-five persons and which now has a floating population of between four and five thousand, claims to be the only town in the United States seventeen miles from a railroad that has three picture shows. Desdemona has three picture shows under construction. The shows temporarily are operating in tents. The reason is oil.

New Atlantic Garden Opens as Motion Picture House

OPENING of the New Atlantic Garden, 50 Bowery, New York, took place June 28. This marked the changing to a motion picture house of one of the oldest theatres in the city where old-time favorites such as Booth and the elder Sothern once acted.

There were no special ceremonies at the opening. The first feature to be shown was the "Red Lantern."

Extensive alterations were made to the building. The lobby is decorated in a Greek frieze design, and the interior has been completely renovated. Decorating was done by Maraghotti & Battisti, which firm also did the decorating for the Brooklyn Strand and Rivoli.

The theatre is owned and operated by the New Atlantic Garden, Inc., under the management of Albert S. Goldberg. It has a seating capacity of 850, popularly priced at 10 and 15 cents. Music is furnished by a $17,000 Hope-Jones Unit Orchestra, under the direction of Prof. Zorn.

Very good projection is accomplished over a 150-foot throw by two Simplex machines of the latest model. The management is conducting a neighborhood beauty contest. One hundred closeups of the best looking young ladies in the neighborhood are shown on the screen, and the audience will be asked to judge who is the fairest of these on July 7.

Asked as to the policy of the house, a member of the management said:

"We aim to make this downtown's leading motion picture theatre. No children are admitted except when accompanied with a qualified adult. We will show the best pictures for the first time below Fourteenth street. This house will be the most refined and orderly on the East Side."

Will Soon Begin Erection of 4000-Seat House in St. Louis

THE Missouri Theatre Company, of St. Louis, will begin the erection soon of a first-class motion picture house with a seating capacity of 4,000 at the southeast corner of Grand and Lucas avenues in that city. The site was formerly occupied by a Catholic high school. The theatre will be conducted with a fifty-piece symphony orchestra and will contain one of the largest pipe organs in America.

The lot which has just been purchased has a frontage of 129 feet on Grand avenue and 130 feet on Lucas avenue. The realty transfer gave the price as $140,000 and the seller as the St. Vincent's Free School of St. Louis. Exclusive of the ground cost the improvements will cost about $600,000. It is expected the new house will be open late in the fall.

The name of the theatre has not been selected. The building will have a two-story front with facilities for stores on the ground floor and offices on the second floor.

Ben Turpin Signs Up with Sennett for Two Years More

BEN TURPIN, the comedian with the eccentric eyes, has signed a contract for another two years with Mack Sennett and will continue to appear in Paramount-Mack Sennett comedies.

Turpin's experience has been unique. After a career of many years of comparative obscruity on the screen, he has suddenly become famous in a year. When he came to the Sennett company, an attempt was made for the first time to specially adapt parts to his personality. The success of this attempt is shown by the fact that Turpin is now acknowledged as one of the biggest drawing cards on the screen.

Althought not well known until lately, Turpin was one of the pioneers of screen comedy.

Famous Players Acquires the Frohman Interests

EXPANSION of Charles Frohman, Inc., the organization which has perpetuated the play-producing ideals of the late Charles Frohman, is the promise contained in a statement that the control of the company has been acquired by the Famous Players-Lasky Corporation.

Arrangements in the transaction were completed by Alf. Hayman, treasurer and general manager of Charles Frohman, Inc., who will continue in the capacity of executive head of the Charles Frohman theatrical enterprises, and Adolph Zukor, president of the Famous Players-Lasky Corporation.

Elaborate seasons of dramatic entertainment are being planned for both the Empire and Lyceum theatres, in New York, which are controlled by Charles Frohman, Inc., and the presentation of plays on tour. The relations between Charles Frohman, Inc., and the Klaw & Erlanger circuit throughout the United States as well as the foreign connections of Charles Frohman, Inc., will be fortified and expanded under the new arrangement. It is extremely probable that new theatres devoted essentially to the legitimate drama will be erected.

Paramount-Artcraft picture will draw upon Charles Frohman, Inc., for screen material.

Mr. Zukor will be elected president of Charles Frohman, Inc. Mr. Hayman will be managing director. Daniel Frohman will be vice-president, and Elek John Ludvigh will be secretary.

While on Foreign Service, His Wardrobe Is Raided

BUDDIE" STUART, manager of the Old Mill Theatre, bronzed by the suns of France and looking hard as nails, swung through the Dallas streets heading the 359th Infantry's Headquarters detachment last week. Now he has been "demobbed" and is collecting war indemnities.

"Buddie"—if you had ever seen him with that army automatic strapped on his hip, you would banish any matinee idol idea—was noted "befo' de wah" for his flamboyant silk shirts. Green, yellow and azure they flashed like beacon lights of good cheer in the Old Mill lobby.

No sooner had "Bud" joined the colors than his brothers Floyd and Herschel conducted a raid on his wardrobe. Every single shirt, all hats, all suits, had vanished when Sergeant Stuart returned home. Herschel and Floyd are now being made to replace the finery at war time prices and throw in a couple of suits and shy pieces for good measure.

Lubliner & Trinz to Build a Modern Picture Palace

LUBLINER AND TRINZ, who own a string of fine, modern picture theatres in Chicago, has succeeded in securing a tract of valuable property for the site of a new theatre, which many big men in the city have vainly tried to secure for a business structure, for many years past. This property is on the northeast corner of Madison street and Kedzie avenue, with a frontage of 317 feet on Madison and 125 feet on Kedzie.

On this well situated corner a bank building and a new Lubliner & Trinz theatre will be built, the theatre alone to cost between $500,000 and $1,000,000. Walter W. Ahlschlager, the architect of the Lubliner & Trinz Pantheon, is now engaged in drawing the plans for a house of 4,500 seats. In these plans provision will be made for a large nursery and a playroom for children, where nurses will take charge of the youngsters while their mothers are forgetting their cares by looking at the pictures.

Construction on the new house will start at once, as it is planned to open around New Years, 1920. The location of this great modern picture palace is such that it will draw patrons from an extended area, in which well-to-do people reside, and it is believed by competent judges that Lubliner & Trinz will have in this house the greatest of all their money makers.

Lubliner & Trinz have announced that they will provide for the new house the largest orchestra engaged by any picture theatre in America; also that it is their intention to engage leading opera stars occasionally to add to the prestige of their musical programs. A great pipe organ costing $50,000 will also be installed.

Court Decision Permits Laughter at Comedy Films

ALBERT LAVINE and Charles Lamber have been awarded a verdict of $75 each in their suit against the Family Theatre for assault. The management claimed that the young men made themselves objectionable, disturbing the audience. The plaintiffs, however, insisted that they merely laughed heartily at the antics of the performers on the screen for which reason they were forcibly ejected.

To illustrate their point the young men emitted some hearty "Haw haws" for the benefit of the court. The counsel for the defense claimed that such noisy laughter was undignified and jarred upon the sensitive feelings of the refined and decorous theatregoer. The plaintiffs frankly told the court that they could not see things that way; that they paid real money to see a show, and being agreeably surprised to find the show to their liking they merely set about to enjoy it without restrictions. The jury pondered over the evidence for five long hours on a hot day.

The Other Nineteen Will Be in S. R. O. Line Up

FIGURING that everyone in town ought to see his show, J. W. Williamson, of Kirkland, Texas, has built the new Williamson Theatre with a seating capacity of 350 persons. The population of Kirkland is 369. Mr. Williamson went to Kirkland from Childress.

Exhibitors at St. Louis Convention Elect Black as National President

Horstmann and Rembusch Re-elected as Treasurer and Secretary—New Yorkers Withdrawn from Sessions Following Failure of Body to Accept Plan of District Representation—Indorsement Given to Cleveland Dues Idea and Also to Group Insurance

THE convention of the Motion Picture Exhibitors of America, which held its first session at the Hotel Statler in St. Louis on June 25, came to a close Friday afternoon, June 27. It had been intended to hold sessions on Saturday, but it was decided by the officers to close up affairs on Friday so that the delegates might make an early getaway.

The sessions were devoid of the dramatic interest that obtained at the Chicago gathering of two years ago. Practically the only approach to a tense situation followed the vote of the delegates at the session held on the river steamer on Thursday, when the meeting had decided not to acquiesce in the plan of representation urged by the New York delegates. Everybody seemed to feel that when Samuel Berman took the floor he would announce the decision of New York to withdraw. The New Yorker had made a strong speech. He had ably presented the position of his associates, but his arguments failed to change the minds of his hearers.

The announcement of withdrawal was received in good humor. The meeting seemingly did not believe New York would go so far in its adherence to its position that it would continue to remain out of the national body. Nor was there any disposition personally to blame Mr. Berman. The New Yorker was invited to remain in attendance at the rest of the sessions.

There was considerable talk during the opening days of the convention as to the availability of various candidates for the presidency. The name of Frank Newman, of Kansas City, frequently was heard. There was talk of Marcus Loew and of Jake Wells; also there was, on Wednesday, a gradual centering on Alfred S. Black, of Maine, and Frank J. Rembusch, of Indiana. Thursday morning the World man was told by one of the friends of Mr. Black that if the convention should vote at that time the latter would receive practically the unanimous vote of the executive committee. The election of Mr. Black the following morning proved the truth of the statement.

Mr. Black should make one of the best, if not the best, of the chief executives the exhibitors have had. He has had wide experience as an exhibitor, and in a theatre way he has large interests. The man from Maine did not make any promises as to what he proposed to do, rather contenting himself with saying that was a matter that would have to take care of itself. He did assure the delegates that he came to the office untied by any affiliations in the industry.

Ernest H. Horstmann, of Massachusetts, was re-elected as treasurer, and Frank J. Rembusch, of Indiana, as secretary. Four vice-presidents were chosen instead of one as formerly. These were Messrs. Loew, Schaefer, Wells and Nolan.

Loew's Address a Feature.

One of the most interesting half hours of the convention was that in which Marcus Loew, of New York, addressed the session. The talk followed the election of officers on Friday. As a matter of fact the last session bulked bigger with interest than did any of its predecessors. There was an absence throughout the three days of "open covenants openly arrived at." Most of the decisions seemingly were reached behind doors closed or otherwise, with the result that the open sessions were marked by smoothness—the New York incident excepted.

The weather ran true to form—St. Louis form. Tuesday and Wednesday the heat was such as to cause men from the Northeast to complain and also to remain indoors. Wednesday the official temperature was 92, with high humidity. A street thermometer at 8:30 on Wednesday evening recorded 90. On the evenings of Tuesday and Wednesday, however, a breeze came up and materially contributed to the comfort of the delegates.

The visitors were entertained by a committee headed by Hector M. E. Pasmezoglu. A large number remained on Friday for the festival at the Mission Inn, one of the larger suburban restaurants. The committee had gone to considerable expense to make the closing feature of the entertainment one that would afford pleasure to the visitors.

Another one of the features of the convention was the sail on the river on Thursday. There was dancing on the main deck, and there was card playing on the lower deck. Then, too, there was on the latter deck a crap game that caused some of the non-gamblers to open their eyes. It was all reminiscent of what they had read—reminiscent in a minor key, perhaps—of old river days. And all the while the members of the executive committee, accompanied by quite a number of visiting exhibitors, were holding a most interesting session on the upper deck.

The number of prominent exhibitors in attendance was unusual. It was an evidence of the gradual reaching out of the men who have succeeded in their efforts to please the public.

As to the plans for financing the organization, it may be said the officers bank strongly on the income to be derived from the operation or extension of the Cleveland-Pittsburgh plan of dues collecting and the working out of the group insurance idea.

THURSDAY'S SESSIONS.

Discussion of ways and means of financing the Motion Picture Exhibitors of America was held at a business session on board the excursion steamer St. Paul, which took the delegates for a six-hour trip on the Mississippi River Thursday. Nearly all of the delegates made the trip and enjoyed the breeze on the water, which was a great relief from the terrific heat the exhibitors had suffered since the convention opened. A colored jazz band entertained the delegates, and there was some lively dancing part of the time.

President Peter J. Schaefer, of the national organization, called the first business session to order shortly before noon. The men were assembled on the upper deck and plunged into a spirited debate on whether a new constitution and a new set of by-laws should be drawn up allowing only one representative for each state. This proposition was regarded favorably by the majority of the exhibitors. The chief opposition to the plan was put forth by Samuel Berman, of the New York State exhibitors. Mr. Berman told the meeting that his associates desired representation based upon the number of congressional districts in each state.

Berman Makes Strong Speech.

It was explained that the larger states having a great many exhibitors organized would benefit in any action taken in reference to a national problem just the same as the smaller states having a smaller number of exhibitors organized.

Mr. Berman, in the course of a forceful speech, said that New York had organized 900 of the 1,400 exhibitors of the state. All of the work had been done on Senate and Assembly district lines. There were fifty-one Senate districts, he said, and if the system had worked well in New York he believed a plan giving to each state the same representation as that commonwealth enjoyed in the national house also would work to the advantage of the organization. The speaker declared that the Empire State contained 15 per cent. of the exhibitors of the country.

Lustig Compliments New Yorkers.

Mr. Hayman, of Buffalo, Mr. Berman's co-delegate, also tried to convince the meeting that the New York plan was more equitable to all concerned. There were lengthy discussions, which continued after the delegates had adjourned

for sandwiches and coffee, participated in by Jake Wells, President Schaefer, Frank Rembusch, Herman Brown, Maurice Choyinski, Thomas Goldberg and Sam Bullock.

Mr. Rembusch said the exhibitors had got together at least $150,000, of which not a cent had gone to the work of the national organization. He said there must be a national membership and national representation.

President Lustig, of Cleveland, said he bowed down to the exhibitors of New York State. "They must have some good form of government to get away with Sunday opening," he declared. "New York, Ohio and Pennsylvania have good organizations. In Cleveland for eight years the small exhibitors have maintained an organization, and were able to get in the big ones only when the rope was around their necks. Exhibitors, we have found in Cleveland, will let you work for them so long as they don't have to do some of it themselves."

New York Withdraws from Body.

Insisting that the backbone of any organization was money, Mr. Lustig told of the successful efforts in Cleveland to create a treasury. He referred to the charge that producers were taking money from national advertisers. "We are entitled to get a percentage of that money," he said.

When the question came to a vote all the members of the committee, with the exception of the New Yorkers, voted to retain the present system of representation.

All eyes were turned on Berman. The New York delegate stood up. "I am forced to withdraw from this convention on behalf of the New York body," he said, "as I am here committed to a definite mission, and under the circumstances I have no alternative."

There was no following display of heat on the part of the delegates. Some expressed the hope that Mr. Berman would continue to attend the sessions, and others suggested that New York would reconsider its action when it learned the unanimity with which the convention had acted.

Bullock Presents Cleveland Plan.

When the meeting of the delegates was continued later at the hotel Samuel Bullock, Cleveland's representative, proposed a plan whereby the national organization would control the screen of each exhibitor for the showing of advertising slides. The proceeds derived from this would go to the league, Bullock said. He stated that the plan had been worked out in several of the larger cities with success and he believed it could be carried out in every city.

The speaker caused a stir in the assembly by saying that millions of dollars were paid annually to producers for the advertising inserts, which he explained as the mentioning in a feature film of the name of some national product or concern. He explained that whenever such an insert was put over the producer of the film was compensated with large sums.

It was decided to hold up consideration of the advertising slide proposition until some means of building an organization could first be devised.

Treasurer's Reports Show Deficit.

The report of the treasurer was then read. It showed that the national organization had not received one penny in the past year toward its support, with the exception of $500, which is part of the proceeds from the "movie" ball held in Boston last summer. According to the secretary's report there had been two applications for membership during the year.

Both reports showed deficits amounting to several thousand dollars, covering money belonging to different individuals who had advanced funds.

Jake Wells, of Virginia, realizing that the league would not get anywhere unless funds were raised in some manner, proposed the appointment of a committee to discuss and devise ways and means of raising enough money to employ a paid staff to conduct organization work.

A committee was then appointed by President Schaefer, consisting of Messrs. Wells, Loew, Chamberlain, Black and Lustig. This committee was instructed to report to the convention Friday morning.

FRIDAY'S SESSION.

The report of the committee appointed on Thursday by Jake Wells, of Virginia, to discuss ways and means of raising money to employ a paid staff to conduct organization work was read at the opening of the business session on Friday. After President Peter J. Schaefer finished the reading, a motion was passed that the exhibitor must give the organization the benefit of screen advertising or pay cash. The committee, under the resolution, would handle all advertising for financing the body.

Herman Brown, of Idaho, made a motion that a request be made to the United States Congress eliminating the 10 per cent. admission tax. He pleaded that the moving picture show was the poor man's friend and that the 10 per cent. tax was too heavy. Brown's motion was referred to the legislative committee. An amendment to the admission tax bill eliminating the seating tax was proposed by Alfred S. Black, of Maine. The motion was seconded and passed.

Association Asked to Pay Bills.

The following motion was passed:

"Whereas, the Boston Exposition of

Alfred S. Black

Not Tied in Any Way, Shape or Manner, Says Black in Accepting the Presidency

I KEENLY appreciate the vote of confidence you have given me by electing me to this position. The presidency of this association is not only a hard job but a big job. It is hard because our organization is not perfected at the present time, and especially hard because at the moment we have practically no funds with which to conduct the organization. It is big because of the possibilities of the office.

To accomplish results during the coming year it is going to be necessary to have not only the active co-operation of every person in this room, but the active co-operation of every exhibitor in the United States who has the welfare of his business at heart.

I don't propose at this time to announce any stated plans of operation. As I see the situation, the first thing to do is to endeavor to perfect the organization and to raise funds with which to work and then to handle the problems as they present themselves.

I accept this office, not tied in any way, shape or manner, in the motion picture industry, and I can assure you, gentlemen, that I will give you the best that is in me.

1918 having been called off after the exhibitors of Massachusetts had expended several thousand dollars and a considerable number of bills contracted for in good faith still remaining unpaid; the National Association of the Motion Picture Industry having appointed a committee of three of its members to pass on the merits of the case and the said committee having brought in a unanimous report that the Boston Exposition accounts be paid; a year having elapsed and no action taken, therefore be it resolved, that this convention goes on record as requesting that the National Association of the Motion Picture Industry fulfill its obligations and pay the bills in full."

It was decided that in future the league should have four vice presidents, selected so far as possible from widely different points of the compass.

On motion of the Cleveland delegation it was decided that the slide system of dues collection be extended nationally and that a permanent committee be appointed with full power to act. On this committee were named Messrs. Lustig, Black, Loew, Chamberlain, Horstmann and Rembusch.

Black Unanimously Elected.

When President Schaefer called for nominations for president, Treasurer Hortsmann took the floor. "I desire to present for your consideration," he said, "the name of an exhibitor in four states, who belongs to the organization in three states, and who paid a pro rata amount in New York to help along the Sunday fight; a man who has always been at the beck and call of the exhibitor, who has got out of bed at 12 o'clock at night and ten minutes later has taken a train for Washington to make a fight for the exhibitor; a man who has paid all his expenses out of his own pocket and who has never submitted a bill for his disbursements in behalf of this organization—Alfred S. Black, of Maine."

Mr. Heller, of Indiana, seconded the nomination. There being no other names presented the election of Mr. Black was made unanimous.

Frank Rembusch and Ernest Horstmann were chosen secretary and treasurer, respectively.

Choose Four Vice Presidents.

Dan Chamberlain nominated and the convention elected as vice presidents Messrs. Loew, Schaefer, Wells and Harry Nolan, of Denver. Mr. Brown, of Boise, Idaho, was chosen sergeant at arms.

On motion of Mr. Pettijohn the delegates voted to hold the 1920 convention in Ocean View, Va., the time to be selected later by the executive committee.

"Sitting among you I notice one of the finest men in the United States," said President Schaefer, "one of the largest theatre owners in the country, a man who came to St. Louis to attend the convention. I know you all would like to hear from him, this man I call my friend, my pal—Marcus M. Loew.

Hearty Greeting for Loew.

"Fellow-exhibitors, you have heard what the august president says," said Mr. Loew, when the prolonged handclapping had ceased. "Now, if I were a pal of anybody I would respect his wishes. However, I am here, as the president says, for the sole purpose of attending the convention. I had the pleasure of being at the convention two years ago and addressing the exhibitors, but did not attend the business end of the convention, and I am rather sorry I did not.

"I attended this convention and was somewhat surprised to see the chaotic situation of your organization. At the convention yesterday [on the steamer], I understand some of the delegates were playing craps and others were fighting. Now we have not a social club here, but a great business institution. You don't know it, but you have. You have got the nucleus of another Standard Oil, but you don't know it. You have got the greatest weapon at all times, more powerful than the newspapers.

New York Took Bull by the Horns.

"You wouldn't see legislation all over the country going into effect without the newspapers being consulted. The legislators do not consult us because they know we are not properly organized. In New York State last year the exhibitors passed the Sunday bill only for one reason—that they had made up their minds they were going to win or die, going to sacrifice all. They canvassed all the various candidates and told them that if they didn't hear from them they would take it for granted they were in favor of Sunday movies. They wanted them on record.

"The result you all know. They took the bull by the horns. Legislators like a man who will fight for what he wants. They don't want you to be nice to them.

"If you perfect your organization you can leave your business not for weeks, but for months. The big men need the small men and the small men need the big men. The exhibitor needs the manufacturer and the manufacturer needs the exhibitor. Now, if you had an organization that was run on sound business principles, if you went to the manufacturer and said, 'Mr. Manufacturer,

Horstmann Pleads for a Real Bank Account

Mr. President, there is a clause in the By-Laws which says the treasurer on the first of every month shall render a full financial statement of the receipts and disbursements to each member of the executive committee. My reports for the past seven months have been zero.

Let us hope that the first report, as of August, will show receipts of five zeros and at least a one or a two in front of them. I hope when I leave here I can take the money with me and open a substantial bank account.

The Convention Paused Only Momentarily in Its Session at the Statler—to Have Its Picture Taken.
Judging from this group, the Motion Picture Exhibitors of America, Inc., went on record as favoring shirt sleeves.

your business is not conducted properly, you are charging us with a teriffic overhead which you should not charge, don't you think he would listen to you?"

Quotes His Own Experience.

Mr. Loew here quoted from the experience of his own organization to show what combined effort could do. There were thirty-one or thirty-two houses, he said, and in the long run the fact that they were hooked up to other houses worked out to wonderful advantage. "That is what all of you could do," the speaker went on.

"I know the exhibitor looks upon the producer as his natural enemy, which is wrong. And I also know the producers, through their exchanges, do lots and lots of things they wouldn't dare to do if you were properly organized. We have all sorts of people in this business and it is no different from any other business. You have got to teach them. Every time they do something that is wrong you pay for it."

Mr. Loew went into the details of his experience in vaudeville, of the controversy with E. H. Albee, and how each had spent millions trying to stop the other fellow. He spoke of the getting together and of the difficulty in convincing theatre men that they should pay $5 a week for protective purposes.

Nucleus of Big Proposition.

"Some of them said $260 a year was too much money," said Mr. Loew. "We were not a social organization, but a business organization. We wanted to see them big men, not little men. A lot of men who didn't want to come in finally applied and came in. Any theatre that can't pay $5 a week should not operate. These same men are now making three times as much money as they were before we had an organization.

"You fellows have the nucleus here for an organization fifty times as great as that one. But you have got to have ways and means. The proper way, in my opinion, is to work through your local and your state local, which should be operated on the same principle as a fraternal organization. Let them elect delegates, let them come here, and when they do come here let them talk sense, fight for what you think is right and not just get up on the floor and vent their feelings.

William Wright and D. E. Boswell
Representing New York and St. Louis Vitagraph.

Must Have Confidence in Leaders.

"If you had a big busines you wouldn't want directors who were continually squabbling. You must have confidence in the men at the head of your organization. If you men think that you can accomplish anything without that confidence you are very much mistaken. You have been organized now for eight or nine years. That is a long time, certainly long enough to be in far better condition.

"A local cannot posibly get along without a national association. If it thinks so it is mistaken. There should not be such a thing as squabbling about what you want or what you don't want. If the majority of men think differently from the minority the latter should abide by the decision.

"If you have forty-eight states with forty-eight different minds going to Washington you are absolutely licked before you get there because each man has a different idea. I have seen it demonstrated.

Legislators Impressed by Numbers.

"We can say we represent the Loew houses, but the legislator will reply that doesn't interest him. But if you go and say we represent sixteen thousand exhibitors that is a different story. If you will create something that will permit you to go to him with a reasonable story why a certain thing should not be, you are going to have something that will make life worth living, but you have got to do that or you are going out of business.

"There are a lot of things we have got to remedy. There are in existence today pictures that are not fit to be shown in a theatre. This organization should say to these men who are showing these 'You have no right to exhibit such pictures. We are not in that sort of business.' (Applause.) I am saying that because I know what it means to the picture business. I was in the business at its inception."

Mr. Loew related some of his earlier experiences with competitors whose chief concern was to get in the throngs regardless of the means employed and how he had pleaded that the tactics being employed would injure their business and every one else's.

House Must Be Kept Clean.

"The result was it took a great many years," continued the speaker, "but the

Frank J. Rembusch

New Body a Real National Organization Says Rembusch in Taking Secretaryship

MR. PRESIDENT, it has been a revelation to me to see men come from all over the country to this convention. It shows me you really want a national organization. To my mind this is the first time you have created such an institution. We have now ways of getting money together for the national organization.

It is all a matter of system, and you have got the system now for getting sufficient funds to carry forward the national organization. I feel sure the coming year will see an association that will do a lot of good. I can assure you from now on the officers will perfect the national body.

You have done wonderful work in supporting the state organizations. You have got one man in each state you can ask to take up questions and they can be presented immediately to every member of the executive committee and get quick action. As far as I am personally concerned I will give you the best I have got. I am going to work for the national organization, and if every one will do something we will soon have a real one.

time finally came when respectable people began coming to picture theatres. You must keep a clean house. If you don't you pay the penalty. Don't think because your receipts are $500 more one week that that will help your business. It won't. There are a lot of men today who will run pictures that will bring in $500 extra and later will be willing to spend $10,000 to undo the damage.

"You can get good pictures at the right prices. I don't mean you have got to take the manufacturer by the throat, because the minute you do that you will kill the goose that lays the golden egg. Make it possible for the manufacturer to make money, but you can help him in his overhead.

Says Pennsylvania Law Is Menace.

"Now regarding that law just passed in Pennsylvania. If that law passes all over the United States you won't have one organization to supply you pictures. That is the law placing deposits with the state government. If you carry it through every state in the union you would imperil every company with one exception. Now, then, what would happen? You would pay the fiddler. You would start manufacturing and perhaps lose a thousand times more than if one of these men should run away with your deposits.

"Any time you think you can operate your business without giving the man you are doing business with a square deal you are skating on thin ice."

Wells Deplores Internal Strife.

Jake Wells expressed approval of Mr. Loew's remarks. "I have found the greatest thing to overcome nowadays is battling among ourselves," he went on. "In Chicago, two years ago, I learned a great deal and realized that exhibitors were not concerned about getting together, but that the object seemed rather to be to see what they could do to get the best of somebody. Today it is not so much the producer or the exchange we have got to battle as ourselves. We have got to come into court with clean hands, and we have got to be careful how we handle our affairs. I sincerely hope we are going to have a real organization. Every officer has been elected by acclamation.

"We had one little unpleasantness yesterday, but I hope when the gentlemen return home they will recommend that the instructions be changed and recommend that they should have been permitted to come here and act on their own judgment; that they will recommend that it was a mistake to send them here under such conditions; that the action will be rescinded and that they will come back to this organization and work on the lines laid down by Mr. Loew.

Ernest H. Horstmann
Re-elected treasurer at St. Louis convention.

Keenan Pleads for Truth.

The first thing Frank Keenan did when he was invited to address the delegates was to remove his coat. After a reference to hot air he declared he was not present as an actor, but rather as an independent producer at what he called the psychological moment of his life. He said, after talking on the relations of employer and employed throughout the world, that he had started to make a picture. "I won't even tell you the name of it unless you ask me," he declared. And some one did.

Mr. Keenan then made a plea for the truth in all things, even in the trade papers. He declared the convention period was the one week in their lives that was not a vacation. "We elected our mayor this time in Los Angeles," he went on, "and if they close theatres there now they will have to close every damned department store in the town." The producer apologized to the ladies for his profanity, assuring them that really he is a respectable grandfather.

Nothing Is Wrong That Public Wants.

The speaker paid his respects to those exhibitors who, for various reasons, altered a subject as it came from the exchange. He was emphatic. Also he denied that the star system was through. He said the same statement had been made ever since the Elizabethan era. "Nothing is wrong that the public wants," he declared. "The manufacturer complains about the star system, but he doesn't tell you about the ten thousand dollars week he is charging against a picture for his own purposes.

"We want to keep the stairs clean to the stars, so we won't get dirty in our climb."

Festival Closes Convention.

Cecil E. Mayberry, manager of the local branch of the Goldwyn Distributing Company, is the most popular man among those attending the convention. Mayberry won this distinction Friday evening at the celebration held at Mission Inn, in a popularity contest conducted by the convention entertainment committee.

The garden was brilliantly illuminated

When the Executive Committee of the Motion Picture Exhibitors of America Took to Water.
Left to right in the front row, going down the river: Dan Chamberlain, Alfred S. Black, the new president; Miss E. Johnson, Liberty Theatre, Houston, Texas; Peter J. Schaefer, retiring president; W. F. Mason, of Pittsburgh; Frank J. Rembusch, re-elected secretary; Robert Levy, Chicago; Hector M. E. Pasmezoglu, chairman of the convention committee, and Sam Bullock, bearing his great pipe.

and there were several "al fresco" stages, continuously occupied by singers, dancers, acrobats and other actors.

Black Thanks St. Louis Men.

The climax of the evening came when it was announced that "real moving pictures" would be taken and that everyone should go up onto the stage. When several who had made the first rush had mounted the platform an enormous camera was rolled into the garden. Shortly there was a loud explosion and the camera fell apart, a Goldwyn girl stepping out. She proceeded to distribute "Convention News," a daily convention paper edited by Goldwyn's service man, Hunt Stromberg.

At the conclusion of the celebration, Alfred S. Black made a short speech, saying in part:

"In behalf of the Motion Picture Exhibitors' League of America, I wish to thank you all for this wonderful time we have had in St. Louis. The spirit of hospitality shown us will long be remembered, and I am very sure that when I say this I express the attitude of every member of the league. I hope I will have the pleasure of coming back again to your wonderful city."

Newport Exhibitors Explain Their Side of Controversy with National Organization

MOTION PICTURE EXHIBITORS' LEAGUE, STATE OF NEW YORK.

TO the Exhibitors of the United States:

To define its attitude at the recent convention at St. Louis the Motion Picture Exhibitors' League of the State of New York, through its executive committee, has issued the following statement:

The organized exhibitors of the State of New York sent their spokesman to the recent convention at St. Louis to submit a plan and basis for creating a vigorous, active and genuinely representative national union of Motion Picture Exhibitors. This plan was to give to every exhibitor in the United States a chance to have a voice and vote in the formation and management of such a national organization. It was therefore based on the Congressional unit of representation, which is the broadest, fairest and the most democratic basis of representation. Under this plan each state will be entitled to as many representatives at a national convention as there are Congressional districts in the said state.

SYSTEM WON IN NEW YORK.

The recent successful campaign in the State of New York by the Motion Picture Exhibitors, resulting in the enactment of the Sunday opening bill, was conducted on the basis of Assembly and Senatorial districts—the two legislative units in this and every other state. The exhibitors in each Assembly and Senatorial district rallied their patrons to the support of liberal Sunday legislation. Every Assemblyman and Senator in the State of New York was approached and his aid solicited for the support of the liberal Sunday bill. In the same way a proposed censorship measure was defeated.

If these methods of organization were successful in the State of New York it is reasonable to argue that they will be successful in other states and at Washington. Using these same methods national legislation can be influenced in the same manner. The 5 per cent. tax on film rentals, imposed on us because of lack of a real national exhibitors' organization, will readily be repealed. A systematic campaign in every Congressional district should also lead to an early appeal of the burdensome admission tax.

RECOGNIZE SCHEME AS A DEPARTURE.

We realize that this basis of organization, inviting as it does every exhibitor to participate in its councils, is a new departure in exhibitors' organization. Heretofore the name and machinery of both state and national organizations, after an initial outburst of enthusiasm, have generally passed into the hands of a very few men who were more anxious to retain their hold on the name and the machinery than to promote beneficial legislation or consult their fellow-exhibitors in solving the many problems within the industry. At this time when so many serious problems confront the exhibiting branch of the industry there is greater need than ever for a really representative national organization.

The exhibitor of today is too enlightened and progressive to lend his name and support to these old-style, so-called organizations, too often exploited with more or less camouflage for the personal gain of the promoters.

SAY CONVENTION WAS UNREPRESENTATIVE.

On the other hand, the overwhelming support which the new organization in the State of New York received from practically every owner of a motion picture theatre in the state has thoroughly convinced us that the enlightened and progressive exhibitor will be found eager to join an organization in which every exhibitor has a voice and a vote, and in which the control of affairs never passes out of the hands of the rank and file.

The Congressional unit was rejected at St. Louis. The very small group which dominated at St. Louis consists mostly of men who are closely identifid with producing interests. They are in no sense, numerically or otherwise, representative of the exhibitors of the country.

It is unthinkable that these men will be able to prevent the real exhibitors of the country from forming a genuine exhibitors' organization, resting upon the votes, freely cast and honestly counted, of all the owners of motion picture theatres throughout the land.

MOTION PICTURE EXHIBITORS' LEAGUE, STATE OF NEW YORK.

Sydney S. Cohen, New York, President
William A. Dillon, Ithaca
William A. Calihan, Rochester } *Vice Presidents*
Frederick Elliott, Albany
W. H. Linton, Utica, Treasurer
Samuel I. Berman, Brooklyn, Secretary
Charles L. O'Reilly, New York, Chairman, Organization Committee.
Jules Michaels, Buffalo, Chairman, Executive Committee.
C. A. Hayman, Niagara Falls.

Those Who Registered.

The registrations up to Wednesday night included the following:

Aaron, M.
Aiken, Fred C.
Alicoate, Jack
Allen, H. D
Alperstein, A.
Anderson, C. P.
Arthur, Harry C. Jr.
Beecroft, Fred J.
Baker, S. J.
Bernstein, M.
Baker, Mr.&Mrs. A. F.
Barron, Charles H.
Barth, A. W.
Barton, Dan
Baskett, N. M. Jr.
Beitman, F. R.
Berman, Samuel I.
Bernstein, Harry
Bert, Lew
Bird, Frederick J.
Black, Alfred S.
Blaine, Charles
Blaisdell, George
Bleich, George
Blumenthal, Louis F.
Boswell, D. E.
Bowman, Samuel
Boyd, Jimmy
Braag, M. Van
Brinkmeyer, J. F.
Brophy, L. W.
Brown, Herman J.
Buckler, H. D.
Bullock, Sam
Bush, P. H.
Buxbaum, Harry
Calvin, J. L.
Carrier, J. A.
Case, R. W.
Choynski, Maurice A.
Clayman, S. C.
Coffin, A J.
Coulter, D. A.
Cox, J. C.
Crittenberger, Dale J
Cunningham, Mrs.D. I.
Curtiss, G. W.
Dean, H E.
Debruler, R. H.
Demko, Dr.
Dolle, Fred J.
Dwyer, H. D.
Eisner, A. M.
Ferguson, Mrs. Alice
Fillzola, D.
Fineshriber, Aaron
Fissinger, F. B.
Foster, Geo.
Frankle, Abe
Geutner, John
Goldberg, Thos. D.
Gueringer, W. H.
Grott, M J.
Gerhart, M. C.
Gilliam, T. R.
Giessing, John E.
Goldman, Miss Alfreda
Hancock, A. F.
Hoelger Fred N.
Hehl, L. C.
Hayman, A. C.
Harden, Charles W.
Hubbard, J. A.
Horstmann, Ernest H.
Hodges, Walter G.
Herrington, Fred J.
Hatfield, C. F.
Holton, J. A.
Heinbuch, George W.
Heller, Frank G.
Howe, R. N.
Johnson, Miss E.
Johnson, Grace D.
Jacques, L. E.
Krause, M. E.
Kiel, Mayor Henry W.
Karzino, John
Kleekamp, J. J.
Kohn, Ralph A.
Knickerbocker, Chas.
Keller, Fred A.
Kounzman, W. C.
Kann, Maurice
Lefflen, G. L.
Lewis, Myron H.
Lewis, Floyd
Light, Walter M.
Luttrell, G. M.
Leeves, E. C.
Lowenstein, Carl
Liggett, Mr.&Mrs.R.G.
Lustig, Henry H.
Lihou, H. G.
Levy, Geo. L.
Levy, Robert R.
Lichtman, Al
Leonard, Thomas E.
Melley, Maud Mrs.
Meyer, George
Mogler, Joseph
Metcalf, A. E.
Mason, Wm. F.
Morris, Sam E.
Mendelson
McFarling, Mr.&Mrs.H
Mosely, A. L.
McCarty, C. W.
Mack, W. L.
Meyn, F.
Morelock, A. E.
Maberry, Cecil E.
Meyn, W. M.
Mercer, A. C.
McLaughlin, A. H.
Nash, Harry J.
Newman, Frank L.
Norwine, A. C.
Oldfield, George N.
O'Donnell, E. J.
O'Toole, J. E.
Plaicos, George
Peabody, W. L.
Pappas, A. D.
Price, J. W.
Parsons, Louella
Pirtle, S. E.
Pettijohn, C. C.
Proctor, Ralph O.
Rodgers, D. G.
Roos, Frank
Reeves, W. O.
Rosenthal, Barney
Rittenhouse, H.
Rogers, Charles R.
Ragland, J. C.
Ragland, Mrs. J. C.
Rhodes, J. M.
Ramsey, A. L.
Roth, Jack H.
Reiss, Henry
Reynolds, Sidney
Rembusch, Frank J.
Skouras, S. P.
Skouras, Charles
Simons, William
Skouras, George P.
Stearns, L. C.
Softis, Vick
Sigelof, J.
Scherer Brothers
Sweeney, John
Sears, Charles T.
Stewart, C. H.
Slocum, H. R.
Smith, W. M.
Stockard, S. D.
Smith, F. L.
Stromberg, Hunt
Steuerle, Louis F.
Saenger, J. H.
Savage, Fred
Sirk, W. J. Mrs.
Smith, Ben
Schaefer, Peter J.
Slimm, Mr.&Mrs. W. J.
Sarfaty, J. H.

An Interstate Trio.
Ferd Litchfield, Majestic, Evansville, Ind.; Thomas Leonard, Triangle, St. Louis, and Peter E. Finkelman, Quincy, Ill. Mr. Finkelman owns the Gem, Savoy, Princess and Family and is preparing to build another.

Shore, N. J.	Weeks, George W.
Steiner, Esther	Wehrle, R. S.
Thimmit, Walter A.	Walsh, Raymond A.
Tetley, C. A.	Williams, Malcolm
Terry, H. J.	Wassman, Wm. H.
Taylor, W. B.	Warren, F. J.
Watts, W. W.	Wright, William
Wash, Mike	Whitaker, V. P.
Walsh, Jeo. J.	Young, William H
Ward, James P.	Zaring, A. C.
Wehrnberg, Fred	Wells, Jake

Convention Committees

Credentials—Levy, Illinois; Chamberlain, Minnesota; Gueringer, Louisiana; Goldberg, Maryland; Horstmann, Massachusetts.

Finance and Ways and Means—Loew, New York; Heller, Indiana; Pasmezoglu, Missouri.

Good and Welfare—Berman, New York; Dolle, Kentucky; Brophy, Oklahoma.

Resolutions—Black, Maine; Bulloch, Ohio; Rogers, Mississippi; Chamberlain, North Dakota; Pasmezoglu, Missouri.

Legislative and Tax—Blumenthal, New York; Black, Maine; Hayes, North Dakota.

Insurance—This is a standing committee composed of the president, secretary and treasurer.

Pasmezoglu Edits Fine Souvenir of Convention

HECTOR PASMEZOGLU was the editor of an artistic souvenir of the convention. The publication has thirty-six large pages printed on fine paper, with a cover of extra heavy stock. The opening page is devoted to a welcome by the mayor of St. Louis, with a photograph of the chief executive. There follow four illustrated pages of historical data of the city. Richard Spamer, dramatic editor of the St. Louis Globe-Democrat, writes on Page 6 of "The world of 'The Movies.'" Page 7 is devoted to a large photograph of President Peter J. Schaefer.

On page 8 are photographs of Marcus Loew, vice president; Ernest H. Horstmann, treasurer, and Mr. Pasmezoglu, chairman of the convention. Two pages are devoted to "Sixty-seven Facts" about the city. Frank Rembusch talks on "National Organization," and Dale John Crittenberger on "Motion Picture Insurance." Three pages are devoted to the officers of the League and the by-laws.

The photograph of Joseph Mogler heads the page devoted to the Motion Picture Exhibitors League of St. Louis. Spyros P. Skouras is listed as chairman of the reception committee and William Sievers tops the list of forty-eight committeemen.

Fifteen pages of the souvenir are devoted to advertisements.

PROPOSES ADVERTISING SYNDICATE

Sam Bullock, of Cleveland Association, Thinks Showmen Should Share in Advertising Profits

SAM BULLOCK, executive secretary of the Cleveland Motion Picture Exhibitors' Association, was among those present at the National Convention in St. Louis. You may take it from one who has just conversed for over an hour with the convention veteran that he was very much present. And his pipes were in excellent working order. Likewise his thinktank.

Mr. Bullock came to St. Louis filled with enthusiasm over the new exhibitors' organization in Cleveland—an organization in commodious quarters for which the rent is paid a year in advance; an organization with a working treasury, to which over one hundred exhibitors have contributed $50 each in cash or its equivalent; an organization which firmly believes it has solved the exhibitor's great riddle—the getting of picture showmen together and inducing them to put up real money, sufficient to finance a militant organization.

National Organization Aimed At.

Mr. Bullock and his Cleveland associates have other aims, aims which reach out for a national organization, one which for its financial sustenance will not lean on the locals they would have organized under their plan. Such a national body would claim its share of the industrial business which now is passing through the exhibitor's hands or over their screens without a penny of the producers' or manufacturers' profits being shared by the men who own the theatres, the men who make those profits possible. And there is an intimation that the sums being devoted to national screen advertising reach an astounding size.

Showmen Entitled to Advertising Profits

It is pointed out by these men that not all national advertising takes the form of open industrial publicity. Some of it, they have good reason to believe, assumes the shape of "inserts" in otherwise straight dramas and comedies. They declare that if a producer accepts money for the putting over of even a single scene that scene becomes the legitimate subject of concern on the part of the exhibitor as an individual and his association as an organization.

Let's get back to Cleveland, after a passing glimpse of Sam Bullock's face. Sam read in the Moving Picture World that there would be a lot of new faces at the convention. The statement so interested him he decided his would be among them. He amputated his mustache, and the transformation was accomplished then and there. The remainder of the works, voice and all, were just the same as they were at all the prior conventions, the San Francisco near-convention excepted.

The Bullock idea, or more properly the Bullock-Herrington idea, since the two men have worked together, the one in Cleveland, and the other in Pittsburgh, has been touched upon in the Moving Picture World. Not to put too fine a point on it, the Moving Picture World discouraged the idea of using the screen for anything except the showing of motion pictures, for which the patrons of a house had paid to see. Bullock wasted no time in St. Louis in telling the editor of the World that his editorials on the subject failed to take account of a change of sentiment among many exhibitors.

War Accustomed Patrons to Slides.

"Why," remarked one showman to Mr. Bullock, "we used to abominate slides in our house as much as did any other exhibitor. But after we had run slides for the government, for the Red Cross and for all the war activities, our patrons had become accustomed to them. No longer do they complain about slides as they formerly did. We are going to take advantage of the fact."

The project was uncovered when one

L. W. Brophy, Muskegee, Okla.
President Yale Theatre Company, owning six houses in four states. He has a stack of Moving Picture Worlds, filed since he began business in 1908.

Roy Anderson
Gaumont cameraman—looking into the future.

of the local Cleveland advertising men said that for one hundred screens on which he could for fifteen seconds each performance expose an advertising slide he would pay $50 each for a year's franchise. That interested Bullock, and he got busy. The result is that he has in Cleveland alone 105 contracts, with 30 more in sight. Mr. Bullock secured 22 subscriptions in one night. Eighteen have signified their intention to pay the $50 in cash. It is designed to extend the plan to include all the houses in Northeastern Ohio.

Proposes Syndicating Slide Concessions.

These slides must be subjected to the scrutiny of a stated committee of the organization. On each slide also there is carried the symbol of the Cleveland association. The members have not overlooked the significance that may rest in this fact, the continual reiteration on the screen of the existence of an exhibitors' organization. They believe it will have a marked moral influence, that perhaps even the politicians may not be disposed to ignore the symbol.

Many Sign for Slides.

Practically every downtown house except Loew's and the Metropolitan and the Knickerbocker have signed up for the slide proposition. Those named are represented by cash dues. Paul Gustanovick, one of the city's progressive exhibitors and owner of five houses, told Mr. Bullock he would not under ordinary circumstances allow a slide on one of his screens for $200, but he was so impressed with the slide plan that he sent in five contracts.

Inconsistency in Rent Rates.

One interesting fact revealed by Mr. Bullock's papers in connection with the new organization is the amouns of rent paid by houses of small seating capacity. Also it explains why the proposal was made to cover a flat rate for all theatres. In Cleveland there is a 250-seat house paying $14,000 annual rent; one of 275 seats paying $13,000 and one of 300 paying $12,000. There are a number of other striking instances of small seating capacity and large rental.

The Cleveland organization has quite a number of non-exhibitors who rank as associate members, for which privileges they pay dues of $24 a year. They are permitted the floor at meetings, but have no vote.

Mr. Bullock came to St. Louis with complete bylaws for a national organization. He stood ready to submit the plan at the proper time. The Cleveland exhibitor is chock full of his subject and believes he has covered the loopholes.

St. Louis Film Trade Board Now Located in Olive Street

THE St. Louis Film Trade Board of Trade has taken up its new quarters on Olive street, over the Empress Theatre and will meet there every Friday evening. Meetings were formerly held at the Pathe Exchange. The new office of the Film Board of Trade has been completely decorated. The office is in charge of Miss Beverley Schofield, secretary to the board. R. H. Weinbrenner, general counsel of the board, will still maintain his office at the National Bank of Commerce Building. He will be at the office of the board one day each week.

Following are the officers of the board: E. W. Dustin, president, Pathe; D. E. Boswell, secretary and treasurer, manager of the Vitagraph Exchange; R. H. Weinbrenner, general, counsel who is also assistant prosecuting attorney of St. Louis, and Miss Beverley Schofield, secretary to the board, who was formerly connected with the Metro Exchange of New York City.

Imprint on All Cleveland Slides.
Exhibitors and association profit by this arrangement.

Moving Pictures Are Among Dallas' Great Industries

ACCORDING to estimates compiled through the Dallas Chamber of Commerce and Manufacturers' Association the distribution of moving picture films and supplies is found to be one of this city's most important industries.

Estimates secured from various film exchanges and dealers place the amount of business along this line done in Dallas at from $10,000,000 to $12,000,000 annually and constantly increasing. This record is claimed to surpass any other city in the South.

In Dallas are located twenty-two film exchanges and five establishments dealing exclusively with moving picture supplies. The industry in June, 1919, gave employment to 358 Dallas persons, including forty-seven traveling representatives. Of the estimated $12,000,000 annual business the film exchanges are reported to handle in excess of $8,000,000. Supply houses account for the rest.

Dallas itself is a heavy customer of its own film exchanges. There are nineteen shows in the city and their weekly film rentals put $9,000 every seven days into the pockets of the film companies. The rest of the Dallas film exchange business comes from the states of Texas, Arkansas, Oklahoma, and some parts of New Mexico and Arizona. Recent estimates showed that there are now over 600 moving picture shows operating in Texas alone. Scores of new shows have been opened during the past few months and business is reported as breaking all previous summer records.

San Francisco Supervisors Appoint Special Committee

IN the absence of Mayor James Rolph, Jr., who is making a business trip to New York and Washington, the Board of Supervisors of San Francisco is proceeding with the preliminary plans for interesting producing concerns in locating in that city. Acting Mayor Ralph McLaren has appointed the following committee to investigate the situation and make recommendations for a definite plan of action:

Supervisors Joseph Mulvihill, Charles A. Nelson, C. J. Deasy, Oscar Hocks and Richard J. Welch; Charles A. Day, San Francisco Chamber of Commerce; Perry L. Cumberson, Rotary Club; George W. Gerhard, Civic League of Improvement Clubs; Frank E. Carroll, Down Town Association; John A. O'Connell, San Francisco Labor Council; Frank C. McDonald, Building Trades Council; Edward H. Brown, Home Industry League; William T. Porter, San Francisco Ad Club.

Frank G. Heller, Anderson, Ind.
Owns four big houses and talks of a "big" one.

PENNSYLVANIA HAS DEPOSIT BILL

Measure Awaiting Governor's Signature Provides for Licensing Distributors and Stipulates That Bonds Be Furnished Equalling in Value Distributors' Pledges

BILL 1393, introduced into the Pennsylvania Legislature April 23, 1919, by Jacob Soffel, has passed both the House and the Senate, and now awaits the signature of the Governor to make it a law. It is expected that the bill will be presented to the Governor about the middle of the month. If they deem it necessary, a committee of exhibitors, representing the American Exhibitors' Association of Pittsburgh, will interview the Governor.

There is strong opposition against the measure among the larger film concerns of Pittsburgh. Some of the smaller ones, while not in favor of the bill, are not antagonistic to it.

Text of Bill.

AN ACT requiring persons, copartnerships, associations and corporations distributing, selling or leasing motion picture films and stereopticon views or slides to exhibitors in this Commonwealth, to secure licenses from the Pennsylvania state board of censors to do business and to make certain deposits in money or securities with such board for the protection of their exhibitors and giving said board power to revoke such licenses and certificates of approval for the exhibition of films, slides or views.

Section 1. Be it enacted by the Senate and House of Representatives of the Commonwealth of Pennsylvania, in General Assembly met, and it is hereby enacted by the authority of the same, that the word "film" as used in this act means a motion picture film.

The word "view" as used in this act means a stereopticon view of slide.

The word "distributor" as used in this act includes any person, association, copartnership of this Commonwealth, or of any other state, territory or foreign country, engaging in this Commonwealth and doing business in this Commonwealth.

The word "exhibitor" as used in this act, includes any person, copartnership, association or corporation, engaging in exhibition of films or views within this Commonwealth.

Distributors Will Be Licensed.

Section 2. On and after the first day of January, 1920, all distributors engaging in business in this Commonwealth shall procure an annual license from the Pennsylvania State Board of Censors. Such licenses shall be granted upon the payment of an annual fee of $50 and a deposit of money or securities as required by this act and shall continue for a period of one year from the date thereof.

Section 3. The Pennsylvania state board of censors shall revoke the certificate of approval of any film or view which has been exhibited, or is being exhibited under a lease from a distributor, and shall refuse to grant certificates of approval for any views or films of a distributor who has failed to comply with the provisions of this act and shall also revoke the license of such distributor.

Money Deposits Provided For.

Section 4. On and after the first day of January, 1920, every distributor desiring to do business in this Commonwealth shall keep on deposit with the Pennsylvania State Board of Censors an amount of money or securities equal to the amount of deposits held by such distributor and paid by exhibitors as a license or as part payments on contracts of leasing or as a pledge or security for damages, or for any other purpose provided for in any contract between the distributor and exhibitor.

All such deposits made by exhibitors under the provisions of this act shall be for the benefit and protection of their exhibitors in this Commonwealth, in the case of the insolvency of the distributor and for the faithful performance of all contracts made by the distributor with exhibitors and for the return of such deposits to the exhibitor, in any case where the exhibitor may be entitled thereto. All such deposits shall be delivered forthwith by the Pennsylvania State Board of Censors to the State Treasurer for safe keeping.

Securities Must Be in Bonds.

Section 5. Every such deposit of securities made with the Pennsylvania State Board of Censors by any distributor shall be in the bonds of the United States or of this Commonwealth not estimated above their current market value, or in the bonds of a county, city, borough, town, township, school district, or other municipal district of this Commonwealth, whose issue is authorized by law, not estimated above their par value, nor their current market value or in bonds and mortgages on improved and unencumbered real property in this Commonwealth, worth 50 per centum more than the amount loaned thereon.

No one bond or mortgage so deposited shall be for a less sum than one thousand dollars. All such securities before their acceptance shall be approved by the Pennsylvania State Board of Censors.

Depositors Entitled to Interest.

Section 6. The securities deposited with the Pennsylvania State Board of Censors in compliance with the provisions of this act may be exchanged from time to time for other securities receivable as provided herein, and so long as the distributor depositing the securities remains solvent and complies with the laws of the Commonwealth such distributor shall be permitted to collect the interest or dividends on such securities.

Section 7. This act shall not interfere with or be construed so as to make void any contract between any distributor and exhibitor in force at the date of the approval of this act.

Vitagraph Starts Posting 24-Sheet Stands Widely Advertising Its Six Feature Players

WHAT is perhaps one of the most extensive and far-reaching advertising campaigns ever undertaken in the interest of motion pictures by any individual producer has just been launched by Vitagraph.

Vitagraph announced recently that the intensive summer publicity campaign for the six Vitagraph feature stars will include the posting of thousands of 24-sheet stands all over the United States —from coast to coast, and from the gulf to the Great Lakes and Canadian border.

Designed by Wilbur Crane.

Under contracts already made the campaign will run into six figures, and negotiations are well under way for hundreds of additional locations.

The new stand, which was designed by Wilbur Crane, acknowledged as one of the foremost poster artists in the country—and whose particular metier is portrait posters—is one of the cleverest combinations ever attempted in lithography.

The portraits are real, not idealized. They are true to color, requiring a multi-printing.

Little Reading Matter on Poster.

While the poster is rare in color scheme, and offers opportunities for startling catch-lines, Vitagraph has kept the reading matter down to a minimum. There is the simple announcement that Albert E. Smith presents famous stars in Vitagraph features, and the names of the stars under their portraits, which are arranged from left to right in the following order: Harry T. Morey, Gladys Leslie, Earle Williams, Alice Joyce, Bessie Love and Corinne Griffith.

The portraits are separated by flaming torches which form a symmetrical and decorative frame, and each in its vivid color adding materially to the lighting of the faces. The actual work of posting the stands has already begun, with Brooklyn, the home of Vitagraph's Eastern studio, the first place covered.

An Artistic 24-Sheet Publicising the Six Vitagraph Feature Stars.
This sheet is being given wide circulation. Its attractive make-up catches the eye immediately.

NEW PRODUCING COMPANY ORGANIZED

Deitrich-Beck, Inc., to Picturize Novels of Louis Joseph Vance—To Release Through W. W. Hodkinson

THEODORE C. DEITRICH announces the formation of a new company, Deitrich-Beck, Inc., which will produce annually from four to six pictures from the novels of Louis Joseph Vance, starring Doris Kenyon, and release them through the W. W. Hodkinson Corporation.

Deitrich-Beck, Inc., was organized this week at Albany and Mr. Deitrich has been elected president and production manager of the organization and Arthur F. Beck, well known in motion picture circles, and treasurer of the Artco organization, the producers of Augustus Thomas' dramas, has been elected secretary, treasurer and business manager.

The entire North American rights of all Deitrich-Beck productions will be in the hands of the Hodkinson organization while the foreign rights will be controlled by J. Frank Brockliss, Inc., of which Sidney Garrett is president.

To Produce "The Bandbox" First.

The first of Louis Joseph Vance's stories to be produced will be "The Bandbox," one of America's greatest best sellers, both as a serial in Munsey's Magazine and in book form. It is a rousing, thrilling story of adventure, culminating in love. The story opens in London with an opera singer, an actress, an American playwright and an international thief as the principal characters, all departing on the same ship for New York. A mysterious bandbox is left in the hands of the puzzled playwright. Concealed in the hat in the bandbox is a priceless pearl collar, which is the basis of the fastest and most fascinating of melodramas.

Mr. Vance to Look After Adaptation.

The second of the Vance stories to be screened by the new organization probably will be "Cynthia-of-the-Minute" and other Vance stories, which are the exclusive property of the new producers, will follow. Mr. Vance will give his complete attention to the adaptation and continuities of his stories, making the author a directly interested factor in the translation of his stories to the screen.

This new author-producer-star unit, possessing all of the assured elements necessary to successful productions, gives the W. W. Hodkinson Corporation distribution control over a remarkable array of author productions for the coming season.

Benjamin B. Hampton, releasing through W. W. Hodkinson, is the head of two organizations, both with achieved and completed productions, the Great Authors Pictures, Inc., which has just released Stewart Edward White's "The Westerners," and, in association with Eltinge F. Warner, the Zane Grey Pictures, Inc., which has just completed and has ready for release Zane Grey's "Desert Gold." Other notable writers whose works are controlled by Great Authors Pictures, Inc., are Emerson Hough, Winston Churchill and others to be announced.

Harry Raver's Four Star Productions offer the well-known plays and stories of Augustus Thomas, one of America's greatest playwrights, starring lovely Leah Baird. William Parsons is reverting to the author policy and seeking the best of the market's available literary output for Billie Rhodes and Sunset Pictures Corporation has begun its House Peters productions with Sir Gilbert Parker's "You Never Know Your Luck."

To Make Over Thirty Big Subjects.

The Hodkinson plans through these units making in excess of thirty big productions during the year, each offered to exhibitors singly on the basis of individual merit.

Mr. Vance, the newest factor of the author factors, is also one of the oldest and was the first popular author to seek the screen. Four years ago when W. W. Hodkinson was president of the Paramount organization he had his initial association with Mr. Vance, who went to California to become one of the producing units of Paramount.

"I am particularly pleased with our plans for distribution through Mr. Hodkinson's organization," said Mr. Deitrich in making his announcement of the new company. "I feel that he has assumed definite leadership in two directions in which competitive factors are following him—laying stress upon the authors as well as the stars and thereby making the stars more powerful through the medium of the best stories, and in selling pictures singly under the policy of wide open booking. The J. Frank Brockliss distribution outside of the United States and Canada assures us the best of releasing methods abroad. Mr. Garrett is sailing for Europe in a few days and his chief work abroad will be to arrange for the exploitation of our productions."

Griffith Repertory Changes.

D. W. Griffith's production of "Broken Blossoms," now passed its one hundredth performance at the George M. Cohan Theatre, New York, will be shown for the last time Sunday evening, July 13. Interest in this screen version of "The Chink and the Child" from Thomas Burke's "Limehouse Nights" has been responsible for the long delayed change of program in the Griffith repertory season. The next offering, opening Monday evening, July 14, will be "The Fall of Babylon," a superspectacle based on the thrilling Babylonian episode from "Intolerance," with changes and amplifications, and with the following cast: Constance Talmadge, George Fawcett, Elmer Clifton, Tully Marshall, Mildred Harris Chaplin, Elmo Lincoln, Pauline Stark, Seena Owen, Alma Rubens, Ruth Darling, Loyola O'Connor, Winnifred Westover and Kate Bruce. A feature of this production will be the appearance of 400 dancing girls at the Feast of Belshazzar.

Large Movie for Little Rock.

A quarter of a million dollars are to be spent by Sol S. Harris of the Gem Amusement Company in giving Little Rock the greatest moving picture theatre in the state of Arkansas.

The Gem Amusement Company operates four houses in Little Rock and their new theatre for which plans have already been drafted will cost about $250,000 and seat 2,000 persons.

Four Principals—Distributor, Producer, Author, and Star of New Deitrich-Beck Company.
From left to right: W. W. Hodkinson, whose organization will control distribution; Theodore C. Deitrich, president of Deitrich-Beck; Louis Joseph Vance, and Doris Kenyon who will star in from four to six annual productions from Vance stories.

SHOWMEN COMBINE TO BUY SPECIALS

Washington, Oregon, Montana and Idaho Theatremen Meet in Convention—Announce Formation of Northwest Exhibitors Circuit—To Book and Purchase Big Features

JUNE 25 over seventy-five of the leading exhibitors of the Northwest states—Washington, Oregon, Montana and Idaho—met in convention in Seattle for a big get-together meeting and to anounce their new organization, The Northwest Exhibitors Circuit.

The officers are James Q. Clemmer, president and treasurer; Frederick Mercy, first vice president; C. F. Hill second vice president; B. W. Bickert, third vice president; E. C. O'Keefe, fourth vice president; H. B. Wright, secretary and manager.

On the board of directors are James Q. Clemmer, of Seattle; J. C. Stille, Peoples Amusement Company, of Portland; H. T. Moore, of Tacoma; Frederick Mercy, of Yakima; Frank T. Bailey, of Butte, Montana; John Rantz, of Bremerton; C. F. Hill, of Albany, Oregon.

State Executive Committees are composed of: for Washington: Frederick Mercy, chairman, F. B. Walton, of Bellingham, and W. W. Kastner, Wenatchee; for Oregon: C. F. Hill, chairman, J. D. Straus, of Astoria, and C. Guy Matlock, of Pendleton; for Idaho: B. W. Bickert, chairman, R. D. Carrothers, of Pocatello, and A. H. Hilton, of Lewiston; for Montana: Frank T. Bailey, chairman, E. C. Keefe, of Billings, and W. A. Simons, of Missoula.

The circuit is organized for the booking and buying of open market special features, and their activities will embrace all the big state rights productions as well as any big productions released by the regular exchanges on the open market.

Session Opened at 11 a.m.

The business session opened at 11 a.m., at which time the bylaws were adopted, the officers ratified and the objects of the corporation outlined. First, to establish co-operation and harmony among the motion picture theatres of Washington, Oregon, Idaho and Montana; second, to encourage fair and progressive policies in all matters pertaining to the mutual interests of those concerned in the motion picture business; third, to raise the standards of the association's membership and to maintain equitable relations between all branches of the motion picture work; fourth, generally to encourage closer relationship between the exhibitors and producers, and to foster the interests of this work in all its various departments. The organization went on record as being absolutely opposed to all salacious and suggestive pictures.

Meeting Takes a Recess.

The meeting took a recess at 12:15 to attend a banquet luncheon given by Mr. Clemmer at the Hotel Washington. In addition to the members of the Seattle Press, there were also present as guests L. O. Lukan, of the Pathe Company and George Endert, of the Paramount-Artcraft Company, representing the Northwest Film Board of Trade.

Mr. Lukan, in a few brief words, called the attention of the members to the importance of the Northwest Film Board of Trade Convention to be held in July and asked everyone present to give this their hearty support. Mr. Lukan also emphasized the fact that while he had not been informed as to the objects and the working policy of the circuit, he knew that the Film Board of Trade and the association that was being formed would absolutely work in harmony, as their interests were identical.

Endert Outlines Paramount Policy.

Mr. Endert, of the Paramount company, who had just returned from the Los Angeles convention, outlined briefly his company's new policy, and stated that from the looks of the gathering of representative exhibitors, the organization would soon be talking to him, that he knew he would have to talk to them and that his company welcomed anything that would be of benefit to exhibitors in this territory.

Frederick Mercy, of Yakima; Frank Bailey, of Butte, and B. W. Bickert, of Boise, vice presidents for their respective states, gave brief addresses, after which the meeting again went into business session.

In the afternoon, the Film Review Committee were chosen, consisting of C. E. McKee, of Everett; William G. Ripley, of Aberdeen; H. C. Lambach, of Spokane; Frederick Mercy, of Yakima; John Rantz, of Bremerton; J. C. Stille, of Portland; H. T. Moore, of Tacoma, and James Q. Clemmer.

Clemmer Outlines Circuit's Plans.

Mr. Clemmer, in a few well chosen remarks, thanked the members for their almost 100 per cent. showing and then proceeded to outline the plans and policies of the Northwest Exhibitors' Circuit as follows:

"This is one of the most fair plans that has ever been conceived. There is only one member of the Circuit from each town. The watchword of the organization is to be fairness, and at all times it will be the aim of the Circuit to follow a live and let live policy with both the producers and exchanges, as well as among the exhibitors themselves. The distributors and producers, I am sure, will recognize the merits of our proposition. We are ready to do business with them for over 250 booking days simply as exhibitors. We do not anticipate going into the exchange business, but

Seattle Banquet of Northwest Exhibitors' Circuit, Inc., Which Showed That Northwest Showmen Are Much Alive.

At the speakers' table, from left to right, are: William G. Ripley, Aberdeen; H. C. Lambach, Spokane; Frank T. Bailey, Butte; H. T. Moore, Tacoma; James Q. Clemmer, Seattle; Winfield R. Smith, attorney for the corporation; George P. Endert, manager, Famous Players-Lasky; C. E. McKee, Everett, Wash.; C. F. Hill, Albany, Oregon, and John Rantz, Bremerton, Wash.

our proposition will enable the exchanges to sell us at one time without the slightest selling expense.

Selling Expense is Heavy.

It is a well known fact that the selling expense in these four states is tremendous, due in a great measure to the long railway jumps between towns of any size. As a matter of fact, the selling expense in this territory rarely runs below 35 per cent. It is this high selling expense that has made it almost impossible for Seattle exchanges to do business on a profitable basis, and with the increased cost of production and the "fewer and better pictures," something must be done to eliminate any waste expense that is going on. All the members realize that they must be fair in price. Unless the producer can realize the money that a picture costs he cannot, of course, continue to make big pictures, and this organization wants big pictures and is going to do everything in its power to help to get them.

"Our scheme, said Mr. Clemmer, "is an absolutely legitimate and bona fide business proposition and we know that every producer and distributor will welcome such an organization as ours."

Jack Levering, Honored by King George, Is a Hero Both On and Off the Screen

THE screen has made many heroes —matinee heroes; but there have been few bona fide heroes to appear upon the screen. Therefore when Jack Levering comes bursting upon it in company with Helen Holmes, in her latest serial, which is being made at the Grantwood Studios by the S. L. K. Serial Corporation, he will be one of a very small band. Lieut. Jack Levering gained hero honors abroad with the A. E. F. He won honors from King George for heroic work under dangerous circumstances.

Jack Levering, with his six feet two inches of height and his two hundred pounds of weight, is a perfect specimen of manhood. When the war broke out, he gave up his acting and joined the American engineers, because he knew they would be the first to get across, and he longed for a fight with the Boches. He got what he longed for. Enlisting as a private in April, 1917, by the latter part of June he was in France. He won his promotion step by step, and was soon commissioned a second lieutenant. After seeing service on many battlefields he was promoted to the rank of first lieutenant in the infantry, and soon after the armistice was signed he was recommended for promotion to captain. This was offered him if he would remain in the army, but he gave it up in order to come back to the screen.

What secured him the decoration of the Distinguished Service Medal, however, occurred at Cambrai. He was with the regiment of engineers that threw down their picks and shovels and took up their rifles when, for a few breathless hours, it seemed that the Germans would surely break through.

On the foggy, rainy night, November 18, 1917, preceding the British drive on Cambrai, Lieut. Levering, then a master engineer, was on his way to unload a train of tanks that were to be used in the drive. He was in command of a truck load of men and was following several British trucks which were filled with supplies. The trucks were under shell fire from the heavy German batteries, and therefore the trains could not carry lights. The train of tanks, which also was running without lights, crashed into the truck, killing its driver and pinning another man under the truck, on top of which had also tumbled a big railroad car.

There seemed no way of getting him out. Several Tommies were trying to do so, the man's cries were pitiful to hear, when Lieut. Levering came along.

In the black of night, on that far-off road, with shells roaring and bursting on every hand, Lieut. Levering, once the well-dressed, handsome matinee idol of the screen, went to work with pick and shovel, and alone tunnelled under that great mass of debris, and in an hour had made a passage way large enough to admit him, so that he crawled through it and rescued the injured man.

He was the lion of the Tommies after that. He was mentioned for bravery by General Byng and later decorated by King George. He has brought home half a truck load of equipment that he personally took from German soldiers captured by him. Later he expects to put them on exhibition. Levering wears, besides his British decoration, the A. E. F. ribbon with three bronze stars for engagements.

Jack Levering, Leading Man in S. L. K. Serial, Being Decorated by King George.

Instead of carrying his army pack as he does above, Jack now works under the pleasurable burden of being featured with Helen Holmes in this new chapter picture.

Crown Prince, Himself, Stars in His Own Comedy

A RIVAL to the laurels of Charlie Chaplin as the greatest comedian of the screen appears in the person of the Crown Prince of Germany, the only difference being that while Charlie must disguise his face and go into a series of contortions to be funny, this hero simply acts naturally, and with the most sublime seriousness, makes the silliest sight that was ever beheld in pictures.

The whole affair was rather sudden. A few weeks ago, while the uncrowned Crown Prince was still enjoying Holland's scenery, the notion entered the royal cranium to advertise his democratic behavior. Without a moment's loss, 75,000 marks were produced and offered to the Dutch film company that would allow the Crown Prince to stand before its camera for fifteen minutes. A fool and his money being soon parted, the company was found, and the pictures of the Crown Prince, leading the simple life, were taken. Fearless Fritz, of course, took all precautions to stage the scenes in the most humble setting. The film entitled "Hiding in Holland" is now in the hands of Universal, and promises to set "movie fans" roaring at His Highness' efforts to be lowly.

The comedy is being shown at the Strand Theatre, on Broadway, New York, this week, where it made the greatest success of any comedy previously shown. The comedy is now ready for booking over the entire country.

Branch Manager Siegel of Select Makes Appointments

MANAGER HENRY SIEGEL, of the New York exchange of Select Pictures Corporation announces two appointments on his sales force. Nat Beier, a well known and successful young salesman, has become assistant branch manager for New York exchange. Beier's career includes two years at the head of his own exchange, three years with Fox as a salesman for New Jersey, manager of the New York exchange and as special representative of New York territory. This was followed by a year with Select, as a salesman for the New York City and New Jersey territories, and his last affiliation before returning to Select was with Famous Players-Lasky Corporation.

In the appointment of Meyer Solomon as New York salesman for the lower East Side territory, Manager Siegel has again demonstrated the desire of Select's officials to cater to the exhibitor as far as possible. Mr. Solomon is without any sales experience, but has been a well known and successful theatre manager for over ten years in New York City.

WHY THEY BICYCLED "SIS"

How Bruen of the Majestic and Alden of the Queen Anne Made One Film Serve Two Seattle Houses in Spite of Cops and Speed Laws, Much to the Edification of One of the Cops

By S. J. Anderson

THERE is not usually any need for diligence in regulating traffic by the cops in the five miles of residential district between the Queen Anne and the Majestic theatres, of Seattle, but on a recent night, those cops heard a report of an automobile that had dashed through the streets without regard for the speed laws. It had been seen at different times during the evening, sometimes going toward Queen Anne Hill, sometimes going toward Ballard. The patrolmen were ordered to keep on the look-out for that car and arrest the driver. Finally a giant in blue uniform caught sight of a car coming toward him that flitted past the street lights at a much greater speed than the law allowed. He planted his 250 pounds of solid flesh and bone in the middle of the street and waved his club. The brakes of the racing automobile were clapped on, and a much perturbed individual stuck out his head.

"Say," he yelled, "I haven't time to stop here and argue with you. I've got to hurry, or my theatre'll be dark and the Queen Anne will be, too, and our patrons will be sore, if I have to stay here and talk to you about speed laws."

Has No Time To Be Arrested.

"You can go with me to the police station and talk to the captain, if you'd rather," coolly replied the officer. "You're under arrest."

"Oh! H——! I tell you I haven't time to be arrested. I'll come back here and explain it all to you tomorrow. For the love of Mike get out of my way now and let me make up for the time I've already lost with you," and the driver made as if to start his machine; but the cop was too quick. He jumped up on the running board and raised his stick.

"Don't start," he said, "unless you're going to wait and let me get in beside you and show you the quickest way to the police station."

The driver dropped his hands.

"For God's sake, man, listen to sense," he cried. "I'm the manager of the Majestic Theatre, in Ballard. I booked 'Sis Hopkins' for tonight and advertised it big. So did Mr. Alden, manager of the Queen Anne Theatre; but——"

"I ain't interested in Miss Hopkins and her affairs with you men," interrupted the dignified officer of the law, opening the door of the car and taking the seat beside the driver. "I guess you'd better drive on to the station."

The Cop Begins to Yield.

"But—but," sputtered the manager of the Majestic, "'Sis Hopkins' is the name of a film, and I wanted to show it at my theatre tonight, and so did Mr. Alden; but when we went to the film exchange to get our prints, there was only one there. It meant that one of us couldn't give any show tonight, if we didn't arrange to speed the reels back and forth between the two houses. We've been doing it all evening, and this is the last trip. Now for heavens' sake, don't spoil it all by keeping me now. Be a good fellow and let us finish the last act of our show, or we'll both have to give the people back their money."

The officer's mouth was wide open.

"Why!" he gasped, "do you mean to tell me you're both running the same identical picture at the same time at two theatres five miles apart?"

"That's what we have been doing, but we're not doing it now, because I've got the film that he needs here, and he's got the film I need there; and if you don't let me go right now it'll mean a clear loss of about $100 apiece for us."

"Oh, well, if that's the case," assented the officer, "I'll let you go on; but if another officer stops you, don't tell him that I let you go."

When the speeder looked back a minute afterward, the cop was still standing in the middle of the road scratching his head.

That stop caused both the Majestic and the Queen Anne theatres to be dark for ten minutes, but the musicians kept playing and the audiences waited restlessly until the last reels appeared. Nevertheless neither H. W. Bruen, the manager of the Majestic, nor H. O. Alden, manager of the Queen Anne, expect to try anything like that again soon.

Scates Made Manager of Realart's Boston Branch

WALTER R. SCATES has been appointed as Boston branch manager for Realart Pictures Corporation as a result of the recent visit to the New England city of Ben F. Simpson, the company's field manager. The arrangement becomes effective July 1 and the new headquarters are at 5 Isabella street.

Mr. Scates has had a wide and varied experience in marketing films. He is one of the pioneers of the industry, having started in 1906 in Chicago with the Theatre Film Service Company as its secretary and general manager. Later on when this organization was absorbed by the General Film Company Mr. Scates remained there as branch manager. In 1913 he was transferred by the General to Boston as manager of that branch. Arthur S. Kane was then general manager of the Eclectic Film Company and was attracted by the fine showing made by Mr. Scates. The upshot was that Mr. Scates went with the Eclectic as division manager covering offices from Cleveland to Denver—ten in all. At the end of one year he went with the World as division manager. Later Mr. Scates retired from the World to again become Chicago manager for the General. He served here for three years and then assumed the Chicago management for the Paramount. He later went to Boston to manage the branch office for the United Picture Theatres, a position he has held until his present engagement.

Olive Thomas Discovers a Family Skeleton in Armor, but That Isn't What Makes Her Prudent in "Prudence on Broadway."
Her training made her that way, as this Triangle feature shows, but at the left she even spurns a joy ride off Broadway.

Rambles Round Filmtown

With Walter K. Hill

Lamp the First Rays of Dawning New Era!

THE science of operating, projecting or maneuvering film may be greatly advanced by a discovery reported, through Paul Gray, our Dayton correspondent, who keeps in close communication with H. T. Snowden, expert salesman, who traverses Kentucky and West Virginia in the interests of fewer and better films. Taking the facts as we find them we here smear them upon the record:

The Rambler.

A new era in film-projectioning dawned, quite by accident, when Lem Splash, operator at the Woodchuck Theatre, Six Ball, W. Va., was watching his show as it spread upon the screen. It was noticed by Lem that instead of the usual white light, there appeared upon the table-cloth, then in use as a screen, a peculiar opalesque tint. After several hours' diligent search, Lem discovered a piece of Swiss cheese lodged in the lense. Patents on the cheese system of lighting have been applied for by Mr. Splash.

—o—

"'Some Liar' Booked for Many Weeks' Run" is info gathered in a tradepaper headline. We have very often came to the same conclusion in scanning publicity.

—o—

FOR PHOTOPLAYS:
FEWER AND BETTER SUB-TITLES.

—o—

Helping Out on "Hum-dingers."

Harry Raver having announced "The Volcano" and Artcraft being here with "The Avalanch," watch for announcements of:

"The Earthquake." "The Tornado."
"The Equinoctial." "The Inundation."
"The Plague." "The Deluge."
And other little pleasantries.

—o—

No wonder so many of us got stuck on attempts to pronounce the name of that popular St. Louis showman, Hector M. E. Pasmezoglu.

It's "pass-me-the-glue."

—o—

But we must still hack away at the name of Hayakawa, the Joe Reddycized Japanese actor.

—o—

"Sunkissed pictures in gorgeous colors on the screen" is the brand of photofruit C. Lang Cobb is now dealing in. And, he adds, they'll not "flicker, fringe or rub off."

—o—

W. O. Glives, of West Helena, Ark., is nothing if not versatile. He will erect a combination moving picture theatre, bank and garage.

—o—

Rather shocked to realize that Gold-wyn admits that one of their new directors is Dallace Worsely.

Why not be happy?

—o—

"The Greatest Thing in Life" (Artcraft).

An annual subscription to Moving Picture World.

Why not be happy?

MODERN FILM CRITICISM.

(By H. T. Snowden.)

"My Four Years in Hillsboro."

Featuring Dug Hartford & Co.

Star .....Bright
Direction .....Northwest
Plot .....Thick
Lightning.....Accompanied by thunder
Author.....Refuses to answer
Producer.....Taking no chances
Settings.Center door fancy and rocky pass
Properties.....Slapstick and resin board
Music.....By Wurlitzer
Shoes.....By Shubert
Costumes.
By "Walk-a-Flight-and-Save-Five"
Wigs.....By John the Barber
Sub-titles.....Madison's Budget, No. 6
As a Whole.....Ask Dad—He Knows

—o—

It Was Prohibition Eve at the Astor.

The doors were locked on a packed bar-room.

Men wildly pounded on the doors—unavailingly.

"Let me in," one madly cried, "this is home to me!"

—o—

"I have got a moving picture machine," writes G. T. Bachelor, from Egan, Ga., to Jesse J. Goldburg, "and I want some films. The kind I want is Western pictures. How much will it cost a yard for Miss Texas Guinan?"

A thrift-stamp as prize for best comment.

—o—

ELECTRIC SIGN IN PHILADELPHIA:

Nixon
Photoplays.

—o—

The chickens of Wyandotte, Miss., are to have a new movie to roost 1,800 and to cost $180,000.

—o—

"The Cinema Murder" (Cosmopolitan). An oft-committed crime.

—o—

THE OFFICE-STAFF'S ALPHABET.

First Prize Offering by Herbert—Feldman & Frohman—Anita.

IN our annual contest for unusual contributions submitted by members of publicity staffs who seldom gain recognition in the tradepapers we have awarded first, second, third and consolation prize to this offering very considerately entered in the competitions by Samuel St. Lawrence Palmer, of Famous Players-Lasky intelligence bureau. They're off!

A is for Arbuckle, his capers you'll like.
B is for Bennett, the star in the night.
C is for Calvert, the Doughnut Dame.
D is for Dalton, of Victory Loan Fame.
E is for Emerson, scenarios so fine.
F is for Ferguson, actress divine.
G is for Griffith, with fame supreme.
H is for Hart, the king of the screen.
I is for Irene, the Castle in air.
J is for John, of the Barrymore pair.
K is for Katherine (McDonald you know).
L is for Lee, who's wishing to grow.
M is for Mason, the star so petite.
N is for Naulty, director Toot Sweet.
O You Women, the wonderful farce.
P iantadosi who helped it across.
Q is for Quick (just pass this unseen).
R is for Ray, the human "String Bean."
S is for Swanson, star of DeMille.
T is for Truex, the Fulton's head bill.
U is for Unsell, who's writing is great.
V is for Victory in gold on the slate.
W for Washburn, "Very Good Young Man."
X is for Exit, at your command.
Y is for You, being tortured here.
Z is for Zukor, who sure is the peer.

Having Taken A Census We Find The Only One Missing From The Reviewers' Ranks Is He Who Cries "Wolf!" "Wolf!" "Wolf!" "Wolf!"

HERE are some lines from a Sing Sing Boy's criticism of the Paramount picture, "The Love Burglar," which was recently given a private showing at that institution:

"It starts right off with a bang."

"Even the first title has a snap to it that whets one's interest."

"It would be harder to find a combination that would please better than a Paramount picture starring Wallace Reid in a story by Jack Lait, with adventures in the underworld as its theme."

"There is a snap and go to the whole picture."

"Especially worthy of praise is the lighting."

"Wallace Reid is amply aided and abetted by Anna Q. Nilsson and Wallace Beery."

Far be it from me, Walt, to endeavor to cop off any space in your valuable page, but don't you think that all the above lines have a certain familiarity about them?

Aren't they mindful of trade paper reviews?

Will you kindly take a census among the reviewers and ascertain whether Laurance Reid, Ben Grimm, Robert McElravey, Lynde Denig, Bill Clemens or P. S. Harrison are among the missing?

From the looks of things one of them is writing for the Mutual Welfare League house organ.

—Pete Milne.

—o—

Scene: Any old film exchange:

Enter customer: "Are you the manager?"

Manager: "Excuse me until I open my mail—then I can tell you."

—o—

"Isn't my press agent clever?"

That is one of Alice Joyce's "speeches" in "The Spark Divine."

"I wonder if she'd say that when she wasn't acting!" comments Charles Reed Jones.

—o—

We believe ourselves entitled to some nifty contributions from Ralph D. Robinson and "Bill" Cook as recompense for saying here and now that they have combined their mental equipment in an enterprise designed to steal space from newspapers—an inkling of which is thus placed in evidence.

—o—

Life's Little Disappointments.

"I had expected to be married to-night, and instead I am in jail," said a prospective groom when pinched for attempted suicide.

Other disappointments:

"I had expected to have a clean-up feature, and instead I have seven reels of utterly ruined film-stock."

"I had expected to get a cross-page head and a cut of the boss in all of the tradepapers, and instead I find a note on my desk when I get back from lunch telling me I'm fired."

"I had expected to play to turnaway business with this feature, and instead here I am with only the house employes looking at it."

—o—

"Lambert Hillyer is a young man," so runs Paramount publicity, "but his knowledge of screen affairs is almost profound."

Which almost kills off all comment.

—o—

Those Other and Wetter Days!

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

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The Convention of 1919

THE exhibitors' convention of 1919 passed into the realm of history on Friday, June 27. The men who shaped its affairs are hopeful, even confident, that the outcome of the sessions will be real organization history, that a beginning has been made in the work of banding together the motion picture theatre owners. If this proves to be a fact it will represent a real achievement.

It was Marcus Loew who told the exhibitors on the final day of the convention that they had been organized eight or nine years, which he suggested was a long time, certainly long enough to be in far better condition. All of which everybody knows to contain much truth. The trouble with exhibitor organizations in the past never has been an absence of expert advice on sins of omission and commission. Always there has been plenty of that. The difficulty has been to find men possessing organizing ability with the time and disposition to take up the cause of the exhibitor. Even after their discovery their services have been available only in case they were on the right side of the political fence.

There can be no question that in the selection of Alfred S. Black as president the Motion Picture Exhibitors of America as an organization have acted wisely and well. Mr. Black is hard-headed. He is conservative. He is a fine type of business man, one who would be welcomed into any group or industry. His acceptance speech was a model in simplicity and directness of statement. It reflected the personality of the new president. "As I see the situation," he said, "the first thing to do is to endeavor to perfect the organization and to raise funds with which to work and then to handle the problems as they present themselves."

The president believes he has found the way to raise the funds, which means one of the larger difficulties is in a fair way of removal from his path.

New York and the Convention

THE withdrawal of New York from the convention at St. Louis, or, putting it another way, the failure of the two bodies to agree upon a plan of representation, is matter for serious regret. It was a straightout controversy over a question of principle. Effort should be made on both sides to find a common ground that all exhibitors should have the benefit of the combined effort.

Here in New York we can understand the position of the men of the Empire State. The triumph they won in the Legislature is still fresh in the minds of film men everywhere. That victory, the winners are convinced, was due to the method of organization adopted in this state. At the session in St. Louis, where the question was discussed, tribute was paid to the New Yorkers.

"I bow down to the exhibitors of New York State," said President Lustig of Cleveland. "They must have some good form of government to get away with Sunday opening."

The statement of the New York body, which we print this week, does not contain much internal evidence of a willingness to compose the differences. "Heretofore the name and machinery of both state and national organizations, after an initial outburst of enthusiasm, have generally passed into the hands of a very few men who were more anxious to retain their hold on the name and machinery than to promote beneficial legislation or consult their fellow-exhibitors in solving the many problems within the industry," the statement declares. "The very small group which dominated at St. Louis consists mostly of men who are closely identified with producing interests," it says in another place. We are not going to comment on the foregoing assertions other than to express the hope that the latter of the two will be proved by the working out of the plans of the national body to be mistaken. So far as it has come to our knowledge President Black is unallied with any producing interest. And the same may be said of Treasurer Horstmann and Secretary Rembusch.

The Pennsylvania Deposit Bill

WE print on another page the text of the deposit measure which recently has passed the Pennsylvania Legislature and which now awaits the signature of the governor. The action has aroused much comment among exhibitors everywhere. Organization men are preparing for the introduction of similar measures in other states. It is hard to believe the general passage of such a bill would result so disastrously as was intimated by one of the speakers at the St. Louis convention. He declared without

reservation that such action would spell ruin for practically every producing company.

A cursory reading of the Pennsylvania measure reveals the fact that distributors depositing securities with the board of censors will be permitted to draw interest from such bonds, but a more careful search fails to uncover any sentence under which depositing exhibitors are authorized to collect any interest on the moneys they have placed in the hands of distributing companies to secure the faithful performance of their contracts. The omission is so plain that it is striking. Under the circumstances we fail to see just what particular advantage will be reaped by the exhibitors or why some of them are so elated over the passage of the bill. True, they are protected against the somewhat rare incident of an absconding exchangeman, but the chief claim of the exhibitor in the past—that he should receive interest on the money he is compelled to put up—is entirely overlooked.

As to Advertising Slides

IN the past month the MOVING PICTURE WORLD once or twice has taken occasion to comment on the plan of the Cleveland exhibitors for collecting dues —i. e., the alternative of running a slide each performance for a year in lieu of paying $50 annually. That comment has been antagonistic, based upon the belief that patrons of theatres abominate anything that interferes with the steady progression of the entertainment they have paid to see. Sam Bullock, executive secretary of the Cleveland organization, and protagonist of the new doctrine, found time in St. Louis last week between puffs from his large and beautiful dudheen gently to chide a WORLD man and to impress upon the latter the error into which he had fallen. And we are going to admit right here that he more than measurably succeeded.

The WORLD is willing to concede that for purposes of organization the running of a slide for fifteen seconds at each performance is not so bad, especially when the slide bears the imprint of the local body of exhibitors. If all over the country the acceptance of the Cleveland-Pittsburgh plan results in hundred per cent. outfits equaling in efficiency that of the Northern Ohio body most of the adverse criticism on the general policy of slide showing will be stilled. The display of one advertising slide is an evil less than that of a lot of unorganized exhibitors.

"Chains" and "Circuits" Increasing

TWENTY odd years ago what was then stigmatized as "The Syndicate" was formed by Jefferson, Klaw & Erlanger and Nixon & Zimmerman, names then and now prominent in dramatic theatricals. Some of the parties to the original combine have died — but their partners live and their system thrives. At first the idea was booking attractions in their own or anybody's else theatres, but later other theatre owners were brought into closer relationship with the booking factors.

Some years later B. F. Keith, having established a small circuit of his own, extended his holding by lease; interested other vaudeville magnates in his plans, and gradually, by process of lease, ownership and interownership of theatres, the field of vaudeville was augmented, improved and elevated into its present high and profitable estate. The United Booking Office, Orpheum Circuit and Western Vaudeville Association represent now the major part of opportunities for vaudeville players and theatre managers who play vaudeville. Other circuits there are — Loew's, Fox, Pantages, et al — and so vaudeville by the "chain system" continues to extend and improve. "Variety" of other days is almost as obsolete as the "honkey tonk," whence vaudeville sprang.

Now advances the "chain system" in presentation of motion pictures. All of the larger cities have firms or interests that control or operate local "chains" of picture theatres. The producer is having his market centered more and more as these firms thrive through good showmanship and proper conduct of their theatres. The lesson taught by "The Syndicate" has become an advance system of education as its fruits have ripened in circuits of legitimate, burlesque and vaudeville combinations.

Right around the corner from where these words are being put into "copy" a corporation formed for the purpose of building, leasing, or in some measure operating a system, or chain, of picture theatres is getting under way. Two floors now comprise the basic area—one floor being devoted to offices and one to the use of draughtsmen and construction staffs. The company has been duly incorporated in Albany, and, according to report, has already closed some big deals for theatres here in New York.

The combination of individual circuits of local importance into national "chains" will not come as a surprise to those showmen who are versed in the history of theatricals during the past quarter century. How soon these combinations will be formed may depend largely upon the advancements made by individual corporations who seek to couple the distributing market with "chain theatres." The entire aspect of the motion picture field may be changed by the introduction of the methods that have proved to be of inestimable benefit to the "legitimate," vaudeville and burlesque elements in showmanship.

As a matter of fact it is recorded in the news this week that the Northwest Exhibitors' Circuit has been organized for the co-operative purpose of providing attractions for scores of picture theatres in the states of Washington, Oregon, Montana and Idaho. Theatres and towns, big and little, are represented in the association—with one theatre in each town holding what, in vaudeville booking, is called "the franchise."

In every sign of the times, despite furtive bickerings and "break-aways," there is indication that the exhibitor is becoming more and more a showman worthy to rub elbows with his mature compatriots of the legitimate, vaudeville and burlesque branches of theatricals.

Rampant Tornado Spares Picture Theatre

THE tornado that killed 54 persons, injured 150 more, damaged $5,000,000 worth of property and incidentally wrecked every church in Fergus Falls, Minn., save one, skipped the only picture theatre in town and left the Lyric Theatre unscathed. One man formerly connected with the motion picture business was among the killed; while the theatre manager and three film salesmen escaped entirely uninjured. The news cameraman, ever alert, was on the job post haste. In the face of appalling catastrophe it is hard to comment—but it was a streak of Providential beneficence that left the picture theatre intact that the multitudes, in the days of reconstruction, might have a place for recreation to ease the strain and aftermath of disaster.

Personal and Otherwise

By Sam Spedon

E. L. McSHANE, manager of the Exhibitors-Mutual, Washington, D. C., exchange was in New York last week.

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S. J. Rollo, director of sales and exchanges of the Exhibitors-Mutual Distributing Corporation, has returned from Chicago, where he held conference with the managers of the Central West.

* * *

E. S. Flynn is now assistant general sales manager of the Film Clearing House.

* * *

J. M. Mullin, Universal exchange representative of Boston, was in New York last week. He says that the film business in New England is exceptionally good and from his observations exhibitors are particularly happy. It is true some of them may shut down during the hot weeks, not because they have to, but because it will give them a chance for a vacation and to make necessary repairs.

* * *

F. H. Elliott, secretary of the National Association of the Motion Picture Industry, has just returned from Syracuse, where the Film Theft Committee of the Association is interested in the prosecution of one Van Arnam for the theft of film.

* * *

Edward Golden, who is interested in the film, "Open Your Eyes," was in New York last week, preparatory to its introduction in this city. "Open Your Eyes" is now playing at the Shubert in Boston.

* * *

Elmer J. McGovern, editor of the W. H. Productions, is rusticating at Rockaway at his summer bungalow. He is tanned khaki and looks like a Toledo gladiator. When we asked him how he got that way he said: "I am acting as relief to the life guards at the beach when they go home to supper."

* * *

Charles Miller will supervise the taking of the Willard-Dempsey fight at Toledo on July 4, for which Frank Hall has secured motion picture rights.

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The Boston Motion Picture Supply Company has secured the rights to the Standard Slide Corporation's song slides in New England. These slides and illustrations present the popular song hits written about popular moving picture stars.

* * *

"Mickey" is to have a Broadway showing in New York in August. The W. H. Productions Company is manufacturing Mickey dolls to present as souvenirs at the opening performance. All the soda water emporiums on the Great White Way will dispense Mickey sundaes—at the established price.

* * *

"Open Your Eyes" is being shown at the Central on Broadway, New York.

* * *

"Wid" Gunning is in New York on a visit from the Coast. He is one of the regular commuters.

* * *

P. S. Harrison, formerly with the Motion Picture News as editor of the Harrison Reviews, has started a publication of his own in the form of a daily review sheet, issued under the title of "Harrison's Reviews." As we understand it the publication is a review service "without fear or favor."

* * *

W. W. Kulp, who was a salesman of the Exhibitors-Mutual Exchange at Cleveland, has been promoted to branch manager of that office.

* * *

Pat Hartigan, manager of the Kalem studio on the Coast, in 1912, employed Jess Willard as a cowpuncher in the pictures at that time. "And a right good one he was, too," said Pat. "Strange things happen in this world," continued Pat, " so I might as well tell you that I am going to attend a banquet to-morrow night, to be given to President De Valera of Ireland. I went to school with him at the Christian Brothers College at Charleville, Limerick."

* * *

William Hilkermeier, who was Brooklyn salesman for the Exhibitor-Mutual, has resigned and is now conducting the Saratoga Airdome in Brooklyn.

* * *

S. T. Stephens, of New Orleans, general supervisor of the Exhibitors-Mutual, is in New York this week.

* * *

William A. Brady is contemplating another trip to England this summer. If all we hear is true, this will bring him back in time for his possible nomination as a candidate for Congress.

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C. C. Pettijohn will remain at his father's home in Indianapolis over the Fourth. While at the Exhibitors' Convention at St. Louis, Mrs. Pettijohn was taken quite ill.

* * *

T. M. Alexander, who was engaged with the fuel administration department at Washington, is now directing the destiny of the old Atlantic Garden, New York, as a motion picture theatre. Considerable money has been expended in remodeling this famous garden and he says they are playing to standing room only. Atlantic Garden is located on the old Bowery at Canal street.

* * *

George Cochran, brother of "Bob" Cochran, is in New York. He was directing for the Universal on the Coast and expects to affiliate with some other company in the same capacity.

* * *

Marc MacDermott is playing with Theda Bara in a new Fox special production under direction of Charles Brabin.

* * *

Marguerite Courtot has been engaged for a part in the first Eugene O'Brien picture, "The Perfect Lover."

* * *

William R. Neill is finishing direction of Catherine Calvert in a special production, "The Career of Catherine Bush."

* * *

Harry T. Diggs, exploitation manager of the Frank Hall interests, expects to be in Ohio during the month of July, in fact is in Toledo until after the Fourth, for the same reason that many others are there.

* * *

Hopp Hadley will return to the old mineograph on Monday, July 7. He has been on a two weeks' vacation amid the hills, dale and mountain glens.

* * *

Thomas Lavin, traveling auditor of the Independent Sales Corporation, arrived in New York this week, bringing part of the film of the training quarters of Willard and Dempsey at Toledo. These scenes showing the gladiators in training are being shown at the Park Theatre.

Hale Hamilton in "In His Brother's Place" Very Often Has a Strenuous Time Filling the Position.
But he receives his reward in the view in the centre from this forthcoming Metro feature.

PORTO RICO IMPOSES HEAVY FILM TAX

New Revenue Bill Hits Island Picture Business So Heavily Exchanges Have to Cancel Orders

MOVING picture men throughout Porto Rico are strongly protesting against the new excise tax of two cents a foot on all film brought into the island. While they sympathize with the legislative's need to cover the deficit with which the Government is faced, they characterize the proposed movie tax as being an attempt to force a legitimate industry to contribute in excess of what is reasonable.

"It will mean a tax of anything from 25 to 40 per cent. of the capital invested in films here," said one film exchange manager, "and if enforced, it will mean that the public will be deprived of the best films. We will simply have to stop importing the better class of pictures, and in order to equalize the large tax to be imposed, we will be obliged to bring in only the cheapest films, if we are to continue to exhibit them to the public at the present admission prices."

Exchanges Would Pay $8,000 Annually.

On the basis of the proposed two cents a foot taxation the film exchanges of the island would have to pay large sums annually into the treasury. Two of the biggest exchanges figure they will have to pay $18,000 during the coming year, while other dealers would pay anywhere from $8,000 to $10,000 annually.

An instance is cited of one exchange in San Juan which recently sent 105,000 feet of film to Santo Domingo, which had already been exhibited throughout the island, and under the proposed exsise tax of two cents a foot, when the exchange wants to get the film back to San Juan it will have to pay $2,100 duty, more than the film is at present worth.

A largely attended meeting of film exchangemen, exhibitors and others interested in the motion picture business, was held in San Juan, June 16, when the new law was discussed. At this meeting it was freely suggested that many moving picture houses throughout the island would be forced out of business entirely, as it would be utterly impossible for them to meet such a tax.

Law Was Rushed Through.

The passage of the new excise law containing the provision covering moving picture films came as a complete surprise to the exchangemen. The measure was rushed through at a late hour the Sunday night before, and was approved by the Governor and became law before Monday morning, June 16. A good many films are reported to have been caught in the custom house, and by the mere fact of the agents not having taken them out on Saturday, they will have to pay large sums before they can claim the films.

Wished to Prevent Speculation.

The rapidity with which the excise tax law was rushed through the Legislature and approved by the Governor was in order to prevent speculation. Many merchants had been keeping an eye on the proposals, and under the clause providing that it was to go into operation three months after passage they were planning on making a clean up in many of the goods affected by the new taxes. The Senate, however, put one over on them when they left the bill on the table early Sunday and then, late at night, substitute a clause making it operative immediately, and rushed the measure to the Governor for his approval.

Film Orders Canceled.

Manager Harry Denton, of Borinquen Park, the biggest house of them all, said that he saw nothing for it but to shut down the Cine show out there. One leading exchange, the Caribbean, which has been bringing down two programs a week, and first class stuff, has already canceled all orders. The film men are organizing to see what can be done, but the outlook is gloomy.

"It would mean that our house alone would have to raise a revenue of over $20,000 per annum," said John Donahue, "and this field is too small to permit any such possibility. We have been bringing in two new programs a week, at an average of about 7,000 feet to the program, so that you can see that that alone would cost us $280 per week. It cannot be done. Despite the frequent claim that there are fifty or sixty Cine shows on the island, the real fact remains that the total number of live picture houses is under twenty, and of those eight are within the municipal boundaries of San Juan. Barely a single house could stand the extra charge we should have to make for our programs, and for each house that refused it would mean just that much more to those who might accept. There are eight or ten exchanges in San Juan now, and the effect of the new tax is easy to see, even for the layman.

Forced to Use Second-Rate Pictures.

"Undoubtedly many show houses will have to close. It will not pay to bring up-to-date stuff here. A lot of junk will be palmed off on the amusement loving public and then the business will die a natural death. It has been hard work to build up the business here and educate the public to the best pictures. Well, we shall fight it, but in the meantime, I have found it necessary to cancel all orders."

Pedro Gonzales, manager of the Universal, probably the largest film concern doing business here, said yesterday that he has cabled the full details of the position to New York and is awaiting the decision of his principals there in regard to carrying on in San Juan. He is of the opinion that only very few picture houses can continue if they have to put up the rates of admission, and at that they will not be able to stand the expense of the up-to-date films.

The film men say that they were none of them consulted by the lawmakers as to the possible effect of a heavy tax on the film business.

Zellner Is Head American Scenarist.

Arthur J. Sellner, a well-known New York production man, is the latest addition to the Santa Barbara film colony. Zellner has been appointed head of the scenario and editorial departments at the American Film Company studios.

Prior to coming to the Coast, Zellner was for several years production manager of an Eastern company and the author of many successful photoplays.

Bill Desmond in "Bare-Fisted Gallagher" Has a Trying Time Pleasing All the Ladies.
The piece of feminine attire at the left would suggest he were a fashion editor. But he's more than that in this Robertson-Cole feature distributed by **Exhibitors Mutual.**

RUBBERNECKING IN FILMLAND

Actors Raise Voices and Funds for Sweet Charity —Eddie Rickenbacker Given Special Entertainment — Dwan Stages Battle

By Giebler

A WELL-SPENT week—or a week well spent—it's all the same. We've got a new dictionary and words are no object. What I am trying to get over is that Filmland has just finished an eventful seven days, filled with things of an eleemosynary and social nature as well as the usual grist of films.

One night some of our prominent silent players tuned up their voices and helped make a success of the "Merchant of Venice," which was staged as a benefit for the fatherless children of France in the garden of W. A. Clark, on West Adams street.

R. D. McClean wept for his daughter and his ducats in a most finished manner in the part of Shylock after Casson Ferguson as Lorenzo, and won the fair Jessica. W. Lawson Butt was Antonio, the merchant; Thomas Holding, Bassanio; Wedgewood Nowell, Gratiano; Wallace MacDonald was Launcelot, the clown, and Frederick Bond was Tubal, friend to Shylock. Pauline Frederick was a lady in waiting, Clara Horton a court lady, and Antrim Short a courtier. The other parts were taken by well known society people, all clever amateurs, and some of the town's most renowned social lights acted as atmosphere, magnificoes of Venice, and officers and attendants of the Court of Justice.

Eddie Rickenbacker Entertained.

Another night we helped to welcome and entertain Capt. Eddie Rickenbacker on his return to the Coast, at a big doings at the Shrine Auditorium.

Charlie Murray acted as master of ceremonies in the best Murrayesque manner. Ben Turpin and Charlie Lynn did a fine bit of work as the Mack Sennett crooks. Slim Summerville appeared in a summer suit and a characteristic bit. Carter De Haven and Mrs. De Haven recited a poem entitled "When Rick Comes Home." Jim Corbett gave a monologue. Kathleen Clifford sang a song as only Kathleen can sing a song, and Flannagan and Edwards, who have forsook the vaudeville stage to make films, danced like a pair of demons.

The biggest thing of the week, however, was Allan Dwan's battle scenes for his "Soldiers of Fortune." The stuff was staged way down below Santa Monica on the thumbhand side of nowhere, and just about a hundred yards this side of the jumping-off place.

They say that Dwan used an airplane to scout out the location, and I thought that this story was just press agent raving until I saw the place myself. It's the truth. He couldn't have found it any other way.

Description as a Duty.

I went out to Allan's battle twice, but I will not describe the trip but once, and it is only the strong feeling of duty to my readers that makes me describe it at all. If it were not for depriving them of my wonderful word painting and my keen sense of atmosphere I would pass over the painful incidents of that trip in utter silence.

Going to a movie battle is a comfortable business up to a certain point, but when the point happens to be the top of a mountain that has to be negotiated on shanks' mare over a trail as crooked as a barrel of snakes and as steep as the rent on a beach bungalow, and you've got a misery in your back, you feel that General Tecumseh Sherman would have said the same thing about movie wars that he said about the other kind if he had been along.

The first leg of the journey was all right; in fact the legs of the journey did not give me half as much trouble as my own legs. We bowled over Wilshire Boulevard, past beautiful palms, roses, sage brush, alfalfa, a group of big bald-headed birds discussing the remains of a poor little dog that had gone hence because he had not understood the traffic laws, through the town of Sawtelle, through a corner of Santa Monica, down to the beach, through a Japanese fishing village, past bathers, family parties with tents, September morns in June disporting in the breakers, past a group of one-piece bathing suits suitably filled.

Scenes of Former Greatness.

I stretched the rubber in my neck to its full capacity looking back (Honi soit qui mal y pense) and into the depth of Sulphur Canyon, where the brimstone smoke issuing from the cracks in the earth reminds one that hellfire is not far away, and that one should not meditate too much on mundane things.

Into Inceville, an early stamping ground of the movies, with parts of "Civilization" still standing on the hill to the right, and to the left an Astec temple where Tom Ince and Bill Hart made the "Captive God," the Lord only knows how long ago.

Here ended the first and most pleasant leg of the journey. We took the last limb on our own underpinnings.

It was some climb, the details of which may not be set down here. We reached the top of the mountain, where we found Allan Dwan, Norman Kerry, Wallace Berry, Philo McCullough, Anna Q. Nilsson, Pauline Stark, Herald Lindsey, a cameraman, and a hacienda ornamented with a hundred Mexicans armed with guns—and the battle about to break.

Horsemen and Horsemen.

Across a deep canyon, and half a mile away, a little bunch of horsemen came into view as they rode over the top of a foothill. Farther away, and to the

Things Became so Hot at the Hacienda That They Had to Get the Water Wagon in "Soldiers of Fortune." Giebler says: "It's a real water wagon even if there is considerable bull about it." Showing some good shots on this Allan Dwan production.

left four hundred soldiers with red coats began running down the hill.

Flag Signalling Used.

Dwan was up on a high platform, directing with a megaphone. Of course, the people across the canyon couldn't hear a word he said, but the signal service man could, and he sent the message across to Art Rosson and Jimmy Hogan on the other side of the canyon.

"Tell 'em to start firing," said Dwan.

The wig-wag man told 'em to shoot with his flags. Puffs of smoke from three hundred guns jumped out of the muzzles of the guns like balls of cotton. The cavalry rode pell mell down the hill; the infantry with the red coats spread out on the concaved sides of the mountain. The two bodies came together. Bang! Bang!! Bang!!!

"Why won't somebody get killed?" asked one of the ladies, a blood-thirsty creature. You know what Kipling said about the female of the species?

Mexicans in the Shade of Their Laurels.

But I began to wonder myself why somebody didn't bite the dust, or otherwise kick off, and at that moment the laurels and sage brush along the edge of the deep canyon that separated the battle from the hacienda began to sit up and take notice.

Every bunch of brush, every yucca plume was a Mex extra with a gun. The mounted soldiers that now poured over the top of the hill in a steady stream, and the soldiers on foot who had joined them began fighting the men on the rim of the canyon who were defending the hacienda.

The lady got her wish. Men tumbled from horses; soldiers threw up their hands and guns and the sponge at the same time, and went down for their country and three dollars a day and lunch.

The Fighting Was Fine.

The men defending the hacienda began firing across the canyon.

Dwan looked down and saw me having the devil's own time looking over an eight-foot wall.

"Come on up on the roof," he said, "the fighting's fine."

I climbed up on top of the roof with the Mexican soldiers, found Dick Johnson, a camp chair and a pair of field glasses. I got the glasses focused, and then—the battle stopped.

The troops on the other side of the canyon began reassembling, the horses formed into squads, the red coats separated themselves from the defenders of the hacienda. I counted the dead as they arose, dusted themselves and picked the cactus needles out of their persons.

"An Army Marches on its Stomach."

The flag men on the side of the canyon began sending frantic appeals across to Dwan.

They were going to fight again. My martial spirit began to boil. I licked my chops in anticipation of the carnage. The bloodthirsty lady jumped up and down in delight.

Our wig-wagger was reading the flags. It was a tense, dramatic moment.

"What is he saying?" I asked in breathless anxiety.

He held up his hand for silence, got the rest of the message, and turned to Dwan with the fateful words:

"When do we eat?"

The men on the other side of the canyon came together as one army, marched down the hill, passed out of sight, and a few minutes later were coming up on our side of the mountain

Hot Dogs of War.

to their noonday cakes.

I wonder how many people who sit in the theatres and look at big stuff such as Dwan is making for the "Soldiers of Fortune," realize the amount of time, and money, and trouble it takes to put on big battle scenes of this kind. There were over a thousand men, and the whole side of the hill was covered with camp stoves for the heating of coffee and hot dogs; there were long benches and tables for the sandwich dealers, and all of this stuff, as well as the building material that went into the hacienda and the other buildings had to be brought up in the hills over a corkscrew trail that would discourage a goat.

Props Were a Proposition.

Allan told me that a great deal of trouble was experienced in getting supplies and props to the location. Some few machines made the hill, but it took a good car, with a good driver, and they got few passengers to ride up. Nearly everyone preferred to trust to their own legs.

Allan Dwan and His Mile-and-a-Half Megaphone
Directing "Soldiers of Fortune."

One truck loaded with props turned over on the trail early in the game, and after that most of the stuff was brought up on a four cylinder ox team. This outfit arrived with a tank of water for the people on the hill while lunch was being consumed.

Some Close-up Fighting.

After lunch Dwan staged a fight at the hacienda. The troops, under the command of Wallace Berry, who has the part of Mendoza, and wants to beat Wilfred Lucas, as Alvarez, out of his job of president of the hypothetical country where the story of "The Soldiers of Fortune" is laid, have defeated the soldiers who had gone out to defend the hacienda and the valuable mines wanted by Mendoza to finance his revolution, and driven them back into the building.

The close-up fighting was fine. I had thought the battle on the side of the mountain was exciting, and the extras attacking the eats was thrilling in the extreme, but when Mendoza's men attacked the hacienda, things got really warm.

I never saw a better or a bigger film fight. Many of the extras were used to this sort of thing in reality.

Jose Aviles and Lorenzo Lopez, two of the defenders of the hacienda, are old Villa men and were at one time members of the Mexican rebel leaders of the famous Escolta el Dorado, or Guard of Gold. Jose Martinez, for four years Villa's confidential clerk and the only one entrusted with the important duty of cutting the leader's hair, was among the besiegers. Jose was a barbarous fighter when he got going.

I stayed up on the mountain till the setting sun was reddening the sage bush with its golden gleams, and then in company with what seemed to be half the population of Mexico and a goodly part of Filmland, I wended my way downward—that is, if walking at such an angle that I had to stoop to keep from bumping the back of my head on that part of the trail that I had just passed over may be called wending—down the hill to where the machines were picking people up for the trip back to town and summer squash for supper.

"Anne of Green Gables" Is Minter Realart Vehicle

A VEHICLE has finally been secured to introduce Mary Miles Minter as a Realart star. The "Anne" books of American girlhood, by L. M. Montgomery, carried off the prize. "Anne of Green Gables," from the title of one of the four books, is the name which will be used, and it will cover in one picture the events detailed in all of this fiction series.

The "Anne" stories have been extremely popular for years, as is evidenced by the fact that upwards of seven hundred thousand copies have been sold to date with no lessening in the demand, according to the publishers, the Page Company, of Boston.

The interior scenes for "Anne of Green Gables" will be photographed in New York. For the exteriors, Miss Minter and her company will go to the New England locality where the scenes of the story are laid.

Immediately following the completion of "Anne of Green Gables," work will be commenced on the second of the six yearly features in which Mary Miles Minter is to be shown as a Realart star.

Gilson Willets Leaves for Coast.

Gilson Willets, manager of the scenario department of Pathe Exchange, Inc., left on Sunday, June 29, for Los Angeles, where he will remain during the filming of the early episodes of Ruth Roland's new serial, "The Adventures of Ruth," the first production of the Pathe star's new company, Ruth Roland Serials, Inc.

During his stay on the Coast, Mr. Willets will assist in the filming of the early episodes of the coming Louis J. Gasnier production for the Pathe serial program. This will be a serial by H. H. Van Loan, entitled "The Third Eye," the featured players for which are Warner Oland and Eileen Percy. Mr. Willets will write the scenario.

Chicago News Letter

by Jas. S. McQuade

WILLIAM STOWELL VISITS WINDY CITY

Chicago, Where Star Made First Appearance, Gives Him Great Ovation at Woodlawn Theatre

WILLIAM STOWELL, the co-star of Dorothy Phillips in the "Heart of Humanity," and other Jewel features, spent several days in Chicago last week, while on his way from the Coast to New York. During his stay Mr. Stowell was taken in charge by Harry E. Rice, head of Universal's publicity department, who gave him little chance to grow stale for lack of rapid movement.

He was entertained by many of the leading exhibitors of the city and appeared before the curtain at several theatres. At the Woodlawn, owned by Andrew Karzas, he received one of the most remarkable ovations yet extended any visitor.

Mr. Stowell has more than a passing interest in the Windy City, as it was the scene of his first appearance on the theatrical stage and the beginning of his success. Not only that, he made Chicago his home from his fifteenth birthday until he was thirty years old, and it was only natural to expect that he would take advantage of the opportunity to look up old friends and reminisce over the Chicago of yesterday as compared with that of today.

First Appeared with Selig.

His first moving picture venture was with the forces of Col. William N. Selig, and afterwards with the old American Film Company, when he played opposite Harold Lockwood.

He was entertained at the Congress Hotel, at luncheon, June 25, by Private Lester Cuneo, who will be remembered as the heavy man for Francis X. Bushman, both with Essanay and Metro, and also for Harold Lockwood with the same organizations.

Private Cuneo returned from France recently and played a lead with the Thirty-third Division players in "Liberty Bells" at the Playhouse, on Michigan avenue, having produced the show for the benefit of the soldiers which was shown at various Y. M. C. A. camps in France to entertain the A. E. F.

That Mr. Stowell thoroughly enjoyed his visit to Chicago and that it afforded him the only real holiday he has enjoyed for many a day goes without saying. He has always been a Chicago booster and is one of the loyal few now out on the Pacific Coast, who speaks of the grand old burgh as she is and as he found her. For him the latch string is always out.

Great secrecy surrounds the future movements of Mr. Stowell. Some rumors are afloat that he is off for India on moving picture exploitation; others that he is destined for Abyssinia or some other secluded spot on the "Dark" continent. The writer is not inquisitive on these points, however, and is willing to await the unravelling of what the future has in store. It may be that something even greater than the "Heart of Humanity" may be in the birth throes. Who knows?

"Red Lantern" Popular in Indiana.

Harry Reavey, Metro's salesman in Indiana, working out of the Chicago office, was seen for a moment the other day. He advised me that business in his territory has suffered recently from the hot weather, but that the normal business has improved very considerably as compared with former years. Business was especially poor in Indianapolis during the hot spell. He reports that "The Red Lantern," with Nazimova, is having a magnificent run in his territory. Prices run from 25 to 35 cents for this feature.

Fred McMillan Succumbs After Great Suffering

FRED McMILLAN, who has suffered martyrdom for the last nine months from cancer of the tongue, died Saturday morning, June 27. The funeral services were held at the Church of St. Thomas of Canterbury, the Rev. Father Molloy officiating. In a short sermon on the sufferings and resignation of the deceased, the clergyman was moved to tears. Interment was made at Calvary Cemetery.

Fred McMillan had many friends among exhibitors and exchange men, and in the trade generally, in Chicago. The last position held by him was that of salesman in Indiana, for Select. Manager F. C. Aiken and his entire office staff were more than kind to the sick man, as were other exchange men and exhibitors in the city.

Deceased leaves a wife and two children, the youngest being a girl only two years old.

Graduating Exercises Preserved in Pictures

MAX HYMAN, owner and manager of the Avon Theatre, 3327 Fullerton avenue, gave over his theatre to the graduating class of the Darwin

Scenes from Universal's "Forbidden," Showing That Not Much Is Denied Mildred Harris.
The variety of scenes into which the Jewel star enters is shown above, giving everything from squalor to riches.

Public School, in his neighborhood, Friday morning, June 27, for their graduating exercises. The Avon was tastefully decorated with flowers for the occasion.

Moving pictures were taken of the event, showing the seventy-five members of the graduating class, and they will be screened at the Avon on July 3, 4 and 5. Principal Charles A. Myall, of the Darwin School, was responsible for this interesting innovation, which will enable these graduates in years to come to view themselves as they looked on this proud and happy occasion.

Proposed Ordinance to Oust Police Censorship

AT a meeting of the Chicago Censorship Commission held Friday, June 27, it was recommended that an ordinance be drawn up and submitted to the city council for passage, which will create a department of censorship that will be wholly independent of the police department. According to the proposed ordinance the censorship department will be operated by three commissioners, their salaries to run from $3,500 to $5,000 a year each.

Chairman Timothy D. Hurley, of the censorship commission, has been directed to draft the ordinance and to arrange for its hearing before the city council at the earliest possible date.

By this ordinance the office of the second deputy of police will no longer have charge of film censorship, as the board of three commissioners appointed will be given full power. It has been agreed, however, that the present methods of censorship shall be adopted, with the exception of the granting of "pink" permits, which will be abolished.

C. E. Smith Made Manager of United Chicago Office

C. E. SMITH, manager of Metro's Chicago office for the past four years, resigned that position during the week of Monday, June 16, to accept the management of the Chicago office of the United Artists Corporation. His appointment was made by Ralph Proctor, assistant general manager of the organization, in New York.

Mr. Smith has been in the moving picture business for the last eight years. He started as an exhibitor in Pittsburgh, where he owned and managed the old Acropolis, which is still running. At that time he was vice-president of the Motion Picture Exhibitors' League of America, Pennsylvania branch, when M. A. Neff was president of the national organization.

After selling the Acropolis, Mr. Smith entered the exchange business as salesman and afterwards managed exchanges in Pittsburgh, Cincinnati, Des Moines and Chicago for various organizations. He has been Chicago manager of Metro since the old Alco days.

The territory covered by the Chicago office of "The Big 4" will embrace Indiana, Illinois, Kentucky, eastern Iowa, and southern Wisconsin. The first release will be made Sept. 1, with Douglas Fairbanks as the star.

Mr. Smith's new office will be in the Consumers Building, and he is now at work selecting his office and sales force.

Mr. Smith is deservedly one of the most popular exchange managers in Chicago, not only among exhibitors, but also with his brother exchange managers. The Chicago office of the Moving Picture World wishes him the greatest success in his new field and congratulates him on his appointment.

J. S. Grauman Appointed Metro's Chicago Manager

D. A. SHIRLEY, district manager for the Middle West, for Metro, has appointed J. S. Grauman, formerly Metro's Milwaukee manager, to succeed Cresson Smith, as manager of the Chicago office. Mr. Grauman has been manager in Milwaukee for about two years, having taken charge of the Metro office when it was first established there. Mr. Shirley states that he has been very successful in the Cream City. Mr. Grauman is a conservative, cool-headed man, who has had considerable experience as an exhibitor and also thorough training in the exchange business. He took charge of the Chicago office Monday, June 30.

"Yankee Doodle in Berlin" Opens at Ziegfeld, July 28

BEGINNING Saturday, June 28, the Ziegfeld Theatre ran for a week the "filmusical" comedy, "Oh, Boy," a screen version of Joseph Santley's La Salle Theatre success. The stars are June Caprice and Creighton Hale. It was produced by the Albert Capellani Productions, Inc., and is distributed through Pathe.

Olive Thomas, in "Upstairs and Down" showed to very good business during the week of June 21.

P. C. Havill, manager of the Ziegfeld Theatre, received the following telegram Tuesday, June 24, from R. L. Jacoby, in New York City: "Have you seen the Mack Sennett 'Bathing Girls' in conjunction with 'Yankee Doodle in Berlin,' which opened last night at the Broadway in New York. It is the snappiest, classiest review on Broadway, and will open at the Ziegfeld Theatre positively July 28. The press of New York has raved about the show as no other attraction in months. You get the original Broadway show and company."

Select's Officers Visit Chicago.

Sam Morris, general manager of the Select Pictures Corporation, and Charles Rogers, director of sales for the same organization, spent Monday afternoon, June 23, in this city. They were taken in hand by F. C. Aiken, manager of the Chicago, and were kept busy visiting a number of the leading exhibitors to ascertain how Select features were taking with the public. They expressed themselves as being well pleased with Chicago conditions.

Accompanied by Mr. Aiken, they left Monday night, June 23, for St. Louis, to attend the national convention of exhibitors there. Irving Mack, publicity man for the Chicago office, accompanied the party. They returned Monday, June 30, and left for New York on the Twentieth Century.

Mutual Chicago Notes.

Jack Meredith, formerly sales manager of Goldwyn's Chicago office, resigned about two weeks ago to accept a similar position with the Exhibitors Mutual Distributing Corporation, in this city. Mr. Meredith covers Chicago, Illinois, Indiana and Iowa. He left for a tour of this territory Monday, June 30.

O. R. Hanson, central supervisor for the Exhibitors Mutual Distributing Corporation, resigned that position Saturday, June 21, and the position has been abolished.

S. J. Rollo, director of sales and exchanges for Mutual, made a flying trip to this city from New York last week to confer with Manager Levey, of the

A Miniature Mystery Drama Shown in All Three of the Above Scenes from "The Man Who Stayed at Home."
Taken as a whole, mystery is the keynote of this Secret Service drama, a Metro Screen Classic Feature.

Chicago office, on Mutuals' new selling plan.

"Sunnyside" Widely Booked in Chicago

Jack Pickford in "Bill Apperson's Boy" ran concurrently at the Randolph with Charlie Chaplin in "Sunnyside," during the week ending Sunday, June 29. Charlie Chaplin's "Sunnyside" is somewhat different from his former comedies, but it has proved very popular in Chicago. It is announced that more bookings of this picture have been made than for any of his previous releases.

New Theatre for Oak Park.

In addition to the new theatre at West Madison and Kedzie avenue., Lubliner & Trinz announce that they are about to engage in a similar enterprise in Oak Park, Ill. An extensive piece of property centrally located, has been secured there, on which will be built one of the finest modern hotels in the middle west, and also a large modern new theatre. Full particulars will be given later.

Elsie Ferguson Chicago's Favorite.

Elsie Ferguson was a great favorite at Orchestra Hall during the week ending Saturday, June 28. "The Avalanche," in which she is the star, drew good business all through the week. Marguerite Clark in "Girls," will be the attraction for the week of Sunday, June 29.

Wellington Proud of His Treasure.

H. Wellington, the trustworthy assistant to Merle E. Smtih, general manager of the George Kleine System, is exceedingly proud these days. It is all due to the arrival of a little daughter at his home, who has been christened Dorothy Mildred.

Bebe Daniels, Ingenue, Engaged by Cecil DeMille

BEBE DANIELS, ingenue and comedienne, is the latest addition to the galaxy of talented actresses now under the direction of Cecil B. DeMille, at the Famous Players-Lasky studio. Upon the expiration of her present contract, which still has a few weeks to run, Miss Daniels will appear in the next DeMille picture, adapted from Sir J. M. Barrie's play, "The Admirable Crichton."

Miss Daniels was born in Texas some eighteen years ago, but to Los Angeles goes the credit of her education and training. She made her stage debut as a member of the Belasco stock company in child parts, later playing similar roles in stock with Los Angeles and San Francisco companies. She has been acting for the camera since the age of eight, and has played comedy leads for the past few years with great success. She has just completed a comedy series with Harold Lloyd and Harry Pollard.

In the coming DeMille production, Miss Daniels will appear in a magnificent Babylonian scene which promises to outrival anything of the sort ever attempted before. Exquisite costumes are being designed for her use by Mitchell James Leisom, which will combine historical correctness with exquisite beauty.

Mr. DeMille has a tentative outline of roles for Miss Daniels which she will play during the coming year. The list includes a wide range of dramatic interpretations and offers an unusual opportunity for the display of Miss Daniels' talents.

AUTHOR SUES WILLARD FILM OWNERS

W. H. Hamby Brings Infringement Suit Against Those Connected with "Challenge of Chance"

A SUIT to enjoin the exhibitors of "The Challenge of Chance," starring Jess Willard from exhibiting the film and to recover damages amounting to $100,000 has been instituted in the United States District Court by William H. Hamby, who alleges that the Willard screen production is an adaptation of his scenario entitled "Shod with Fire."

The defendants named in the suit are the Continental Pictures Corporation, the Independent Sales Corporation, the Film Clearing House, Jess Willard, Frank G. Hall, Fred L. Wilke and Harry Revier and the plaintiff is seeking to enjoin the corporate and individual defendants from exhibiting the alleged infringing photoplay which was exhibited recently at the Park Theatre.

Negotiations Are Pending.

George A. Hopkins, counsel for the plaintiff, obtained an order from Judge Augustus N. Hand which was returnable on June 27 directing the defendants to show cause why a preliminary injunction should not be issued but argument on the matter was postponed and it is understood that negotiations are pending to settle the suit.

The plaintiff alleges that the photoplay in which Willard is starred as the heavyweight champion of the world and the hero of the film production is identical with the story which he wrote several months ago and which he claims was seen in the possession of Harry Revier, the producing director, and which he alleges was utilized by Ray Sommerville in writing the scenario produced on the screen.

According to Revier the scenario in his possession referred to by the plaintiff was written by one of his relatives and was subsequently revised by Mr. Sommerville.

Adler Appointed New York Manager for Realart Films

LESTER W. ADLER has been appointed manager of the New York exchange for Realart Pictures Corporation and began his new duties July 1.

Mr. Adler is well known in the business, having been identified with the selling end of the business for the past ten years. He started selling motion picture supplies for Harry Mackay, Inc., ten years ago. Later he went into business for himself as an exhibitor in Brooklyn, after which he branched out on his own account and traveled over the country handling motion picture specials which were exhibited at various theatres.

Lester Adler
New York exchange manager of Realart.

He then signed with the World Film Corporation as a salesman and soon was advanced from that position to assistant manager of the New York exchange. Later he was made manager of the New York office for the World, handling the northern New Jersey territory. From this position he went to Select Pictures as New York office manager, where he has remained until the present.

Creation Company Buys Kalem Cliffside Studios

ONE of the most important announcements of the week is that the Creation Films, Inc., a new producing company, capitalized at $500,000, purchased the Kalem studios at Cliffside, N. J., over a month ago. The amount paid for the property was not made public.

The officers are K. Hoddy Milligan, president; B. D. Biggerstaff, vice president; and C. C. Shively, secretary and treasurer.

One of Mr. Milligan's first acts was to clean house at the Kalem plant. This was accomplished to the tune of $25,000 worth of repairs, alterations and improvements.

An item of particular interest is the fact that the company will maintain its own releasing organization. Arrangements have been perfected for opening offices and branches in all of the large film centers throughout the United States.

The policy will be to produce high class serials which will be released three reels at a time instead of the customary two. Two reel comedies are also included in the program.

Roy Sheldon, formerly with Fox Film Corporation, has signed a long term contract to take charge of the producing department.

Robertson-Cole Films in Africa.

The foreign department of Robertson-Cole has just concluded a contract with A. George Smith, general manager of the International Variety and Theatrical Agency, Ltd., acting as American agents for the African Films, Ltd., for the exhibition of Robertson-Cole productions in Africa, south of the Equator.

CANADA MAY HAVE FEDERAL CENSORS

Conference of Provincial Boards at Calgary Seems to Point to Dominion Film Supervision

PRACTICALLY the first step taken by moving picture censors of Canada toward unanimity of opinion and action was the conference of representatives of the various Provincial censorship boards at Calgary, Alberta, on June 20 and 21. The object of the conference, which was held at the Palliser Hotel, Calgary, was to organize a Moving Picture Censors' Association for Canada with a view to establishing co-operation between the many examining boards in the Dominion. The session was held without practically any preliminary announcement or without previous discussions with representative exhibitors or exhibitor associations, but the censors well know the views of both exchange and theatre men.

Movement Long Due.

The holding of the meeting was in line with the agitation for the formation of a Federal Board of Censorship for the whole country to replace the many examinations now required. The censors themselves declare that the move toward co-operation between the provincial boards is long overdue.

At the present time—up until the date of the conference—no attempt has been evident to have the board of one province confer with another board relative to the merits or alleged demerits of any one picture. The convention at Calgary decided to agree on certain principles and standards and the general opinion of all censors in Canada is to be forwarded to moving picture producers and distributors so that something can be done to eliminate "objectionable details" from pictures while they are in the making.

Not Antagonistic to Producers.

It was pointed out that the censors of Canada are in no way antagonistic to the producers, and they feel that concerted action will save the moving picture industry much time, trouble and money, it is declared. At the outset, it was stated at the conference that one of the suggestions of the censors will be to ask for "more educational and really entertaining features." The censors, as a whole, are against the super-emotional type of picture, it was declared. The censors freely admitted that they realize the responsibility which rests with them in dictating what sort of films should be presented in the theatres. It was also admitted that the system was wrong which results in a feature being turned down in one province only to see it approved for presentation in the next province.

Maritime Provinces Do Not Co-operate.

The conference was called by Howard Douglas, chief moving picture censor of Alberta, whose office is in Calgary. Others interested in the movement include G. E. Armstrong, of Toledo, chairman of the Ontario Board of Moving Picture Censors; Sheriff L. J. Lemieux, of Montreal, chief censor for Quebec; T. A. D. Berrington, of Winnipeg, representing the Manitoba Board; Charles Robson, moving picture censor for Saskatchewan; and Walter Hepburn, of Vancouver, the British Columbia moving picture censor. No mention has been made of any intimation on the part of censors of Nova Scotia and New Brunswick to co-operate with the censors of the other Canadian provinces.

District Exchanges Move Against Showmen Refusing C. O. D. Shipments Without Cause

EXHIBITORS who refuse C. O. D. shipments of films without provocation are likely to find themselves embarrassed some time when the exchanges put down the lid and refuse further service. The complaint is made by the Washington, D. C., exchanges that there are some exhibitors, largely confined to the small cities and towns in that territory, who book films and then, if it looks like rain or there is some other reason why it might not be profitable for them to open their houses, refuse to accept the shows from the express company. This is not to be tolerated.

At a meeting of the Exchange Managers' Association of Washington, this problem was discussed at length. It seemed to be the opinion of the members that where exhibitors refuse shipments of films sent to them C. O. D., where they have no good reason for so doing, they should be compelled thereafter to see to it that their checks in payment for shows be in the exchange prior to the date for shipment.

It was also decided that the present scheme of lifting C. O. D.'s on shipments when the exchange is notified that check in payment was in the mail, only had the effect of "mixing things up" in the office and putting the company involved to unnecessary expense in wiring the release. Hereafter exhibitors will be expected to lift the C. O. D. by the payment of the required amount to the express company or post office, if sent parcel post, and immediately following its receipt the check sent by mail to cover will be returned to the sender.

There are not very many cases of this kind, it was pointed out, and the exhibitors will no doubt be willing to assist the exchanges in this manner. This move will bring about greater efficiency and remove certain bookkeeping difficulties that are annoying and troublesome.

Bill Duncan Mounts Guard Over Edith Johnson's Beautiful Furs.
These Vitagraph serial co-stars are working on a new fifteen-episode thriller by Albert E. Smith and Cyrus Townsend Brady.

T. W. Bryant Will Open a New Theatre at Oelwein

T. W. BRYANT, who is operating the Gem Theatre, at Oelwein, Iowa, for the past four years, will start July 1 to erect another motion picture theatre in Oelwein.

He has purchased a piece of down town property, 50 by 140 feet, which will be improved with a modern theatre costing between fifty and sixty thousand dollars, seating eight hundred people.

This theatre will be known as the Paramount Theatre, and will have the very best equipment obtainable in the way of heating, lighting, ventilating, and projection.

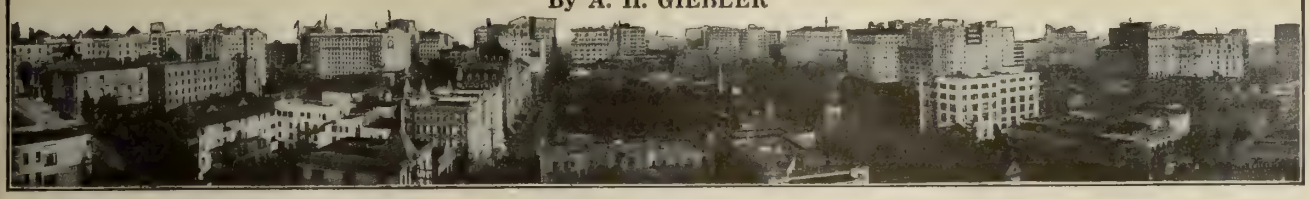
Mr. Bryant has successfully operated the Gem Theatre, running high class service features exclusively, with a seating capacity of only 248.

Reorganize H. & H. Productions.

At a meeting of the H. & H. Productions, held at its offices, 516 Fifth avenues, New York, June 27, the company was reorganized. Herbert E. Hancock was elected president, R. J. Huntington, vice president and treasurer, Ben Hancock, secretary and business manager. The capital of the company was increased and an extensive advertising and publicity campaign was decided upon. Violet Mersereau is one of the stars of the company, and she is now working in a production, under Director H. E. Hancock, the name of which will be announced shortly.

News of Los Angeles and Vicinity

By A. H. GIEBLER



JOE BRANDT RESIGNS FROM UNIVERSAL

Desire for New Field Is Reason for Severance of Seven Years' Connection with Company

JOE BRANDT, who for over seven years has been associated with Carl Laemmle and the Universal Film Manufacturing Company announces he has tendered his resignation to that company to take effect July 15.

Brandt entered the motion picture business as private secretary to Carl Laemmle, when Mr. Laemmle was an independent manufacturer. At that time Mr. Laemmle, now president of the Universal Film Manufacturing Company, was president of the Imp Films Co.

Brandt has served in many capacities during the seven year period and at present holds the office of assistant treasurer.

As to his future plans, Brandt when interviewed, said: "I really have nothing to say about what I intend to do. There hasn't been the slightest reason for my severing my connections with the Universal except my desire to try a new field.

"Of course, I have certain ideas about the branch of the industry I shall remain in, but I am not prepared to say anything about that just now."

Mr. Laemmle, upon being interviewed, said: "I really don't know why Mr. Brandt is leaving the company. Our relationship has been more than friendly during the seven years Mr. Brandt has been directly associated with me and I am indeed sorry to see him leave.

"Mr. Brandt intimated to me that he expected to make his permanent headquarters in New York and that he was considering seriously the matter of entering the producing end of the business at the head of his own company.

"No matter where he goes or what he does I sincerely wish him the best of luck. He's one of the most energetic men I have ever met and certainly deserves success."

Fatty Arbuckle to Share Lehrman Studio

As a result of a deal which was closed last week by representatives of Roscoe Arbuckle and Henry Lehrman, Fatty Arbuckle will share the studio now under construction for Henry Lehrman on Washington Boulevard, within the corporate limits of Culver City, and just north of the big Ince plant.

The studio property, when completed, will represent an outlay of $200,000. Lehrman originally intended spending $100,000 on his studio, but with the coming in of Arbuckle on an equal partnership basis, that sum will be doubled.

One of the stages is already completed and two buildings will be constructed within ten days. The administration building will be left until the last in order to permit Lehrman and Arbuckle to design an artistic entrance. Fatty expects to be shooting at Culver City in about two weeks.

Larkin to Produce in East.

George Larkin, recently with the Astra Film Company, left last week for New York, having signed up with Bernard MacFadden, physical culturist, to produce at the head of his own company, a serial entitled "The Lure of the X-Ray." Mrs. Larkin, who was Miss Ollie Kirby, former Kalem star, and Harry Harde, cameraman, accompanied Mr. Larkin.

Bulls-Eye to Move.

The Bulls-Eye Film Corporation, which is now occupying the old Balshofer studio on Gordon street, has outgrown its quarters, and is looking about for a more commodious plant to accommodate the three new companies that will soon be working in Bulls-Eye pictures.

Leo White, formerly seen in the Charles Chaplin comedies, is one of the new Bulls-Eye stars, who will be seen in comedies with Harry Mann, Monte Banks, Charles Doherty and Beatrice Lovejoy. Roscoe (Tiny) Ward will be another featured player in a series of new pictures to be produced by the company. Everett C. Maxwell, writer and dramatist, will supervise the production of his "O'Grady" stories, which will be directed by Charles Parrott at the Bulls-Eye studio.

Film Directors Spend Merry Evening.

Following the official business meeting on June 26, of the Motion Picture Directors' Association, the members were entertained with a cabaret show and addresses by prominent speakers in the grill room of the Hotel Alexandria.

Douglas Gerrard, Robert Vignola and S. E. V. Taylor were on the entertainment committee. The speakers were Antony Anderson, Monroe Lathrop, Otheman Stevens, newspaper writers, and S. E. V. Taylor and Maurice Tourneur. Mr. and Mrs. Carter De Haven gave an exhibition of ballroom dancing. Among the guests were Roscoe Arbuckle, W. H. Clune, Sid Grauman, T. L. Tally, Charles Eyton, Carl Laemmle, Douglas Fairbanks, Charles Chaplin, D. W. Griffith,

Anita Stewart Has a Compelling Way with the Propeller of Her Own Plane.
The Louis B. Mayer star is shown here gamboling on her private aviation field—Struth.

Myron Selznick, Cecil De Mille, Mack Sennett and others.

Frazee Studio at Riverside.

Five acres of ground on Lacadena Drive, Riverside, Cal., have been acquired by the Edwin Frazee Film Company, for a motion picture studio. The Airdrome Theatre, of Riverside, will be used as temporary headquarters for studio and office purposes until the permanent buildings can be erected. Fifty-one per cent. of the stock of the film company has been placed in escrow for a period of five years in order that the control of the concern will be placed in the hands of local stockholders.

McCarthy Productions Begun.

The McCarthy Picture Productions, headed by John P. McCarthy and Henry McCarthy, have begun production at Universal City on the first of a series of features to be made by the company. The first picture will be a "western," though not the conventional type of westerns, with Russell Simpson in the featured role and Robert McKim as the heavy. Dorcas Matthew is cast in the leading feminine part. Bert Sprotte and Patsy Moore have good parts.

Bakersfield Exhibitor Arrives.

Mrs. Olive Grogg, owner and operator of a chain of theatres in Bakersfield, made the trip by motor to Los Angeles last week to book midsummer attractions for her four photoplay houses, the Grogg, the Pastime, the Hippodrome and the Bakersfield Opera House.

England Cables Doug for Help.

A cablegram came to Douglas Fairbanks from Sydney Walton, director of propaganda for England's Victory Loan campaign, recently, which read: "Please cable appeal to all English picture patrons to support Victory Loan to their utmost."

Doug immediately cabled back: "Hello, Great Britain! You've swallowed up the Hun, but it takes money to digest him. When every Britisher realizes the importance of this Victory Loan, I am sure it will be as big a success as everything you have undertaken. Go to it! Back it up with that wonderful British spirit and you can't fail. Good luck!"

Benefit for Actors' Fund.

Arrangements are being made for a great benefit performance to be given at the Mason Opera House on July 13, for the Actors Fund of America. Many of the stage and screen actors on the west coast will participate in the entertainment. An auction sale of seats and boxes will be held at the Hotel Alexandria on July 7. Ten thousand dollars is the quota set by the committee to be realized for the fund.

Studio Teams Form Six-Club League.

At a meeting held last week final details for the opening of the Studio Baseball League season were completed. The studios represented in the league are Metro, Universal, Fox, Goldwyn, Brunton and Ince.

Mayer's Daughter Ill.

Louis B. Mayer, head of the Anita Stewart and Mildred Harris Chaplin productions, received a telegram from his home in Boston last week to the effect that his twelve year old daughter was seriously ill of influenza. Mrs. Mayer, who was in the west with her husband, immediately departed for Boston, and Mr. Mayer ordered a three-o'clock telephone connection with Boston every day until the girl was pronounced out of danger.

Smallwood Mourns Father.

Ray C. Smallwood, chief of Metro's photographic department, received word last week that his father, a retired business man of Cincinnati, who was sixty-five years old and had been suffering with valvular trouble for several months, had died.

Goldwyn Has Studio Newspaper.

"The Studio Skeleton" is the name of a little newspaper that is being published at the Goldwyn studio under the editorship of Norbert Lusk and Clark Irvine. The sheet is only four pages, but is filled with gossip about the players and other employes on the Goldwyn lot, and is illustrated with cartoons by the Goldwyn artists.

Preview.

A pre-view was given the film, "Auction of Souls," the Selig production dealing with the recent Armenian massacres, at Clune's Auditorium on the evening of June 20, to press representatives and to the clergy of Los Angeles. The film opened an engagement at the Auditorium on the following Monday.

Thomas Now Lehrman Publicity Chief.

Edward C. Thomas, west coast manager of the Exhibitors' Trade Review, at Los Angeles, for the past two years, has resigned from that paper and has assumed the duties of publicity director at the new Henry Lehrman studios in Culver City.

Darwin S. Karr, who has just arrived from New York, has taken charge of the Trade Review offices.

Studio Shots

Fred Kley, studio manager of Lasky's, who has been in New York for the past few weeks, is expected to return to the West Coast about July 1.

William D. Taylor is making scenes for "Huckleberry Finn" with Sacramento River steamboats for Mississippi River atmosphere.

Geraldine Farrar and Robert Warwick each made a personal appearance in Los Angeles theatres last week in connection with the showing of their most recent films.

Ruth Roland, who returned last Wednesday from New York, brought back a contract to make two serials a year for the Ruth Roland Serials, Inc., to be distributed through Pathe.

A large number of film stars and players attended the funeral of George Schaefer, Anita Stewart's chauffeur, who died last week.

Carl Downing, of New York, is coming soon to Hollywood to take charge of the publicity department at the Fox Studio.

Fred Booth has been appointed assistant to David Thompson, studio manager at Metro, to succeed R. A. Taafe.

Franklyn Farnum has been signed to star in a series of 26 two-reel pictures to be produced at the Selig Studio for the Canyon Pictures Corporation.

Harold Bell Wright, author and photoplay producer, has gone to New York for an extended stay.

Florence Oberle, stage and film actress, formerly with Essanay in Chicago, welcomed home her son, Private Jack Oberle, last week, after having mourned him as dead for several weeks last winter.

The Scream Club, at the instigation of Pat Dowling, Carl Robinson, Bennie Zeidman and Clarke Irvine, gave another joy-fest at Seal Beach on June 28.

The leaky old bungalow that has served as headquarters for the Brunton scenario and publicity departments for several years will be torn down in a few days, and the two departments will be given sure-enough offices with rain-proof roofs on Brunton's Broadway.

The latest wedding to be reported in Filmland is that of Spike Robinson, picture actor and pugilist, to Alma Jones, widow of the late Harold Lockwood.

George Hackathorn is supporting Madlaine Traverse in the new Fox feature, "The Splendid Sin."

Beatrice LaPlante, a girl from Montreal, will be seen in support of William Desmond in a coming J. D. Hampton production.

Luther A. Reed, scenario writer, formerly associated with Universal and Metro, is now writing the continuity for an Ince

Doug Is Tickled at the Way His First United Artists' Picture Is Coming.
So, with Marjory Daw, his leading lady, he congratulates Director Joe Henaberry.

feature to be made from the Gouvernor Morris story, "Behind the Door."

Annette Kellerman, who, with her husband, is spending a vacation at Catalina Island, has almost decided to do a water picture for the Catalina Island Submarine Pictures Corporation.

Milburn Moranti and Hap H. Ward, of the Model Comedies, have gone on a trip to Yosemite during a rest between pictures.

Jack Conway has been engaged by Metro to direct Bert Lytell in "Lombardi, Ltd.," now being done into continuity by June Mathis.

Syd Chaplin is making preparations to begin his first production for Paramount at the Lasky Studio.

Kathleen O'Connor, leading lady in Jim Corbett's serial for Universal, has been engaged to play a leading part in a coming Zane Grey production.

Ann Little has signed up for a year with the National Film Company to play the feminine lead in a fifteen-episode serial written by Paul Hurst.

Antonio Moreno will go East for a two weeks' vacation as soon as the final scenes for "The Perils of Thunder Mountain" are completed.

Will Rogers' first feature to be made at Goldwyn this summer is an adaptation of Opie Read's "Old Ebenezer."

Margarita Fisher has completed "The Hellion," and has had a little shopping vacation in Los Angeles before starting on another picture at the American studios in Santa Barbara.

Blanche Sweet has been engaged by Jesse D. Hampton to star in "A Woman of Pleasure."

Mildred Manning, who recently finished her work in "The Westerners," has gone back to New York City.

Supporting William Farnum in "The Wings of the Morning" are Louise Lovely, Genevieve Blinn, G. Raymond Nye, Hershall Mayall, Clarence Burton and Harry DeVere.

Mrs. Rosanna Moore, mother of Tom, Owen, Matt and Joe, is suffering from a nervous collapse.

Mary Pickford has subscribed 5,000 pounds to the British Victory Loan.

D. W. Griffith has taken his company, which includes Carol Dempster, Clarine Seymour, Richard Barthelmess and Ralph Greves, to Toulumne County for scenes in his current production.

Fred Myton has joined the scenario department of the Jesse D. Hampton Studio, and is preparing the working script of "The Prince and Betty," a P. G. Wodehouse story.

Forrest Stanley is Vivian Martin's leading man in "His Official Fiancee."

Production on "Fair and Warmer," a May Allison feature, starts the first week in July at Metro under the direction of Henry Otto.

Wallie Reid, Jr., celebrated his third birthday on June 18 with a regular party at which many children of film players of note were present.

Marjorie Daw has been engaged to play leading roles in the Marshall Neilan productions.

Nell Craig, former Essanay star, is playing in the all-star Universal picture, "Common Property."

Gale Henry and her husband, Bruno J. Becker, are taking a vacation at Big Bear Lake.

It has just been discovered that Helene Chadwick, Tom Moore's leading lady in his newest Goldwyn feature, has been married for more than a year to Lieut. Wellman, of the army.

Earle Williams, who has just finished "The Wolf" for Vitagraph, is appearing at court this week in response to a breach of promise suit.

Maurice Tourneur has begun the production of "Victory," from the story by Joseph Conrad, with a cast which includes Jack Holt, Lon Chaney, Wallace Beery, Bull Montana and Seena Owen.

Upon completion of "Wings of the Morning," William Farnum will return to New York and his home at Sag Harbor, where he will rest a few weeks before starting work in pictures in the East.

William Russell has completed his contract for the American-Pathe features which he has been making at Santa Barbara, and leaves this week for New York to affix his signature to another contract awaiting him there.

Tsuru Aoki, wife of Sessue Hayakawa, gave a dinner at Glengarry Castle one evening last week in honor of Peggy May, the English actress, who has recently become a Haworth star.

Billy Parsons and his wife Billie Rhodes are planning to sail to Hawaii next week on their deep sea yacht with a cameraman to make a travelogue of their trip over the islands.

ALICE BRADY SIGNS WITH REALART

Star of "Forever After" Stage Production Will Appear in Eight Pictures During Coming Year

ANNOUNCEMENT comes from Realart Pictures that Alice Brady has been signed to star for that organization. This follows closely on the announcement that Mary Miles Minter has been engaged for a long term of service with the new company.

Miss Brady is pledged to appear in eight pictures during the coming year. Her strenuous assignment will be carried out during this summer, and later while she is on tour with her stage success, "Forever After." Miss Brady's backers are alive to the fact that her following has been enhanced by her success in "Forever After." This idea was expressed by the New York Evening Sun on the occasion of Miss Brady's 344th performance in New York when it said: "Through her brilliant work behind the footlights she has doubled the following which is hers as a star of the screen and has won recognition as one of the best equipped young actresses on our stage."

Alice Brady.
Popular star who has just signed a contract with Realart.

Has List of Successes.

Starting with "The Ordeal of Rosetta," in which she showed a good training in technique by impersonating two sisters of opposite character, she went through "The Death Dance," "Her Great Chance," "The Better Half," down to "Red Head."

The opening number for her Realart Pictures is the great Owen Davis play, "Sinners," which made a record run two or three seasons ago at the Playhouse, New York, with the young star herself in the leading part. Owen Davis, author of "Sinners," also wrote Miss Brady's present stage success, "Forever After."

"Sinners" was produced by her father, William A. Brady, at one of his own theatres and went on the road the following season playing the entire year with Miss Brady and a cast which included Robert Edeson, John Stokes, Charles Richman, Florence Nash, Gertrude Dallas, Emma Dunn and William Walker. The screen production of "Sinners" will be under the direction of Kenneth Webb.

An Interesting Career.

Miss Brady's twenty-four years of life have been crowded with the concrete rewards of industry and talent. She began her speaking career in musical comedy appearing in "The Mikado" and "The Balkan Princess." She then forsook the lighter field for the drama, making her first early success in the leading role of "Little Women," which ran for a full year. She also played leading parts in "Things That Count," and in "Sinners," as noted above.

One of Miss Brady's screen successes was in Eugene Walter's great play, "Paid in Full." Others in which her versatility showed to advantage were "Maternity," "The Hungry Heart," "In Darkest Russia," "The Ordeal of Rosetta," "Red Head," "The Great Chance," "The Death Dance," "The Better Half," and "His Bridal Night."

New York Authorities Like Artcraft's "The Avalanche"

JAMES E. SMITH, Assistant District Attorney at the County of New York, and recognized as a national authority on the legal phases of gambling, has given his emphatic praise to "The Avalanche," Elsie Ferguson's new Artcraft production, which was released June 29 and which was the attraction at the Rivoli Theatre the past week. The picture, which was directed by George Fitzmaurice, with scenario by Ouida Bergere, is based upon Gertrude Atherton's novel of the same name and deals with the subject of gambling as an hereditary instinct.

The presentation of the production at the Rivoli Theatre drew forth the highest of praise from the critics of the New York daily newspapers.

Nor was the work of Director George Fitzmaurice overlooked by the critics. "We hope Miss Ferguson will go right on having George Fitzmaurice as her director," said the Tribune, while the Times critic upset tradition by going so far as to say that "George Fitzmaurice is the real hero."

CO-OPERATIVE STUDIO FOR HOLLYWOOD

Marshal Neilan Completes Plans for New Studio Which Will Be Used by Several Film Companies

MARSHALL NEILAN announces the completion of the plans of the Co-operative Studios to be built in the La Brea district of Hollywood. The plant is to be situated on a fifty acre plot of ground and will require an outlay of $750,000.

Eight stages of 100 by 200 feet each will be combined under one roof and a large central or hub building, which will serve as a depot for supplies, will contain the property rooms, carpenter shops, work shops and other departments necessary for the building and dressing of sets. This centralization is intended to do away with the usual loss of time and money incurred under other studio systems.

A night force will be maintained and all sets used during the day will be taken down and others needed for the next day's work will be erected and ready for shooting when the director wants them.

All rentals on properties and supplies used by the different companies operating at the plant will be charged for on a co-operative basis.

Will Have Complete Theatre.

The plant will include a completely equipped theatre for the showing of finished films as well as those in the course of production, and a permanent orchestra will be maintained for trying out musical scores and effects.

While the studios will be operated strictly on the co-operative plan each producing organization will have its own executive offices, dressing rooms and as far as production is concerned will be as exclusive as if operating in an isolated studio. Eight companies will occupy the plant, including the Marshall Neilan Productions, and Mr. Neilan will be president and general manager of the entire enterprise. A number of the more important independent producing directors have signed lease for space in the new studios.

Financed by Eastern Capital.

According to a statement made by Marshall Neilan, the venture is to be financed by Eastern capital and all supplies and properties will be bought direct from manufacturers at wholesale prices, thus eliminating the middleman and the high cost of rentals. Mr. Neilan says that the idea is the result of a plan originated by himself and Joseph Engel, of the Metro Corporation, two years ago and since that time he has been further perfecting the idea until he now feels that he has all the details worked out into a plan that will result in one of the most practical and economical film plants ever erected.

Ground will be broken for the new studios inside of two weeks and it is thought that it will take about five months to complete them. In the meantime, Mr. Neilan will start his special productions for the First National at the Lois Weber plant. GIEBLER.

Presents Silver Trophy to Yacht Club.

The Indian Harbor Yacht Club of Greenwich, Conn., has been presented with a silver trophy by Evelyn Greeley, World star, to be raced for by yachts belonging to members of the club, under conditions decided upon by the racing committee. Miss Greeley recently played scenes for "Bringing Up Betty" at and around the club house of the Indian Harbor Yacht Club and became interested in yacht racing—hence her gift.

Punching Holes in Films by Operators Must Be Stopped

THE practice of punching holes in the ends of moving picture reels by operators will be abolished in the Northwest if the campaign just inaugurated by the Minneapolis Film Board of Trade is successful. In a communication sent broadcast to the exhibitors of the Minneapolis territory the Film Board says:

"Operators in a great many cases are in the habit of perforating the end of each reel because it helps them in knowing when they are nearing the end. The exchange managers will appreciate exhibitors immediately notifying them should they receive any film punched in this manner, in which case they can easily trace and find out who is to blame.

"It is our intention to charge all exhibitors for mutilating our property. The Minneapolis Film Board of Trade calls particular attention to the effect that this practice has upon audiences of motion picture houses. The leading man appears with a hole through his head the size of a French 75 and oftentimes the rest of the characters are as badly treated. This does not have a tendency to leave a nice aftermath in the minds of the public."

The Minneapolis Film Board of Trade conclude their criticism of this practice by stating the public must be pleased and their patronage held and such tactics on the part of a few thoughtless operators who seem to think only of themselves and who cannot think far enough ahead for their own benefit, as well as the benefit of the public must stop. If persisted in, it means that eventually exhibitors will take this matter up in a strenuous manner unless the operators stop this practice at once.

Globe Theatre, New Orleans, Finds that "Plot Advertising" Beats Label Variety

WHAT a big and valid drama by a well-known author will do for exhibitors when backed up by intelligent and shrewd publicity and advertising is revealed in new cases almost weekly by Harry Raver's Four Star production of Augustus Thomas' noted stage success, "As a Man Thinks," starring Leah Baird. This production was directed by George Irving and is distributed by the W. W. Hodkinson Corporation.

At the Globe Theatre of the Saenger Circuit in New Orleans, where throughout the engagement this picture played to capacity business, under the intelligent exploitation and handling of the production by the Saenger forces, the volume of advertising in the daily newspapers was maintained at full speed until the last day of the showing.

In other words, the Saenger forces did not announce in advance what was to be the Globe attraction and then forget the picture after the opening. Each day of the run except the eleventh and last day a minimum of 250 agate lines of illustrated display and pictorial advertising was used in each of the three daily newspapers of New Orleans.

The Saenger advertising chief discovered long ago that he could attract audiences in greater measure by advertising the plot of a production to the public than by label advertising. This is only true of production that has a plot strong enough to stand on its own feet. So, day by day, with increasing skill the Saengers sold "plot" to the people they wanted to get into their Globe Theatre and only previously contracted-for pictures that had to be played caused them to withdraw "As a Man Thinks," after the eleventh day.

Denting the Hat and the Bankroll.
Scene from "The 'Con' in Economy," a Paramount-Flagg comedy.

Blanche Sweet Signs Contract with Pathe

BLANCHE SWEET is to be one of the stars of the Pathe program. Jesse D. Hampton has signed a contract for the production of eight pictures built around this popular actress.

The Blanche Sweet Productions is the name of the company and the first stories already have been selected. They will be so shaped as to bring out to the most efficient advantage the emotional talent of which Miss Sweet has demonstrated the possession. Her early schooling, under David Wark Griffith and other prominent directors, grounded her surely in her art.

Work is soon to begin on the first production in Los Angeles.

Be rid of that old projection machine and get a new one. Find a market through The World's Classified advertising.

Goldwyn Chiefs Announce Plans for High Artistic Mark in Production

Official Digest of Projects of Future Sets Merit as Selling Basis of All Pictures—Eminent Authors Looms Up Large—New Studio Facilities Help Producing Units—Artists, Directors, Stars and Exploitation Experts Are Mobilized

GOLDWYN PICTURES for the season of 1919-20 will be sold on merit—and merit alone. This is, in essence, the new Goldwyn policy.

Goldwyn Pictures will be of such superior quality, according to the announcement just issued by Samuel Goldwyn himself, that no contracts for sale will be entered into until exhibitors have seen the pictures on the screen.

This distributing policy will place full responsibility for the sale of Goldwyn Pictures on the ultimate merit of each picture by itself.

Exhibitor to Book After Viewing.

The exhibitor will book each production only after he has actually viewed it on the screen. He may book one picture, two, three or four—as he pleases.

The entire Goldwyn producing, creating and distributing organization have been reconstructed, strengthened, and greatly increased in scope in preparation for the new service which Goldwyn now plans to give the motion picture exhibitor.

Four pictures a month will be released by Goldwyn during the coming season. Each picture will represent the highest art in photoplay production. The genius of American authorship contributes its finest blood to the great novels and narratives on which Goldwyn pictures will be based. The most widely recognized of America's dramatic artists will present Goldwyn picturizations to the people of America.

What this policy means to the exhibitor has been clearly described in a statement by Felix F. Feist, vice president of the Goldwyn Distributing Corporation and manager of sales. "The Goldwyn policy," said Mr. Feist, "means that no longer will the exhibitor be given any opportunity to feel that a good picture must carry with a bad one, or that the quality of production can be compromised to meet a specified sales price. The exhibitor will no longer, at least when buying Goldwyn pictures, be placed in the position of a blindfolded man who puts out his hand and takes whatever he finds in front of him.

What the Announcement by Goldwyn Officials Contains.

Goldwyn Pictures Made and Sold on Merit. By Felix F. Feist, Vice-President.
New System Aims at Business Democracy. By Samuel Goldwyn.
The Day of the Story Is Here. By J. G. Hawks, Chief of Scenario Staff.
Eminent Authors in the Public Eye. By Rex Beach, President Eminent Authors.
The Sacrifice for Excellence. By Abraham Lehr, Vice-President at Studios.
Hugo Ballin Notable Figure in Art.
Personality of Goldwyn Directors.
Ford Educational Wins Approval.
Publicity and Exploitation Extended.
Many New Releases.
Culver City Studios Model Plant.

Time Ripe for New Idea.

"It is impossible to club an exhibitor into spending money for pictures that he doesn't want and shouldn't have. The Goldwyn policy makes it impossible for the exhibitor to do anything except follow his own discretion. What he wants he can have. What he doesn't want he discards.

"We have not taken this step merely on our own initiative. For almost a year Mr. Goldwyn and his associates have been discussing, planning and testing out this new plan. Now we bring it out in its entirety, with a widespread organization keyed up to make it successful. From the very beginning of this organization there has been no room in it for inferior production.

Exploitation Experts With Exchanges.

"This is not mere rhetoric on our part. In preparation for this new service we have organized in each of our branch offices, covering the motion picture field of the United States, an entirely new method of putting the picture over for the exhibitor. A specially trained exploitation and publicity expert has been attached to each of these branch cities, whose sole duty will be to establish a closer relationship between the public and the exhibitor who shows Goldwyn pictures.

"A sweeping national campaign of poster and newspaper advertising will give irresistible strength to every Goldwyn exhibitor. Pictures for the next season are at this very moment in the possession of branch offices for first trade showings under the new plan. All the great pictures of the Goldwyn Pictures Corporation and the Eminent Authors Pictures, Inc., which are listed in the new Goldwyn announcement, will go to the exhibitor fearlessly and openly, standing each on its own merit, under the revolutionary condition of the new Goldwyn system."

Five Goldwynites Who Keep the Art and Scenario Mills at the Studios Continually in Action.
From left to right: J. G. Hawks, managing editor; Thompson Buchanan and Louis Sherwin, editorial staff; Harry Durant, scenario editor, and Hugo Ballin, art director.

"New System Aims at Business Democracy"

By Samuel Goldwyn, President of Goldwyn Pictures Corporation

ON the threshold of the new producing and distributing season, which will be characterized by a tremendous outlay for stars, great novels, direction, equipment and exploitation, Samuel Goldwyn, President of the Goldwyn Pictures Corporation, made this statement:

"The great strides which the motion picture has made in the last few years demand an entirely new procedure on the part of producers, for both creating and distributing their pictures. Hereafter only great productions and organizations will be adequate to the great hunger of motion picture audiences everywhere for significant pictures.

Working With a New Attitude.

"The executives of the Goldwyn Company have seen for the last eight months that an entirely new attitude must be formulated by producers if they intend to keep pace with the stride of exhibitors and the public. Everything that has been done in this company since last fall has been accomplished with that end in view.

"Our development in the last eight months from day to day has followed in every step taken, a logical and consistent plan. It is for Goldwyn the culmination and climax of an idea that has been growing, evolving, and has itself taken shape in the mere process of growth.

"Six weeks ago this company purchased the largest single studio property in the world in preparation for the great future of Goldwyn pictures. I, myself, have spent months in the effort to secure for us the finest array of brains in the producing and directing world. I may be pardoned a certain amount of pride when I say that the organization at Culver City is second to none in motion pictures.

Abolish Evils at One Swift Blow.

"This great structure of equipment and brains enforces on us necessarily an entirely new policy in the means of bringing our pictures to the attention of the public. Hereafter no picture issued by Goldwyn will rest on anything except its own merit. It is a point of considerable importance and pride with us that by one swift blow we abolish any opportunity for any of the evils in the Goldwyn Company which have grown up generally in connection with motion picture distribution.

"We aim here at a democracy of business to keep pace with the democracy for which we stand in American life. We do not intend ever to force any exhibitor to accept any of our wares unless they are so meritorious and attractive that he feels he must have them. The old system in which the good product carried the bad is gone forever. Each picture now rests upon its own base. It is clear that this puts a duty upon us, not merely a duty but a new principle for self-preservation.

"Organization alone is worth nothing unless you have a product which is equal to it in power, quality and meaning. Our stars are the very pick of the screen. But great actors and actresses alone are powerless unless with them is allied the understanding, the penetration and intuition of great creative artists.

Co-operating With the Authors.

"No novelist can any longer complain with cause that he is unrecognized by the motion picture producer. I cannot speak for others, but for ourselves 'the great novel,' 'the great narrative,' stands foremost. It is for that purpose that we have put our energy and a considerable part of the wealth at our command into the organization of Eminent Authors Pictures, which has tied to us for a long term of years the genius of the most eminent novelists in America. The introduction into the motion pictures of such conspicuous pictures and famous writers as Rex Beach, Gertrude Atherton, Mary Roberts Rinehart, Rupert Hughes, Gouverneur Morris, Basil King and Leroy Scott, marks a new stage in the development of this art.

"From every standpoint we mean to have Goldwyn Pictures remain the best in the world."

Samuel Goldwyn.
President of Goldwyn Pictures Corporation.

The Day of the Story Is Here!

Says J. G. Hawks, Goldwyn's Chief Scenario Writer, in His Following Statement on Growth of Picture

A NORMAL child inevitably grows tired of the toys of his first years and in its progression to manhood reaches out for more imaginative things to stimulate the commonplaces of life. It is a genuine paradox that with this intenser imaginative stage there comes a correlated sense for fidelity to truth, to conformity with reality. The boy or girl soon becomes tired of the Cooper Indian who is forever starting something by stepping on a dry twig, and wants characters and situations which are less naive. In this respect the public may be likened to the intelligent child in its reception and subsequent attitude towards the movie.

Freshness and Youth Needed.

The motion picture could not endure forever on a basis of novelty. The time has come when it is impossible to sell a picture to an exhibitor on the mere prestige of a real artist being the star of the production. Yet the introduction of such artists into the motion picture was a step subsequent to the elimination of the ingenues and a step preceding the present condition when an exhibitor—and his public—demands a story.

Even more than on the stage the element of freshness, of youth, needs to be incorporated into film stories. The great trouble for a number of years was that this vital factor was regarded as the only necessary factor. The element of strength, that is, of a theme sustained by its own sane power, was completely negated. Everything was subordinated to curls and little babies. And, withal, the great point was missed that a motion picture is a story in action and not a play.

A change came when artists with reputation began to take their places in the new art. The public, maturing, demanded more reality of expression and less mush.

Writing a five-reel feature is not by

Felix F. Feist.
Vice-President Goldwyn Pictures.

any means a simple task. This will be more readily realized when the fact is considered that the film of a five-reeler is approximately one mile in length, contains from one hundred and fifty to two hundred and fifty scenes, and consumes one hour and fifteen minutes on the screen. The mechanical difficulties of keeping straight the thread of the story during the shifting and changing films is thus great, but it has been done, is being done, and will continue to be done in greater proportion. We of Goldwyn recognize this as inevitable and therefore bend all our efforts to meet the "fait accompli"—the accomplished fact; in other words, we are determined to get the best stories for the best stars.

The best illustrations of my thesis that comes to my mind are two Goldwyn pictures lately released—"The Crimson Gardenia," by Rex Beach, and "The City of Comrades," by Basil King. Mr. Beach's film is pitched in a melodramatic key, but once its promises are granted, development follows development with precision and effect. "The City of Comrades" lacks the carnival background of the other; it is a realistic theme realistically carried out. So far as the serious side of screen drama is concerned, these two pictures concern themselves with its two main departments—the melodramatic and the realistic. Yet they are each as effective as the other in their own spheres.

Rex Beach Says Public Will Follow Eminent Authors Stories on Screen

WHEN Samuel Goldwyn and I organized the corporation of Eminent Authors Pictures," said Rex Beach, President, "we saw very clearly the great demand of exhibitors and their public for pictures that lived up to the name of the author. The millions who read a story by Rupert Hughes in the Cosmopolitan or Mary Roberts Rinehart in the Saturday Evening Post, want to see the story done at its best on the screen. They are now assured of this by the new production methods of author-producer co-operation exemplified in Eminent Authors Pictures.

Public Wants Consistent Entertainment.

"Seven points will determine the success of the enterprise as a money maker for the exhibitor and ourselves, and I believe they are all as plain to the public as to the exhibitor.

"1. What the public wants is consistently good pictures. They may want to see a spectacle now and then, but they want to be sure week in and week out of a good entertaining photodrama.

"2. To get a good photoplay, the producer must have a good story to start with. The most popular authors are writing the most popular stories, and the Eminent Authors are the featured writers of the magazines and books of greatest circulation in America.

"3. The industry of motion pictures needs the new brains and the active imagination of the authors who have good stories to tell. I will go so far as to state that the future of the industry depends upon the active co-operation of creative writers.

"4. The motion picture industry becomes an art when it enlists the active aid of men of imagination and genius who have the story-telling gift.

Wide Range of Eminent Authors.

"5. Stories must be distinctive. The production of pictures has run into a rut. The great appeal of Eminent Authors Pictures grows out of the wide range of interest the seven authors have.

"6. The continuity of stories in preparation for the screen is of recognized importance. The author is needed here to see that his big scenes are included and his characters kept true to the spirit of the story.

"7. This is the day of whole-hearted co-operation between author, director and actor. The director of the new order will dominate in Eminent Authors Pictures because he welcomes all the help he can get.

Newspapers Friendly to Authors.

"I am not putting this as startling as might be the policy of some producers, but I guess the trade will get the idea straight enough. It appeals to their good business sense just as it has appealed to the interest of the general reading public.

"The newspaper public has been exceedingly friendly to the idea of this organization. The clippings are still coming in from papers all over the country. Perhaps the newspaper crowd realizes even more than the exhibitors what a tremendous public is interested in our authors.

"Each author will be identified on the screen story by a line such as the Goldwyn organization originated for me. My pictures, for instance, have carried the line, 'A Rex Beach Picture.' The same idea will be applied to the productions of Eminent Authors.

Advertising Value in Stories.

"It is a fine thing for the authors and for the exhibitors that Eminent Authors Pictures will be developed in connection with Goldwyn. In presenting to the screen the best brains of the writing world, Eminent Authors Pictures sets a new mile post on the path of the motion picture profession. One thing the exhibitor may be sure of, besides consistently good stories, properly exploited, and that is a newer and larger audience in his theatre among the reading public who will follow the screen efforts of Eminent Authors with the same degree of attention that has made these particular authors the featured names of the greatest periodical publications in the world."

Rex Beach.
President of Eminent Authors' Pictures, presents seven big points in their favor.

Gabriel L. Hess.
Secretary-Treasurer of Goldwyn.

Alfred Weiss.
Vice-President Goldwyn Pictures.

Studios Which Lend to Artistry

Goldwyn Plant at Culver City, Covering Forty Acres, Is Equipped with Every Modern Detail

IT was the large production plans before it which induced the Goldwyn Pictures Corporation to purchase recently the Triangle Studios in Culver City, Cal. The impending formation of the Eminent Authors' Pictures, Inc., and the continuities which had already been selected by Goldwyn for its own productions influenced the company to make a purchase of the big studios in an outright cash transfer.

Studios Cover Forty Acres.

The Triangle studios were built and equipped at a cost of more than a million dollars. They cover a forty-acre tract of hills, valleys, plains and woodland, giving every known variety of scenic background to picture directors. Since the studios were first leased the Goldwyn company has made all of its productions there, and now has eight companies at work.

The new studios will give a splendid equipment for the great productions that are being planned. They are more than a producing center for motion pictures. They are actually a city with city parks, libraries, theatres and long striking highways. The glint of the sun on the huge steel and glass production stages can be seen for miles around.

The store houses and wardrobes, housed in separate buildings, are complete in every detail. A chemical laboratory in a building set apart, to eliminate danger from fire, is fitted out to the last detail with all the refinements of modern photography. Among the other buildings are a complete portrait studio, a garage with room for thirty-five cars, an extensive swimming pool, and a steel and concrete vault to assure the safety of the costly equipment used in producing.

Artistry in Building Construction.

No artistry has been spared in the construction of the grounds and buildings. Entrance to the establishment is through an arch, guarded by broad iron gates. The administration building is just inside. A large force of gardeners is kept to guard the many trees from injury.

Notwithstanding this almost perfect production center various ramifications of the gigantic studios were begun as soon as they passed into Goldwyn's hands. New stages were erected and the dressing-rooms extended. A large portable electric plant was perhaps the most important addition.

Marvel in Lighting Equipment.

Both time and trouble are obviated by this plant, which was perfected, incidentally, by the Goldwyn electrical staff. The big machine was first used in the Madge Kennedy production of "Through the Wrong Door." It is a marvel in lighting equipment constructed along the most practical lines. Pulling full load, it supplies sufficient power for broadsides, banks, spots, and many small lights. With its final complement of a complete self-starter, the machine is entirely illustrative of the exhaustive thoroughness with which Goldwyn is prepared to handle its productions.

Own Work Reflects Spirit of Directors

MOTION picture directors can no more dissociate their personalities from their productions than can a screen or stage star. Close observation of the work of the Goldwyn directors, Clarence Badger, Reginald Barker, Harry Beaumont, Frank Lloyd and Victor L. Schertzinger compels conclusion that directors are no gods of sudden magic, but very likable to people who bow to the eternal truth of "By their works, shall ye know them."

But Badger Does Not Badger.

Gentle and diplomatic in method is Clarence Badger, who directed Madge Kennedy in some of her notable pictures, "A Perfect Lady," "Daughter of Mine," and "Strictly Confidential." He gives his players few instructions, but by suggestion and discussion cultivates sympathy for the effects he is trying to achieve, with the result that the players working with him see his point of view and try to make it real.

Mr. Badger was formerly editor of Youth's Companion. Later he wrote scenarios for Lubin, Universal and Keystone; and now is giving the fruits of a full experience toward the making of the better kind of pictures for Goldwyn.

Reginald Barker, who has just signed again for a long term of years, has lived his life within the shadow of the calcium. Born in Scotland and educated for the stage, he wrote and produced a play at the age of sixteen. Later, on coming to America, he managed a stock company in Kansas City. From this he branched out as producing director for Henry Miller, Olga Nethersole, Emily Stevens, Robert Hilliard and Walker Whiteside.

In all this work, Mr. Barker's interests and temperament centered on plays of a markedly dramatic nature. Consequently, when he was chosen as the director for Geraldine Farrar, he insisted on building up every dramatic situation by every means which his training suggested. The success of his methods find their justification in "The Hell Cat," "Shadows," and "The Stronger Vow."

Beaumont for Human Interest.

In contrast to his ideas on the essential in cinema productions are those which Harry Beaumont successfully introduced in pictures featuring Tom Moore. The human interest note, the pathetic lovable, the foibles of character rather than strong plot and action, seize the attention of Harry Beaumont. His ten years of stage experience and seven years as a screen actor with the Edison company have produced such pictures of charm and delicate humor as Tom Moore's "Thirty

A Quintet of Goldwyn Directors, All Smiling, Yet Each with a Personality and Production All His Own.
Left to right: Victor Schertzinger, Clifford Robertson, casting director; Clarence Badger, Harry Beaumont and Frank Lloyd.

a Week," "Go West, Young Man," "One of the Finest," and "The City of Comrades."

Entirely different in method is Victor L. Schertzinger, who directed Mabel Normand in "When Doctors Disagree." Probably Mr. Schertzinger's musical training is responsible for his unerring appraisal of the value of singular scenic effects. His sensitiveness to harmonic effects, to the blending of varied moods into one coherent story, account for his successful handling of Mabel Normand's pictures.

A graduate of the University of Pennsylvania, Mr. Schertzinger composed the music scores for thirty-one Ince productions, and has the honor of being the first man to write a score for a motion picture.

Frank Lloyd Mob Expert.

Frank Lloyd, like Reginald Barker, was born in Scotland, and received his stage training in a stock company. Later, he played in vaudeville, but gave this up to assume "heavy" roles for Universal. Some of the pictures which made this youngest of great directors famous are "Les Miserables" and "A Tale of Two Cities." Mr. Lloyd has been especially successful in producing mob scenes of intense realism, and depicting against such backgrounds the most delicate of love stories with strong effects.

Goldwyn Service Extends to Printer's Ink

DURING the last six months the Goldwyn Distributing Corporation has been building a powerful advertising exploitation and publicity organization in preparation for the great pictures which the Goldwyn Company plans to put out this coming season.

Samuel Goldwyn and his associates have long realized that the most important factor in the motion picture industry outside of first-class pictures and inspiring actors is the aid that the producer gives to the exhibitor in helping him get his pictures before the public. Goldwyn publicity and advertising have been distinguished from the very beginning of the Goldwyn Company. Upon this basis of service the company has built a machine which exerts its influence in every corner of the motion picture world.

Organization Is Widespread.

The new system which is now in process of formation will give the Goldwyn publicity and exploitation department representation all over the United States. A broad and extensive exploitation service has been developed for the successful promotion and presentation of the Goldwyn output.

Twenty-two exploitation publicity experts are now being installed in each of the Goldwyn exchanges in the United States. The men chosen for these important posts have been selected because of their broad experience and practical knowledge of all phases of showmanship, publicity, advertisng and exploitation. They will devote their time and efforts to first-hand co-operation with Goldwyn customers. They will prepare and place newspaper advertising and publicity throughout their territories; they will devise and arrange effective lobby displays and stage settings; they will create and put into execution "exterior promotion stunts," publicity and merchant-co-operative drives; they will compile and edit house organs and programs; suggest ways and means to build up patronage in towns and cities where interest is lax.

The aim of the Goldwyn executives is to have these men work in close harmony with Goldwyn exhibitors and Goldwyn resident managers. Goldwyn's platform for the coming season is built upon the actual requirements and wishes of the exhibitor himself with the dominant idea of providing personal service that will assuredly increase the box-office drawing power of Goldwyn productions. These exchange experts will work under the supervision of the Home Offices in New York.

Research to Freshen Ideas.

A systematic investigation has been carried on in the past year to determine exactly what Goldwyn exhibitors need and desire. Goldwyn service experts have repeatedly organized research campaigns and their campaign of next season will be based on their analysis of these results.

In the last three months the publicity and exploitation departments of the Home Office have been more than doubled in size. One of the reasons for moving the Goldwyn executive offices to the new quarters at 469 Fifth avenue was to provide ample facilities for this new growth.

The exploitation and advertising departments have a staff now of more than fifty persons. No opportunity will be lost to convey to the exhibitor in the season that is to come that this widespread organization was formed entirely for his benefit and to bring to him the prosperity which new conditions promise on every hand.

Advertising and Exploitation Experts.

The Director of Publicity at the home offices is Ralph Block, a newspaper writer and editor of long experience in the West and New York, and former dramatic critic of The New York Tribune. Hunt Stromberg, Director of Service, is also a former newspaper man and has had an extensive experience as an advertising agency owner. Kenneth Macgowan, Director of Advertising, is well known in the motion picture field, both as a critical writer on the motion picture and as a publicity expert.

The important department heads working in these three sections of the Goldwyn organization are Howard Dietz, chief assistant to the director of publicity and well known as an advertising writer and expert. Harmon Yaffa, chief assistant to the director of exploitation, and wide known through his

Arthur Ziehm, Foreign Sales Manager, and Three Advertising and Exploitation Heads of Goldwyn.
Left to right: Arthur Ziehm, Ralph Block, director of publicity; Harry Day, circulation manager, and Hunt Stromberg, director of service.

identification with national advertising in all its branches; Albert W. Sobler, exploitation expert and assistant editor for the exploitation department of production press and service books; George Ingersoll, publicity manager for Eminent Authors' Pictures, Inc., and Rex Beach productions, and formerly associated in an advisory capacity with the Charles Frohman Company; Edwin Justus Mayer, former associate editor of Munsey's Magazine, now in charge of the Goldwyn publicity service; Jerome Lachenbruch, assistant editor for the publicity department of the Goldwyn production service book; Miss Lucy Huffaker, in charge of publicity in New York newspapers and national magazines; and Miss Christine Valleau, head of the Goldwyn Bureau of Photography. The Goldwyn art staff is headed by Art Manager Lionel S. Reiss, a versatile and creative brushman.

Each Release Publicized.

One of the chief improvements effected by the service department is the betterment of the advertising material furnished for each release. A new sixteen-page press and service book, the first of which was circulated for the nation-wide exploitation of Tom Moore's "The City of Comrades," takes the place of the four-page newspaper-size sheet issued in the past. Live exploitation and publicity ideas and material are contained throughout, including a section devoted to illustrated lobby displays.

The Goldwynner, the exhibitor-magazine, has been increased in size to twelve pages. The organ is to be published semi-monthly and will be in circulation on the first and fifteenth of the month.

As a subdivision of its Sales Department, Goldwyn has organized a circulation department which will be an additional aid to its branch managers and sales force.

This department will act largely as an intermediary between the various co-operative Departments of the home office, such as the Advertising, Publicity and Service Departments, and the Branch Managers.

Stars Representing All Dramatic Phases

THOUGH the play may be the thing to catch the conscience of the king, as Hamlet wisely surmised, modern theatre and motion picture patrons are not so easily led to disclose their innermost thoughts and partisanships. Today, with a critical audience, the cast is almost as important as the play itself. Perhaps in the art of the screen the need for a capable leading man or woman is even more emphatic than in performances where the voice adds its own peculiar effect to the play.

This close relationship of actor to play, of character type to the part to be interpreted, was appreciated by Samuel Goldwyn when he secured the services of actors and actresses of such diversified temperaments and methods as Geraldine Farrar, Pauline Frederick, Mabel Normand, Madge Kennedy, Tom Moore, Will Rogers and Lou Tellegen.

Geraldine Farrar's career is almost as well known as the voyage of Columbus. The meteoric success of the demure girl from Melrose, Mass., whom Mme. Melba wished to "mother" and present to the great opera world as her protege, has left a trail of light for other gifted American girls to guide their way to artistic eminence. She made her operatic debut in Paris as Marguerite in Faust; and four years later, sang "La Boheme" for the first time at Monte Carlo. At this performance, a young Italian tenor also made his debut with overwhelming success. That tenor was Enrico Caruso.

Social Problems for Pauline Frederick.

When dramatic roles which present a social problem form the subject of Goldwyn plays, Pauline Frederick is usually asked to interpret the leading role. On the stage, the beauty of Miss Frederick caught the spotlight of the public eye; and later, when she rose superbly to the task of living the difficult part of Potiphar's Wife in "Joseph and His Brethren," the dramatic critics as well as the public found another American actress to apostrophize.

In a lighter vein, Madge Kennedy is the favorite of both theatre and screen patrons. Whoever laughed himself to tears over the stage successes, "Twin Beds" and "Fair and Warmer," has a warm place in his heart for the comedienne whose portrayal of the innocent heroine with the penchant for skirting the most serious of domestic difficulties without realizing her danger.

Though Miss Kennedy intended to become an artist with the brush, destiny took a hand in her life and saw to it that she gravitated to the Cleveland stock company of Robert H. McLaughlin, who wrote "The Eternal Magdalene." After two years of solid training, her Broadway success became almost a matter of course. And now, Miss Kennedy has surpassed her stage reputation with a far wider popularity on the screen.

Mabel Normand Dons Comic Mask.

Allied in temperament to Miss Kennedy is Mabel Normand. She too, came to New York to study art. And like Madge Kennedy, her beauty and her talent as an actress, soon diverted her energies from the brush to the comic mask. Agile and free in her movements, Mabel Normand is never so happy as when she can cavort about on the grass with a dozen kids. Her beautifully expressive eyes carry a touch of pathos when her hoydenish roles give her the chance to express the tragedy in the heart of a country girl heroine.

In his own free Western way, Louis Bennison, whose pictures are released by Goldwyn, is quite as young in heart as Miss Normand. His rapid-fire adventure tales of the West present him as the cowboy, the sheriff, or the unsophisticated farmer lad who "packs" a punch where other men wear sleeves. His next picture will be "High Pockets."

Will Rogers' "Pattering" Grows.

Speaking of Westerners, none is more real than Will Rogers, who has just begun a series of comedies at the Goldwyn studios with Peggy Wood as his leading lady. Rogers, the lariat thrower of the "Follies" broke into print recently with a book of funny sayings, one of which President Wilson used in his Boston speech, giving due credit to Will for its originality. At the beginning of his career, Will Rogers was a lariat thrower, and used his unique "patter" to fill in gaps. As his popularity grew, the lariat throwing became secondary to the "patter."

Smiles of a different sort than Will Rogers' countenance have won the hearts of Tom Moore's followers. Perhaps the Irish in him has endeared him to the millions who never miss a Tom Moore picture. In his latest release, "The City of Comrades," he will astonish those who know him best by one of the tensest bits of dramatic acting seen on the screen this year.

Reginald Barker.

Director who has renewed his contract with Goldwyn for a number of years.

Ford Educational Has Pictured 160 Subjects

SINCE the Ford Educational Weekly began to entertain and instruct the motion picture patrons of American theatres, one hundred and sixty different subjects have been presented pictorially and graphically. The early plan of Mr. Ford to bring the wonders of the world within the view of millions of stay-at-homes is succeeding more rapidly than even he surmised.

Mr. Ford set out to dramatize the facts of daily life, the wonders which we read about in magazines and in books of travel, and the development of great inventions which have added the touch of luxurious comfort that is one of the outward signs of civilization.

Approval of Colleges and Scientists.

No finer tribute to the Ford Weekly has been expressed than the unsolicited approval and endorsement of colleges and scientists of repute. The Weekly is now being shown 6,000 days per week and the millions who view it are presented in an entertaining way with some information which will add to the fullness of their lives.

Nine Releases Announced for First Time

ANNOUNCEMENT of the Goldwyn Pictures Corporation's fall releases discloses the promise of several powerful dramatic and many varied comedy productions in which the Goldwyn stars will be given the chance to reveal their individual talents in exceptional roles.

Among the first productions to be released are "Upstairs" and "Empty Paradise," in which Mabel Normand will play the comedy lead; "The Peace of Roaring River" and "The Stronger Love," which present Pauline Frederick in strong emotional parts; "Heartsease" and "Lord and Lady Algy," which will add to the artistic reputation of smiling Tom Moore; "Almost a Husband," a serio-comic story cut to the measure of Will Rogers; "The Golden Song," a spectacular story of modern social conditions in which Geraldine Farrar supported by her husband, Lou-Tellegen, will play the role of an opera singer; and "Strictly Confidential," a screen version of Jerome K. Jerome's "Fanny and the Servant Problem," a perfect vehicle for dainty Madge Kennedy.

Mabel Normand "Upstairs" in "Empty Paradise."

Mabel Normand in "Upstairs" is a nonentity in the sub-kitchen of a large hotel. Her prayer for a moment of luxury is granted in a most romantic way, for that moment is drawn out for the rest of her days. In "Empty Paradise," the Goldwyn hoyden is a circus rider, whose manager takes advantage of her innocence and places her in the position of shouldering the blame for a theft which he engineered.

Pauline Frederick is the victim of a cruel matrimonial hoax in "The Peace of Roaring River," in which a vicious postmistress lures a poor Eastern girl to the West with forged notes. But her terrible dilemma is finally solved by the magnanimous attitude of a fine son of Nevada. In "The Stronger Love," a drama by Louis Sherwin, Miss Frederick plays the second wife to a man who idolizes the memory of his first wife's overwhelming affection. His relatives help to maintain the legend of the first wife, when the second discovers a series of letters which she had received from a lover.

Tom Moore in Charles Klein Play.

"Heartsease," from the play by the late Charles Klein, is Tom Moore's next release. The title is the song in an opera by an unknown musician, which was stolen and presented as original work by the aristocratic thief. The development of the story includes a strong and tender love story in which Tom Moore has a chance to disclose his ability to portray intense emotion in a suppressed way. His later release, "Lord and Lady Algy," which Maxine Elliott and William Faversham played on the stage, introduces Tom Moore as the younger son of an aristocratic English family with sporting proclivities.

"Strictly Confidential," Madge Kennedy's newest vehicle is now the fourth form of Jerome K. Jerome's story, "Fanny and the Servant Problem." The plot revolves about a girl of the stage who marries a lord, and discovers that all her servants are relatives. Accustomed as they are to the conventions of their master, they attempt to train their relative in the duties of a "lady." The actress-lady rebels to the point of leaving her husband, when the entire household seems to grow warm with understanding and an impending rupture ends in a promise of lasting happiness.

Will Will Be "Almost a Husband."

"Almost a Husband" falls in loose creases about the out-door personality of Will Rogers. The character creates the same sympathy for Will Rogers that won him an army of friends in "Laughing Bill Hyde." Will Rogers on the screen will be supported by Peggy Wood, who made a sensation in New York last year in "Maytime."

Geraldine Farrar's next release will be a super-production in which the star will have the devoted support of her husband, Lou-Tellegen. "The Golden Song" is the name finally decided upon for the picture, which will present Miss Farrar as a Russian opera singer who is the unhappy pawn of events over which she has no control.

The Sacrifice for Excellence

Policy By Which Goldwyn Insures New Standard, Says Abraham Lehr, Vice-President at Studios

UPON Mr. Goldwyn's retirement from one of the early producing companies, he carried with him the ideal, fostered by his youth and his experience in production, of advancing the art of the motion picture. He combed America for big minds with large vision to help him in the mission that he had undertaken. He succeeded in gathering together a nucleus which led to the formation of the Goldwyn Pictures Corporation in November, 1916.

Spent Money in Experimentation.

At a sacrifice of time and money, many experiments were made with this ideal in view. For example, when "Polly of the Circus" was made, the cost of production was three times that of the ordinary cost for making a picture of similar magniture. But the experimentation was worth the money, and the result was a step forward in the art of making motion pictures

While the Goldwyn Company was formed in November, 1916, it did not release a picture for public exhibition until September, 1917. But during that time all of its energies were bent to perfect the quality of production in Goldwyn Pictures.

Abraham Lehr.
Vice-President in charge of Culver City Studios.

"Surrounded" Himself with Brains.

As an example of the lengths to which Samuel Goldwyn went to obtain what he thought was necessary to bring his pictures to the standard he had fixed for them, he surrounded himself with such men as Hugo Ballin and Everett Shinn, whose artistic worth was immediately recognized by the vast motion picture-going public.

The most important step taken by the Goldwyn Company was the organization by Rex Beach and Samuel Goldwyn of a new producing company known as Eminent Authors' Pictures, Inc. For a long time, Mr. Goldwyn has declared that the motion picture would fail as an art until the strategic value of the narrative is recognized. Last spring he stated publicly that the Goldwyn Company would no longer concentrate on quantity production; that the new policy would be one of fewer and better pictures. The organization of the Eminent Authors' company was a logical step in this direction. The attachment of such famous personalities as Rex Beach, Gertrude Atherton, Mary Roberts Rinehart, Rupert Hughes, Gouverneur Morris, Basil King and Leroy Scott to the Goldwyn staff for the exclusive production of their own works in motion pictures, with the proviso that they would co-operate in production, was a step which at once set a new fashion in the field of the photoplay.

June 29 Attractions at New York Theatres

RIVOLI—"The Avalanche."
Artcraft Picture.
Starring Elsie Ferguson.

RIALTO.—"Girls."
Paramount Production.
Featuring Marguerite Clark.

STRAND—"Sahara."
J. Parker Read-Hodkinson Picture.
Starring Louise Glaum.

BROADWAY—"Yankee Doodle in Berlin."
Sol Lesser Attraction.
Featuring Mack Sennett's Bathing Girls.

The Picture a Medium for Art

Hugo Ballin, Goldwyn Art Director, Has Taken The Photoplay Seriously as Field for Creation

ONE of the foremost art directors in the motion picture industry belongs to Goldwyn in the person of Hugo Ballin, whose settings have established a new standard for judging pictures.

"Whatever success I have achieved as art director for Goldwyn," he says, "is because I have from the beginning taken the motion picture as a serious medium for artistic expression. Since the days of the minstrels who went about ancient lands chanting the glories of bygone days and heroic exploits, there had been no medium to which the great masses of the people had an opportunity to respond. This new thing, this original medium, was not limited as the 'legitimate' theatre is.

Goldwyn Has Been Generous.

"Here we have every chance to make our scenes perfect. Our limits are only financial; and it is gratifying to be able to say that Goldwyn has never hesitated to outlay any money which seemed to make realistic the picture under production. For instance, in our present work on Miss Farrar's new picture we have built a street scene in Petrograd which cost $35,000. In one sense this was extravagant; but in the sense of creating the ultimate reality we were capable of, the money was well spent. And this should be and is the sense of all our creations. To erect beauty and reality in our settings is our final function. It is a worthy one."

List of Awards Imposing.

Hugo Ballin has been awarded many distinctions, not the least of them, in his opinion, having been that of being nominated to The Hall of Fame by "Vanity Fair." He studied at the Art Students' League in New York City, and completed his artistic education in Rome and Florence. His list of awards is an imposing one.

In 1905 he won the Shaw Prize Fund. The following year his merits were rewarded by the Thomas B. Clarke prize and the Architectural League Medal. The latter was again awarded to him a year later, when he was also awarded a medal by the Buenos Aires International Exposition. That same year, 1907, was indeed a year of triumph for him, in addition to those already mentioned, he won the Hallgarten Prize, the Isidor Gold Medal, and the Anthony Dyer Prize, R. I.

Work Widely Recognized.

His work has been reproduced in the Critic, Century, International Studio, etc. Before he began to design motion picture settings his specialty was mural decorations, his most noted efforts being the executive chamber at Madison, Wis.; and in the homes of Oliver Gould Jennings, New York City, and E. D. Brandegee, Boston. His decorative pictures are in many private collections, and he is represented as well in the National Museum, Washington, D. C.; Montclair Museum, New Jersey; and Ann Mary Memorial, R. I. He is an associate of the Academy of National Design, a member of the Architectural League, the Society of Mural Decorators, the National Club (Rome), the National Institute of Arts and Letters, the American Water Color Society, and the Society of Arts and Letters, Paris. In addition to all this he is Goldwyn's art director.

Foreign Market Covered by Goldwyn Activities

WHEN the Goldwyn Distributing Corporation began its activities as a releasing organization in the United States, it at once realized the great possibilities which the foreign markets offered for American productions. A foreign sales department was immediately organized, and within seven months of its inception, Goldwyn Pictures made their appearance in the leading theatres in all countries not cut off by the war. The end of the war has given new impetus to this foreign development, and a widespreading foreign organization has been built up for that purpose.

Ziehm Has Extensive Knowledge.

Arthur Ziehm, manager of the Goldwyn foreign department, has acquired an extensive knowledge of foreign conditions such as can only be secured by travel and actual contact with the customers of each territory. His acquaintanceships, many of which have ripened into strong friendships, extend throughout the entire world.

Arrangements are now under way whereby the foreign market will receive still more consideration in the future than it has in the past. A service and publicity department destined to create a closer co-operation between Goldwyn and the foreign distributor as well as the exhibitor is being established. Goldwyn's chief distributor in the United Kingdom is Sir Oswald Stoll.

Dollars and Cents for Showmen

Seen in Advertising Possibilities of Widely Read Eminent Authors Stories--The First Seven Releases

REX BEACH and Samuel Goldwyn announce the first seven productions of the seven authors who have united in the most ambitious undertaking of the motion picture industry in the organization of Eminent Authors Pictures. The audiences that these authors command by their written word will be able to identify these pictures because each one will carry the name of the author.

"Cup of Fury" First Hughes.

The continuity is well under way for the first Rupert Hughes picture which will be called "The Cup of Fury," after the name of the novel which is now having tremendous sale in book form following its serial publication in the "Red Book."

"Perch of the Devil" will be the first Gertrude Atherton picture based on one of the most successful novels of the foremost of women novelists. The story has two great heroines, the figures of women you can't forget.

Rupert Hughes.
Writing "The Cup of Fury" as Eminent Authors' contribution.

Scott Contributes Master Story.

"Partners of the Night" will be the first picture for Eminent Authors by Leroy Scott. This master writer of detective tales and the whirling life of the underworld, contributes the characters and plot that made his stories one of the best serial features ever published by the Metropolitan Magazine.

Mary Roberts Rinehart will contribute "The Amazing Interlude," one of the two great novels of the year and a story of international popularity, which was published in the Saturday Evening Post and then in book form by Harper, and again is being reprinted by Grosset and Dunlap. Mrs. Rinehart is a master of mystery and mother love and romance in village street.

Basil King's Will Be "Straight" Picture.

"The Street Called Straight," will be the first Basil King picture and one of the best by an author who commands the tremendous audience of the Saturday Evening Post, Cosmopolitan and Harpers. He is noted for his pictures of ambition and genius in triumphant struggles with fate and faith.

"The Wild Goose," now running serially in Hearst's Magazine, will be the first Eminent Authors production by Gouverneur Morris. This is said to be the most crackling shot that has been fired at the burning question of divorce. In this novel, Mr. Morris has pictured New York artist life vividly.

Beach Sets His in Alaska.

Rex Beach surpasses his previous productions in his first release for Eminent Authors pictures which will be called "The Girl from Outside." The Beach power and tremendous punch are there and something more. The heroine is an appealing figure as she comes from death's door on board ship to the cabin of three crooks in Nome.

GIRDLING THE GLOBE FOR UNCLE SAM

Guy C. Smith on Film Mission Goes Entirely Around the World—Travels 30,000 Miles and Visits Twelve Countries During Trip Which Lasted Twenty Months

By Charles S. Sewell

PROBABLY the only United States Government official, if not the only American who traveled entirely around the world after this country entered the great war, is Guy Croswell Smith. Not only is Mr. Smith a film man, but his mission was entirely in connection with motion pictures.

Realizing the enormous value of the screen as a medium for combating enemy propaganda, plans were formulated by the authorities at Washington, which resulted in Mr. Smith being appointed a special representative of the State Department and his sailing for Russia in August, 1917. He was well qualified for the task, for beside being a born diplomat, he speaks several languages, and already had had foreign experience, as he handled "The Birth of a Nation" in Argentine, Uruguay, Chili, Bolivia and Peru.

Goes to Russia Via the Pacific.

Account of conditions on the Atlantic it was decided that Mr. Smith should proceed via the western route; so leaving New York he traveled via Vancouver, Japan, Korea, thence via the Chinese Eastern Railway through Manchuria to Harbin and over the Trans-Siberian Railway through Siberia and Russia to Petrograd. It took him eight weeks to make this journey which covered about 17,000 miles.

Mr. Smith's stay in Russia lasted until March, 1918. He was there during the latter part of the Kerensky regime and when the Bolshevik revolution occurred. From Russia he proceeded with great difficulty to Stockholm, where he remained until October, 1918, as Director of the Division of Films for Scandinavia. He was then transferred to Switzerland in the same capacity, spending considerable time in London and Paris en route. When the work of the division was discontinued in Europe, Mr. Smith returned to Stockholm for a short while and then crossed the Atlantic, completing his world tour by reaching New York in March, 1919, after being absent for twenty months and having traveled about 30,000 miles.

In all, twelve countries, Japan, Korea, Manchuria, Siberia, Russia, Finland, Norway, Sweden, Denmark, England, France and Switzerland were visited, and his official position afforded him an unusually good opportunity of observing the demand as well as the likes and dislikes of film fans. He found great interest manifested in American pictures everywhere, although conditions regarding competition, etc., varied in the different countries.

Finds Many American Films in Japan.

In Japan, with the exception of a few native made films, the great majority being exhibited were American. Korea has no native films and few pictures are shown. There is, however, a demand for American films. In Manchuria similar conditions exist. In Siberia and Russia the supply was limited account of war conditions. However, there were some German and Italian subjects.

As a result of Mr. Smith's observations, he is firmly convinced that the future of American films in all the countries visited is unusually bright and that in practically all only the surface has been scratched. However, to secure adequate returns thorough preparation and the conducting of a thorough campaign to impress the value and advantages of our product is necessary. Producers should also bear in mind that only high grade pictures are desired and that the type wanted varies according to the country.

Russians Cordial to Our Pictures.

In Russia, according to Mr. Smith, more cordiality appeared to be felt toward Americans than toward any other nation. The people at large considered us as comrade democrats, appreciated our reasons for entering the war, and felt that we had nothing to gain and were not actuated by selfish motives.

The purpose of the Committee on Public Information, he explains, was at all times to present through the medium of the motion picture only straight and true information regarding America, its resources, plans, etc. Only actual news was furnished, with no attempt to influence public opinion, as was the case with German and Austrian propaganda. The people were at all times interested in our films. During the Kerensky regime active co-operation was furnished our representatives, but after the Bolsheviki gained control, while there was no interference there was also no encouragement.

Tells of Results Obtained.

Considering the conditions under which the work was carried on good results were obtained and would have been kept up much longer were it not for the fact that, due to the practical discontinuance of all means of conveyance and communication, it was impossible to obtain further supplies of films. The food situation also had become very acute, and at the time Mr. Smith left Petrograd there was a noticeable absence of such essential things as sugar, fats and butter. The ration supply was about one-eighth normal. Bread contained about twelve per cent. of inferior grain combined with moss and sawdust, and even that was at times impossible to secure. Meat and fish in small quantities were sometimes obtainable, but they were frequently unfit to eat. The only thing of which there was an abundance was tea, which at times comprised the entire menu. Disease was, of course, prevalent under these conditions.

By this time one could not go on the street with any assurance that he would return alive. The Bolsheviki had disbanded the police organization and substituted the Red Guards, composed principally of the undisciplined and ignorant. Crime and disorder were prevalent, says Mr. Smith. While there was still some attempt at social life, bands of "hooligans" were common, and one of their favorite pastimes was to stop autos or sleds en route to picture theatres and other places of amusement, make the occupants give up all jewelry, money and even their clothing, and send

Guy Croswell Smith
Who is now back home after a trip around the world.

Picadilly Cinema in Petrograd.
One of the most prominent moving picture houses in Russia.

them back home, with the weather below zero, clad only in one thin garment.

Regarding Life in Petrograd.

To show the slight value in which human life was held, Mr. Smith relates that in front of his office a woman was shot down due to an altercation between members of the Red Guard. Before it was settled, three more bystanders were fatally wounded. On another occasion, a woman accused a boy of stealing her pocketbook. The crowd threw him into the canal and then shot him. The woman then found her pocketbook and the crowd accorded her the same treatment as they had the boy.

Although some of the theatres continued to operate under these conditions, the average person was much more concerned in trying to preserve his own life. Mr. Smith, therefore, started to go to Stockholm. The Ambassador and the consul already had proceeded to Archangel, and Mr. Smith believes he was the last American official to leave Petrograd and one of the last three to leave Bolshevist Russia, the other two being officials in Moscow.

Perilous Trip Through Finland.

The trip through Finland, which usually takes thirty hours, took twenty-three days, as the Finnish civil war was then in progress. At Helsingfors the Reds threatened to send him back to Russia, but he finally obtained permission to go to the next town, where the same thing was repeated. After three weeks of this the area where the Reds and Whites were fighting was reached. By this time a party of Americans had banded together, one of them went ahead while the firing was still going on and obtained permission for the party to go through. This journey was in the dead of winter, through the snow on foot or in sleds. Finally the border was reached and the trip to Stockholm completed by rail.

In Scandinavia Mr. Smith found a considerable number of American films. However, the embargo had greatly decreased the supply. He at once pointed out to our government that this had the effect of permitting more German dramas and propaganda films to enter. The embargo was relaxed, more American films arrived, and under a policy of permitting the showing of our films in theatres which agreed not to show German films, by the time the armistice was signed the percentage of German films was reduced to less than five, whereas in the beginning it was about forty.

Transferred to Division of Films.

On reaching Stockholm, Mr. Smith was made Director of the Division of Films for Norway, Sweden and Denmark, and also kept in touch with the Russian situation. He later was transferred to Switzerland in the same capacity, and states that the work of the committee in that country was very effective in controverting the ideas which the Germans had been planting for a long time. The work there was particularly interesting as this neutral country was the center not only of propaganda for the Allied countries and for the enemy nations, but also for various political groups who hoped to be recognized as nations.

Regarding picture conditions in the various countries, Mr. Smith has this to say. In Russia there are a number of small houses seating from 200 to 600, and Petrograd and Moscow each have only one picture house seating 1,000. The demand is principally for tragic drama. The people do not see any humor in American comedies, particularly the slapstick variety, and even the Charlie Chaplin films are frequently shown without bringing forth a smile. The majority of machines in this country are French, and the projection as a rule is far behind the American standard. The Bolsheviki have a committee to control films and theatres, every film must be registered and a percentage of the returns paid to this committee. There are two companies engaged in manufacture, producing dramas of a sombre type.

Fans Familiar With Our Stars.

In Scandinavia the American films are popular and there are many movie fans in Stockholm who are as familiar with our stars as are the fans in the United States. There are a number of small houses, but larger and more modern houses comparing favorably with our high class theatres are being built. There are three large producing companies in Scandinavia. which during the war did not make many pictures due to the difficulty of obtaining raw stock. However, they are now releasing an average of one dramatic feature a month.

On his return to this country, Mr. Smith did not resume his connection with the D. W. Griffith forces, but is now engaged in importing and exporting films, acting especially as American representative and buyer for several distributing concerns in Europe with which he formed affiliations during his stay over there.

Another Chester Cameraman Back

Willard Vander Veer is another C. L. Chester cameraman to be out of the army and back on the job. He was in the photographic service of the Signal Corps in France, and has just obtained his discharge and reported for peace time work. Vande Veer will be sent out immediately to film an important series of subjects for C. L. Chester Productions, on a journey into far countries that will keep him away for a year.

Speaking of the New Lapel——
How do you like Viola Dana as a lapel in her Metro, "Some Bride"?

Pioneer Gets Music Hall at Brighton Beach for Summer

IN order to bring to the attention of the public both the names of the Pioneer Film Corporation and the many high class pictures recently made for or acquired by them, this firm has assumed the management of the Brighton Beach Music Hall for summer months.

The executive staff is emphatic in its statement that this is not a move to enter the exhibiting end of the business, but is in line with its announced policy of exploitation.

This is announced as being but one of the moves in the policy recently adopted. Already several of the big Pioneer pictures have been extensively advertised on the bill boards in various sections of the country.

The Brighton Beach Music Hall will open on July 2, with Blanche Sweet in "The Unpardonable Sin," and will be followed by Henry B. Walthall in "The Boomerang," "The Sins of the Children," "The Long Arm of Mannister," and other of the productions now being made for the Pioneer.

Departures Will Mark Presentation.

While running at this house these pictures will be given wide publicity. Many unique departures will mark the presentation of the program, and the music will be furnished by Francesco Colosant and his band of fifty pieces. A list of soloists of international reputation have already been engaged and other attractions on the bill are being selected with the greatest of care.

It is confidentially expected by the Pioneer officials that owing to the extensive advertising which these pictures will secure during their run at the Brighton Beach Music Hall, the exhibitor eventually showing them will be able to command a higher admission price, and handle the production with much greater success than would otherwise be the case.

Prominent Film Folk Attend Paper Wedding Anniversary

MANY persons prominent in the motion picture industry, as well as on concert and vaudeville stage, attended the "paper wedding" anniversary of Mr. and Mrs. Walter Richard Hall which took place at their home Saturday evening, June 28. Mr. Hall is the author of the new Helen Holmes serial, which is being produced by the S. L. K. Serial Corporation under the direction of Donald McKenzie.

The author and his wife had many surprises in store for their guests among which was a banquet service made up entirely of paper. Among those present were Helen Holmes, Elizabeth Brice, Violet Loraine, Ann Brody, Florence Lester, William Russell, Del Henderson, Donald McKenzie, S. S. Krellberg, Johnny Hines, Frank Dear, Billy Sullivan, Will Morrisey, Jack Levering, Arthur Gollink, the celebrated 'celloist, Mr. and Mrs. Francis E. O'Reilly, and Mr. and Mrs. E. I. Mass.

Mr. and Mrs. Hall will shortly go to their lodge in The Berkshires, where Mr. Hall plans to complete another serial and several feature stories.

LILLIAN GISH TAKES A LOOK AHEAD

Young Actress Who Created the Griffith Heroines Is Reminded of How Sister Dorothy Saved a Scene and Tells of Her Own Plans for Discounting the Future

By Edward Weitzel

AS this is to be an interview with Lillian, the reader is warned that a portion of it will be devoted to Dorothy. It's a way the Gish girls have—they are ready enough to talk of each other's success and to glory in it, but it is a difficult matter to keep them to the first person, singular. We had barely shaken hands before the elder of the Gishes asked,

"Have you seen Dorothy's new picture?"

My reply that I had and thought it one of the best, if not the very best of them all, earned me a warm smile; and when I added that sister Dorothy was rapidly leaving all competitors behind in her class of work the eyes of sister Lillian fairly shone with gratified pride.

An acquaintanceship with the two Gishes led naturally to a reference to our first meeting. It took place about fifteen years ago.

"Do you remember what happened that night?" I asked.

"Of course, I do!" Lillian exclaimed quickly. "That was the night Dorothy saved the scene. Don't you remember she had to go on the stage all alone, climb up on a chair, take a fire helmet from a nail on the wall and carry the helmet off. It was very important business and no one was on the stage with her. Don't you remember that the helmet had been forgotten, and just as soon as Dorothy saw that it wasn't there she didn't wait to be told what to do, but ran off and got it from the property man—who had just discovered it was on the prop table in the wings—ran back on the stage with it, held it up to the audience and then ran out of the room through another door? Wasn't that clever for a little girl of five?"

"Yes, indeed!" I replied. "I've seen big girls of twenty-five lose their presence of mind entirely in a similar situation.

"Dorothy was always like that," remarked Mrs. Gish.

Studying Stage Art at Nine.

"I detected evidence of her future distinction then and there, and of her sister's present enviable reputation the next day," I remarked with pretended gravity.

Lillian looked puzzled.

"Why, how was that—what happened?" she asked.

"Do you mean to tell me," I demanded, "that you have forgotten how I escorted you to a matinee at another theatre and that you gravely informed me, between the acts, that you went to a performance every time you had a chance because it was a great help to you in your work? Wasn't that clever for a little girl of nine?"

The now famous star of the shadow stage did not look at all displeased at the last question:

"I must have been a funny little thing then with my big ideas," she said.

"On the contrary, you were very dignified and I respected you terribly. You were so much in earnest, I had to, you know. You made me feel how I had wasted my own young years. At nine I thought only of playing hookey from school and of 'chalk the rabbit'; and you sat there so quietly and watched that play with such understanding eyes that I looked back at twenty-five years experience in the traffic of the theatre and blushed for my own lack of achievement. The estimation I formed of you that afternoon has been borne out by the reports that have reached me about the way you are always found with a book in your hand when not at work, and by your present position. You could not have reached it without the course of study you have pursued. And I am not at all surprised at your success. We haven't met since that afternoon at the matinee until today, but I've followed your career and Dorothy's and I am naturally delighted with your hit as the Griffith heroines and your sister's success as the leading comedienne of the screen."

Lillian Gish
Whose personality is the picture in the frame of "Broken Blossoms."

"Wasn't she splendid in 'I'll Get Him Yet'?" asked sister Lillian.

Her Visit at Mary Anderson's Home.

"So were you in 'Broken Blossoms.' Did you go through the Limehouse district of London when you were in England?"

"Yes. Mr. Griffith had the story in mind when we were over after scenes for 'Hearts of the World.' That trip was full of fine opportunities for me. We saw all the best performances in London and in Paris. The French actors are marvelous. And of course we visited Shakespeare's birthplace. Mary Anderson lives near there—at Broadway. We had lunch at her home, but she was unable to meet us; her daughter was taken ill suddenly and our hostess had gone to the convent where she was at school. You've seen Mary Anderson act a great many times. What was she like?—very stately and beautiful and a wonderful actress, wasn't she?"

"Yes. Her voice was one of her chief charms—rich and full like an organ."

"Mine isn't a bit like that." This was said regretfully.

"It's a very nice voice," I hastened to assure her. And then added, "And think all that you are saved by not being obliged to use it in portraying characters for the screen: Opera singers and actors on the stage are constantly paying big bills to throat specialists and must be so careful not to get 'hoarsedup.'"

"That is only one side of it," returned the elder Miss Gish. "Movie actresses cannot get out of rehearsals by sending notes to the effect that they have a cold and dare not risk voice strain. If they could 'Broken Blossoms' would not have been finished as quickly as it was: Several members of the company, including myself, had the flu while the picture was being made and we worked at times with our vocal cords in anything but good order. But I want to know more about Mary Anderson—what was her greatest part?"

The Ungallant Camera.

"She made her greatest success in "Winter's Tale.' She played both Hermione and Perdita, and London went wild over her, as the expression has it. If you want an expert opinion of the way she acted the two parts read William Winter's book, 'Shadows of the Stage.'"

There were a number of books lying on a table. Lillian Gish opened one of the volumes and took out a slip of paper. "That's another book for my list," she remarked to her mother. When the name of the Winter book had been duly set down she turned to me with a very earnest expression on her face.

"Please give me the names of all the books which will help me," she said. "I realize that a screen actress has comparatively a few years in which she will be accepted in juvenile parts. By the time I have reached that period in my career I want to be as far advanced as possible in the art of the spoken stage. I love my screen work and shall not abandon it until the camera forces me to do so—but I have my future to think of, and the camera isn't kind to a woman after her youth is past—so, perhaps the salaries we receive are not so large after all."

Louis Burston Coming East.

Louis Burston, president of Burston Films, Inc., producer of the serial, "The Silent Mystery," is soon to leave the Coast for home, it is announced at the New York offices in the Longacre Building. Mr. Burston has been in California nearly two months engaged in the production of his second and latest Francis Ford serial, "The Mystery of '13,'" the completion of the final episodes of which signalize his early departure. Francis Ford and Rosemary Theby played the leads in both productions

BRIGHT PROSPECTS IN FOREIGN FIELD

Metro's President Touring Europe Sends Optimistic Cable—Cohen to Join Chief Abroad, Sailing July 12

RICHARD A. ROWLAND, president of Metro Pictures Corporation, who is touring western and central Europe in a personal survey of the motion picture situation abroad, has cabled an optimistic report of his observations to Harry J. Cohen, recently appointed manager of Metro's foreign department. Mr. Rowland's cablegram was sent from Paris after Metro's chief executive had gone thoroughly over the situation in London from the viewpoint of the producer, the distributor and the exhibitor, and a summary of his conclusions is that Metro's prospects in the foreign market were never so bright as they now are.

So encouraging was his chief's report that Mr. Cohen has decided to join Mr. Rowland abroad, where he will complete with him a tour which is to cover the whole European field from the British Isles to the eastern and southern extremities of Italy. Mr. Cohen, accompanied by his wife, will leave New York for the continent on July 12.

May Extend Itinerary.

On his present tour Mr. Rowland is accompanied by Count di Cippico. They departed from New York the latter part of May, by way of Halifax, embarking for Liverpool. Their itinerary included England, France and Italy, but from the tone of Mr. Rowland's cablegram to Mr. Cohen, there is a strong likelihood that the Metro executive will extend it to embrace Belgium—where interest in all sorts of amusements is rapidly rising after the hardships of the conflict—as well as Switzerland and possibly the Scandinavian countries.

Through arrangements made by Metro as distributors of the Nazimova Productions and the Screen Classics, Inc., special productions de luxe, all the Nazimova pictures have been placed abroad as well as all the big Screen Classics, Inc., releases. Hitherto Metro's foreign business has been extensive; but Mr. Rowland's trip of survey and observation abroad was made with the intention of making the field for Metro's productions world-wide—especially in view of the company's recently announced policy of "fewer and better" productions beginning with September 1.

In addition to affording Mr. Rowland the best first-hand knowledge of European tastes and European wants, his trip, he indicated in his cablegram to Mr. Cohen, is bringing him into personal touch with a great number of foreign manufacturers, distributors and exhibitors who are alive to America's predominance in the motion picture industry and who, Mr. Rowland has found, are in a most receptive mood toward the newest and best produced in the United States.

JEWEL CARMEN HAS SUCCESS IN COURT

Judge M. T. Manton Upholds Plaintiff's Right to Terminate Contract Made While Under Age

JEWEL CARMEN has scored another success, but this time it was in the United States District Court and not on the screen, although it is expected that it will lead to her early return to the scene of her earlier triumphs. This latest success of the talented young screen star was in obtaining a decree from Judge Martin T. Manton, upholding her contention in her suit against the Fox Film Corporation and the William Fox Vaudeville Company to the effect that the defendants had improperly interfered with her efforts to earn a livlihood in her profession.

Will Recover Damages.

Under the terms of the decree issued by Judge Manton the young plaintiff will be entitled to recover damages equivalent to the salary which she would have received under a contract with the Frank A. Keeney Pictures Corporation, estimated at upwards of $20,000, and the defendants will be enjoined from interfering with her contractual relations.

About a year ago while Miss Carmen was under contract to appear exclusively in Fox productions, she learned from legal authorities that she had a perfect right to terminate the contract which she had signed as a minor and she did so to accept a more lucrative contract with the Keeney company.

Keeney Did Not Carry Out Contract.

Subsequently the Fox companies persuaded the Keeney Company not to carry out the contract by agreeing to indemnify the latter company against loss in the event that Miss Carmen brought suit for breach of the contract and recovered damages. Consequently Miss Carmen was prevented from carrying out the contract.

Judge Manton sustained the allegations contained in the bill of complaint drafted by Nathan Burkan, counsel for Miss Carmen, that the defendants had improperly and illegally interfered with her rights and ruled that she is entitled to recover damages by reason of the fact that she was prevented through no fault of her own from carrying out the contract with the Keeney company.

Had Right to Practice Profession.

"The plaintiff had a right to practice her profession or calling," asserted Judge Manton. "She was a star and had unique capabilities as a motion picture actress. In addition to the money compensation under the Keeney contract, she had the benefits accruing to her of advertising and experience. What may come to her by way of added reputation because of fulfilling this contract was hers.

"She suffered damages," concluded Judge Manton, "and the measure of her damages is the loss of salary which she sustained by reason of her inability to carry out the Keeney contract. But for the defendants' interference, she would have earned such salary as the contract provided."

Jess Willard Calls Up. Very Anxious to Know How the Fight Came Out.
You might suppose that he knew, but Jess isn't taking any chances in "The Challenge of Chance," released by Frank Hall.

Howard Is New Auditor for Select.

Last week saw the appointment of M. C. Howard to the position of auditor for Select Pictures Corporation, of which Lewis J. Selznick is president. Although this is Mr. Howard's first affiliation in the motion picture industry, he brings with him not only the general auditing experience and technical equipment which so responsible a position calls for, but also a thorough appreciation of the systems necessary to co-ordinate the accounting departments of a home office and its branches. This he gained in a long experience as auditor for a large packing company, with branches throughout the country.

FILMS AID SOLDIERS AND SAILORS

Money Obtained Through Circulation by Universal of Stage Women's Series of Pictures Featuring Many Stage and Screen Stars to Be Used for Benefit of Veterans

WHAT should prove to be a noteworthy contribution to the screen is the series of twelve special pictures in which appear stars of the stage. Universal will distribute the subjects.

The Stage Women's War Relief organization, of which Rachel Crothers is president, is responsible for the production of this series of pictures. One of the outstanding points of interest in the production is that each star and actor contributed his or her services without remuneration. The money made from the production will be used by the Stage Women's War Relief organization for the maintenance of a theatre for soldiers in the Grand Central Palace Hospital, New York. For some time this was known as the Debarkation Hospital No. 5. The money will also be used for the maintenance of the relief society's service house in New York where the permanently wounded men will be taught new vocations and trades. At the present time the society is spending more than $300 a week supplying each of the returning soldiers and sailors with a paper from his "home" town. All of the activities of the Society are for the relief and comforts of the American soldiers and sailors.

All Volunteered Services Free.

The film committee of the relief society realized that to obtain enough money to provide the proper theatre and entertainments for the soldiers and sailors it must obtain well-known stars for its films. The response to the call sent out for volunteers not only brought out many of the stars of the screen, but a larger portion of the more popular stage stars. Many of the best known playwrights, producers and authors offered their services gratis.

Because of its facilities for the distribution of films, Universal was chosen as the distributing agent of these pictures. "It is a wonderful assembly of talent," said Carl Laemmle, Universal's president. "To be able to distribute such pictures has been the ambition and dream of the producers for years. What we have not been able to accomplish, the great cause of the soldiers and sailors and the generosity of the stage folk have brought about."

Terwilliger Directed the Stars.

The work of supervising the production of this group of pictures was put in the hands of capable persons, including those who are members of the Relief society itself. All of the pictures were made at the Estee studios on 125th street, New York City. The work was supervised by Eugene Spitz, a producer of pictures for more than ten years. Mr. Spitz in a large way was responsible for the successful production of the series in that his studio was donated for the taking of the pictures. He supervised each production personally, devoting practically all of his time, which extended over a period of several months, to the work of making these pictures a success. Mr. Spitz was ably assisted by George Terwilliger, who directed each of the stars throughout the entire series. Mr. Terwilliger is one of the most capable directors in the country and besides this is one of the youngest. Louis Dummyre was the official cameraman for the entire series.

Belasco Starred in First Release.

The first picture of the series to be released is "A Star Over Night," in which David Belasco, one of the foremost of American playwrights, producers and managers is starred. This is the first and only time that Mr. Belasco has appeared in pictures. "A Star Over Night" was written by Ann Irish, a noted author. The actual stage work of David Belasco is shown on the screen in the first picture.

Names and Titles of Stars and Releases.

The titles of the series of pictures and the stars in each are listed below with the name of the author of each story. The pictures are named in the order in which they will be released.

In the cast of "A Star Over Night," written by Ann Irish, are David Belasco, Edward Martindel, Bruce McRae, Hamilton Revelle, Elizabeth Risdon, Hilda Spong, Gladys Morris, Kathleen Nesbitt, and Mrs. Nate Rothschild.

"Winning His Wife," the second of the series, was written by Katherine Kavanaugh. Those in the cast are Cyril Maude, Violet Heming, Captain Fred Lloyd, Mrs. Sam Harris, David Bispham, Mrs. Charles King, and Louise Closser Hale.

"Fighting Mad," a comedy drama, was written by Samuel Hopkins, and the stars are Maclyn Arbuckle, Percy Haswell, John J. McGraw, and Dana De Harte.

The fourth of the series is "An Honorable Cad," by Frederick A. Kummer. In the exceptional cast are Yvette Guilbert, Edmund Breese, Shelley Hull, Ethelbert Hales, Julia Dean, Phoebe Foster, Mrs. William Farnum, and Mrs. John M. Pierce.

"The Mite of Love," the fifth of the series, is a screen adaptation of a story by Rachel Crothers, president of the S. W. W. R. In the cast are Mabel

Four of the Principals Who Will Make Universal's Stage Women's War Relief Series.
From left to right these four are none other than Mabel Taliaferro, Shelley Hull, Daniel Frohman, and Julia Arthur, names which will do much to herald the series.

Taliaferro, Robert Edeson, Margaret Leslie, Forest Robinson, Mrs. Russ Whital, Lucia Moore, and Ralph Morgan.

In the cast of "She's Everywhere" are such stars are Enid Markey, Montagu Love, Blanche Yurka, Adele Rolland, Frederick Truesdell, Harry Davenport, Fred Nichols, Maude Von Turk, Helen Duggan, and Robert Lowe. The story of the play was written by Jack Larrie.

The seventh of the series is "The Inner Ring," adapted from a story by Wallace Clifton. In the cast are Wm. Courtenay, Jane Grey, Alphons Ethier, Loraine Frost, Charles Wells and Richard Turner.

"Romeo's Dad" is a screen adaptation of a story by the well known writer, Calder Johnstone. In the cast are Thomas Wise, Gail Kane, Ethel Stanard, Conrad Nagel, Jack Devereaux, Jack Cagwin, Frank Beamish, Malcolm Bradley, Theo. Westman, Jr., and Helen Lowell.

Some of the greatest stage stars of today are in the cast of "Tom's Little Star," written by Mrs. Otis Skinner. They are Constance Binney, Otis Skinner, Henry Miller, Blanche Bates, William Jefferson, Daniel Frohman, the noted producer and director; Wheeler Dryden, Henry Hull, Lucia Moore, John W. Cope and Florenz Ziegfeld.

The tenth of the series is "The Madonna of the Slums," from the story by Jessie Bonstelle. In the cast are: Galli-Curci, Holbrook Blinn, Jeanne Engels, Helen MacKellar, Ethel Intropidi, Luis Alberni, Victor Sutherland, John Morris and Jessie Ralph.

"His Woman," the eleventh picture is a screen adaptation of a story by Ethelynn Brewer DeFoe, wife of the eminent dramatic critic of the New York World. In the cast are Julia Arthur Frank Sheridan, DeWitt Jennings, Forest Winant, Ben Grauer, and George T. Meech.

The last picture of this series is "The Mad Woman," from the pen of Howard E. Miller. The cast includes: Nance O'Neill, Alfred Hickman, Tyrone Power, Mme. Mathilde Cottrelly, Paul Gilmore, Ben Grauer, Mildred Holland, Tharmara Swirskaya and the Russian quartette.

To Exploit Pictures Widely.

The Universal company, considering itself fortunate indeed to be selected as the distributing agency for this series of pictures, has not left any stone unturned in planning the successful exploitation of these pictures. Through the medium of the trade papers exhibitors will know of this series of pictures. Press books giving the biographies of each of the stars, their most recent successes, and complete information about each picture have been prepared for the showmen's use.

Each exhibitor booking the stage women's pictures will receive a set of enlarged photographs of twelve of the most famous of the stars. Several exceptional posters have been designed to aid the exhibitor in showing each picture.

George T. Terwilliger
Director of Stage Women's War Relief Series.

Exhibitors, especially those in the cities where a number of these stars have made personal appearances, will undoubtedly quickly realize the great possibilities of newspaper co-operation in connection with this series of pictures. The series in itself is notable, but perhaps of more than ordinary interest to the newspaper and public is the fact that so many of these stars never before acted for the motion picture camera.

Another good advertising point is the fact that every actor and actress who participated in the making of this series contributed their services to the cause of assisting the soldiers and sailors. During the war and after the signing of the armistice these same stage folk and many others were called upon to give free performances at the Debarkation hospital where a large number of the returned soldiers and sailors were convalescing.

Universal's entire sales force has been informed with all the details of the production of this series and plans for an extensive sales campaign have been made.

Prepare "Stunt" Reel for Exhibitors.

A "stunt" reel has been prepared by Universal which will be shown to the exhibitors. The exhibitors will see in this reel scenes from each of the twelve pictures and the leading stars in each one. This reel has been sent to each of the Universal exchanges in the United States and Canada where the exhibitor can see it at any time. Besides this "stunt" reel each Universal exchange has been supplied with three complete prints of three of the pictures. These will be shown to the exhibitor in his own theatre or in the exchange projection room.

So enthusiastic are Universal officials over the excellence of this group of pictures they have sent two advance men over the country calling upon the exhibitors in each of the larger cities and towns to exploit and show these pictures. These two men, W. R. Wilkerson, who will take the western territory, and William Howard, who will visit the eastern cities, are well informed on the production and exploitation of the pictures, and both men have interviewed many of the stars appearing in the series. These men will assist the exhibitor in every possible manner in the successful exploitation of the series.

Much of the credit for the successful production of this series of pictures must be given to the members and officers of the Stage Women's War Re-

Three Kings and a Pair of Queens—Another Hand for the Stage Women's War Relief Series.
David Bispham, Constance Binney, Conrad Nagel, Rachel Crothers, and Otis Skinner are the cards as they are seen from left to right above.

lief organization. Many of them during the production of the series devoted practically all of their time in assisting in the work. Some of the persons who aided in this work are Rachel Crothers, president; Louise Closser Hale, vice-president; Minnie Dupree, assistant treasurer; Jessie Bonstelle, Crystal Herne, Mrs. William Farnum, and Daisy Humphreys, and others. Esther Lyon Eagle was the casting director for the entire series of pictures.

As has been said these pictures are a monument to the motion picture art. Every exhibitor booking this series, say Universal officials, will not only give to his patrons the greatest series of stars of the stage and screen ever shown before, but will bring to them new faces and characters famous the world over who are seldom seen outside of the New York theatrical district.

Has Brochure on Series.

Further selling plans of the Universal for the series of Stage Women's War Relief pictures have brought out a forty-four page coated stock brochure in which the different plays are enumerated with their entire casts. The brochure or booklet is beautiful in design, the front page cover being tipped with a small sheet bearing the wording "Stage Women's War Relief Series." Inside the cover page is a spider-web tissue followed by an editorial foreword on the series.

The possibilities of the great series of pictures are outlined and the names of the most prominent stars in the series are given. Following this is a list of the playwrights and authors who assisted in making the series a success by contributing stories for production.

On the following full double pages are pictures of the stars, and on the right half of the full-page the one-column cut which is available for newspaper use is reproduced. There is one cut illustration for each of the twelve pictures, the cut bearing the heads of the star or stars in each picture.

The advertisements shown in this brochure were designed for simplicity, no attempt being made to enhance the message by gaudy decorations of illustration or display.

These booklets were sent out to every exhibitor on Universal's mailing list.

"YANKEE IN BERLIN" CAUSES RIOT

Mack Sennett Film and Bathing Girls in Person Attract Crowd to Broadway Theatre, New York

THERE was a riot around the box office of the Broadway Theatre, June 29, when "Yankee Doodle in Berlin" opened its New York engagement. Mack Sennett's five-part comedy, enhanced by the presence of a detachment of the widely advertised Sennett bathing girls and piloted by Sol Lesser, was a powerful enough magnet to attract a mob that fought to get into the theatre and packed the place to its limit.

The program opened with an overture, "Gems of Broadway," and was followed by the five-reel feature. "Yankee Doodle in Berlin" starts off at a rattling pace, but before the end of the last reel loses much of its punch. The difficulties in sustaining an hour of broad farce on the screen are too great, even for the entire force of Sennett comedians and the skill of the resourceful Mack. Its theme has lost force now that the war is over, and every indication points to the presence of the bathing girls in the flesh—and a liberal display of the same—as the star attraction of the entertainment. The combination is not one which will advance the screen in the eyes of its real friends.

Mere Man Rivaled Girls.

Bothwell Browne, as an American aviator who uses his skill at female impersonation to get into the confidence of the ex-emperor of Germany, the ex-empress and the double ex-crown prince and make monkies of the bunch, is right alongside of the regular Sennett comedians in the fun-making. Chester Conklyn, Charlie Murray, Ben Turpin and the rest act with the old-time vigor and comic effect. The battle scenes and the production in general have been well handled.

A picture, "Why Beaches Are Popular," showed a number of the Sennett bathing girls scampering about on the sands of the West Coast in the cut-off-in-the-extreme bathing apparel which is their chief claim to fame and notoriety.

Bothwell Browne in one of his familiar dance creations, assisted by the girls in handsome Oriental costumes, was given as a special feature of the stage portion of the program. The other appearances of the girls showed them as shapely models in living pictures and permitted them to parade across the stage one at a time and give the audience a near view of themselves and their really beautiful costumes. This part of the entertainment is well managed. There is nothing remarkable about it, but the girls conduct themselves sensibly and they are liberally supplied with good looks.

"Please Get Married" First of Specials for Viola Dana

VIOLA DANA'S first starring vehicle for Screen Classics, Inc., in the inauguration of its "fewer and better" productions scheduled to begin in the early fall, is "Please Get Married," the successful farce by James Cullen and Lewis Allen Brown, which is now in the sixth month of its New York run and going strong.

"Please Get Married" is one of the thirty-six established stage successes purchased by Screen Classics, Inc., for its stars. The completed productions will be distributed solely by Metro Pictures Corporation. The screen rights to "Please Get Married" were secured from Oliver Morosco, Ltd., producers of the comedy at the Little Theatre and the Fulton Theatre in the metropolis.

Miss Dana Has Fine Role.

Miss Dana will have the winsome and appealing role of Muriel Ashley, the demure bride, whose honeymoon is so often and so rudely interrupted that it is no honeymoon at all. Dramatic reviewers agree that "Please Get Married" is filled with spontaneous rapid-fire humor.

The cast has not yet been selected, although Director General Karger is keeping his eyes open for the best talent available. He promises a splendid company of supporting players.

Gail Kane, Henry Miller, Ben Grauer, Florenz Ziegfeld, and Jeanne Eagels—Another Star Quintet.
Which will help produce Universal's Stage Women's Ware Relief Series.

SMALL TOWN HOUSE BORROWS THUNDER

R. A. Woodward of Rahway Utilizes Publicity Big City Dailies Gave Film He Wished to Show

CAPITALIZATION by the exhibitors in smaller cities of expensive and gilt-edged advertising matter prepared by the publicity staffs of theatres in larger cities, has been demonstrated by Ralph A. Woodward, manager of the Empire Theatre, of Rahway, N. J., as one of the most profitable forms of showmanship ever practiced.

Advertising matter was practically impossible to obtain for Mr. Woodward's particular attraction recently. He could not get slides for his screen, paper for his billboards, nor cuts for the newspaper advertising he desired to do.

Eleventh Hour Advertising.

Confronted with the problem of either canceling his booking for "Auction of Souls," starring Aurora Mardiganian, of which First National Exhibitors' Circuit is the distributor, or launching an eleventh-hour advertising campaign which seemed practically doomed to failure, Mr. Woodward did some quick thinking.

Without a cent of expense to himself, his attraction was well known to citizens of Rahway, he reasoned. Newspapers coming from New York, Philadelphia, Washington, Newark and scores of other cities had carried the merits of "Auction of Souls" into nearly every home in Rahway by means of page-ads, large press notices, and long reviews.

An Economical Campaign.

His campaign opened in Rahway with 50 one-half sheets in billboards, 100 window cards distributed and 3,000 stock heralds in distribution. Small announcements in the semi-weekly newspaper had been arranged. Mr. Woodward was counting on what had been printed in the larger-city newspapers for the publicity spread that often cuts deeply into the profits of the exhibitor, whether he is in a large city or a small one.

On June 19 and 20, despite approximately a fifty percent increase in admission price and the barring of all children under sixteen years of age from the performance, and the hottest weather Rahway has experienced for years, the attraction played to capacity audiences and resulted in the biggest profit in the history of the Empire.

"No Set Rule."

"There is no set rule for an exhibitor to follow when working on a proposition of this kind," said Mr. Woodward. "It seems reasonably safe to assert, however, that in a town of less than 15,000 population, where scores of daily newspapers from larger cities are distributed daily, there is great opportunity for the exhibitor to benefit by what has been printed and paid for by theatres in the larger cities. Assuredly there is no competition. Large city exhibitors are not interested whether residents of small towns spend two hours' time and railroad fare to attend their offerings. They are independent on account of their large followings in their respective cities.

"I would advise brother exhibitors, however, to watch their steps and be sure the attraction they are offering has this wide publicity. And be sure that the newspapers distributed in their respective cities have been read before they attempt a thing of this kind."

Location Chosen for "In Old Kentucky" Includes Three Famous Kentucky Estates

EXHIBITORS in Kentucky and Tennessee who are experts in the art of motion picture exploitation have been invited to witness the taking of many local color scenes to be used in "In Old Kentucky," a First National attraction starring Anita Stewart. Alfred Green, an assistant director for Anita Stewart, Inc., has already selected a number of locations between Louisville and Lexington.

For the purpose of absorbing the spirit of the production, exhibitors from below the Mason-Dixon line have been especially urged to attend by Col. Levy, president of the Big Feature Rights Corporation of Louisville, and owner of the First National franchise for that territory.

Immediately upon the completion of the selection of sites, Marshall Neilan, recently signed to direct a series of picture for First National, Anita Stewart, Mahlon Hamilton and others of the cast, and Louis B. Mayer, president of the company, will arrive in Kentucky.

According to Green, some of the most famous estates in the Blue Grass regions will be used in this production. "Walnut Hill," the estate of L. V. Harkness, Standard Oil millionaire, will be seen as the exterior of Frank Layson's home. "Hamburg Place," the stock farm of John F. Madden, famous breeder of thoroughbred horses, will be one of the big scenes in the picture. Churchill Downs has been selected for the race track scenes.

One of the most picturesque events in the attraction, will be the great fox hunt on the estate of Frank Layson. General Roger Williams of Lexington, master of hounds for thirty years for the Blue Grass fox hunts, will direct the event.

Stirring Up Trouble Over the Stirrup in "Billy Blazes, Esquire."
Harold Lloyd and Bebe Daniels "aiming" to please in this Pathe comedy.

Dominion Corporation Buys Six J. W. Kerrigan Films

THE CONTRACT announced last week whereby the Exhibitors Distributing Corporation purchased the entire Robertson-Cole output for the coming year for exploitation throughout Canada, took on a bigger aspect when it was learned that seven J. Warren Kerrigan features are also included in the deal. In addition to the Kerrigan features, the Canadian organization also purchased the Dominion rights to "Two Gun Betty," a Bessie Barriscale production, and "The Prodigal Wife," co-starring Lucy Cotton and Mary Boland, which was produced by Screencraft.

The Kerrigan features, six of which were made by Jesse D. Hampton, are "Prisoner of the Pines," "Come Again Smith," "Three X Gordon," "Burglar for a Night," "The Best Man," "The Drifter" and "The End of the Game."

The officers of the Exhibitors Distributing Corporation, are Arthur Cohen, of Toronto, president; William Sugerman, of Edmonton, vice president; Elly Marks, of Toronto, secretary and treasurer; Harry A. Kaufman, of Toronto, general manager for the Dominion; Charles L. Stevens, of Winnipeg, Western general manager.

Michigan Defeats Censorship.

Censorship has gone down to defeat in the Michigan legislature after a hot battle. It means that Michigan will have no legalized censorship of motion pictures for at least two years, although police censoring of pictures in Detroit will continue to take place. Governor A. E. Sleeper, of Michigan, and Mrs. Sleeper did their utmost to have the state legislature pass a censorship bill, and there was a warm fight up to the last—but the industry triumphed in the end.

PATHE'S SALES FORCE WIDE AWAKE

Paul Brunet Has Built Up Effective Organization Through Right Treatment of Employes with Square Deal, Profit Sharing and Bonuses, Getting Results

By P. A. Parsons

THE Pathe Exchange, Inc., presents the best example of a purely distributing organization in the business. Pathe has gone out of the production end entirely, insofar as dramas and comedies are concerned, and distributes pictures made for it under contract, or else acquired through purchase.

The only exceptions to this policy are furnished by the Pathe News, Pathe Review and Serials. Mr. Brunet's policy has been to strengthen and expand the machinery of distribution and to give efficiency such as can come only with specialization.

Round Dozen Firms Produce.

The roster includes such well-known concerns as the American, W. W. Hodkinson Co., Frank Keenan Productions, Western Photo Plays, Albert Capellani Productions, Leonce Perret Productions, Alma Rubens Productions, Virginia Pearson Productions, the Rolin Film Co., the Arthur F. Beck Serial Productions, Ruth Roland Serials and Timely Films.

Acting as the outlet for such a large reservoir of producing talent insures to the Pathe organization a steady supply of pictures. Mr. Brunet has built and improved his organization with the view of insuring to the producers the widest market at an overhead of selling cost comparable to that in the largest and most efficient selling organizations in any other line.

Of major importance to the Pathe Exchange is, of course, the sales department. In charge of this department Mr. Brunet has placed Fred C. Quimby, with the title of director of exchanges. Mr. Quimby illustrates the Pathe of promotion.

Quimby's Deserved Advancement.

Back in the old Eclectic days Mr. Quimby, then an exhibitor, was secured as salesman and then manager for the Denver branch. Later he became manager of the Pathe Seattle office.

The next step in his advance came when he was given the district managership for the Pacific Coast territory. He was taken from this and brought back to the home office as sales manager with charge of all the Pathe exchanges.

With increase in business and the consequent necessity for expansion of the sales department, Mr. Brunet made him director of exchanges, with a feature sales manager and a short subject sales manager as his assistants. At the recent annual meeting of the directors Mr. Quimby was honored with an election to membership to the board.

W. S. Wessling is the short subject sales manager and he again is an illustration of the Pathe policy of promotion from the ranks. Mr. Wessling was an exhibitor on the Pacific coast when he was secured by the old Eclectic (the parent of the present Pathe exchange organization) to help open the Portland, Ore., office.

Wessling Moves Upward.

Mr. Wessling sold film three days a week and acted as shipper the rest of the week. He acted at times as booker and cashier, and performed his duties so faithfully that he was promoted to the managership of the Pathe Cincinnati office. After two and a half years in this position he was promoted to the district managership of the Southern territory, from which he was taken to fill his present position.

Elmer R. Pearson is the feature sales manager and he again is illustrative of Pathe's promotion policy, though unlike Mr. Quimby and Mr. Wessling, his career with Pathe has been interrupted by engagements with other film concerns. Mr. Pearson several years ago opened the Pathe office in Omaha, and acted as manager of it for several years.

Subsequently he was sales manager for Essanay and George Kleine, branch manager for V. L. S. E. and Vitagraph in Kansas City and branch manager for the World and the General in Omaha. Just prior to his return to Pathe he was with the First National Exhibitors' Circuit.

Pathe Exchanges Widely Scattered.

Pathe operates thirty exchanges, located in Albany, N. Y., Buffalo, Indianapolis, Denver, Detroit, Minneapolis, Milwaukee, Pittsburgh, Washington, New York, New Orleans, St. Louis, Chicago, Omaha, Des Moines, Newark, N. J., Dallas, Seattle, Philadelphia, Charlotte, N. C., Boston, Oklahoma City, Kansas City, Atlanta, Cleveland, San Francisco, Salt Lake City, Los Angeles, Cincinnati and Spokane, and is now opening an office in Little Rock. Most of these offices are managed by men who have been developed from the ranks, and who have been successful Pathe salesmen.

Mr. Brunet's policy is to put these exchanges as rapidly as possible into buildings which are up-to-date in every respect, and which are a credit to the organization. It is his desire to eventually be able to claim with justice the best located, best housed and best equipped exchanges in the industry.

Builds Morale from Within.

The morale of the Pathe exchange sales force is the envy of practically every competitor. This morale has been created by the wise and humane policy which Mr. Brunet has followed of rewarding faithful service with promotion, of condemning no one unheard, of awarding bonuses, and of allowing every Pathe employe to participate in the profits.

If a position is to be filled every effort is made to fill it from within the organization. As the result of this far-sighted policy, it is the boast of the Pathe force that man for man and woman for woman, the average length

Five Director-Producers Who Will Each Contribute a Serial to the Program of Pathe Exchange, Inc.
From left to light: Louis J. Gasnier, producer of "The Third Eye"; Theodore Wharton, producer-director of "The Crooked Dagger"; George B. Seitz, producer of "The Black Secret"; Joseph A. Golden, president Western Photoplays, producers of "The Great Gamble"; Arthur F. Beck, producer of "The Isle of Jewels."

of time with the Pathe Exchange on the part of all the employees is greater than that in the case of any other concern in the business.

To Extend Profit Sharing.

Mr. Pathe recently announced at the dinner given in his honor that it was his desire to discuss with Mr. Brunet, on the occasion of his return in the fall, an even wider extension of profit sharing principles. Closely allied with the sales department and working in very close touch with it, are the advertising, publicity, serial publicity, art, and exploitation departments.

The writer, as advertising manager, has been with Pathe for over six years without interruption, a record for tenure of service which he is told is not paralleled in the advertising or publicity departments of any film company. He writes and places the copy for the trade papers and for general advertising, such as newspapers, billboards and fan magazines.

Publicity in Expert Hands.

The publicity department is managed by Randolph Lewis, with Frank Dallam, a former newspaper man, as assistant. This department writes and places copy for all Pathe subjects with the exception of serials. Mr. Lewis had a long experience as a New York newspaperman before coming with Pathe, and was for a time in charge of the William Fox publicity.

The art department is managed by Harry Lewis. This department gets out the posters, cuts, slides, etc., and has a staff of several artists who are on salary and spend their entire time on the Pathe work.

The serial publicity department is under the management of Frank Bruner. Mr. Bruner, prior to coming with Pathe, had a long experience as publicity man in the theatrical business, and later was publicity man for Norma Talmadge. The serial publicity department specializes on serial publicity and is entrusted with the exploitation of every Pathe serial in the way of trade paper, fan magazine and newspaper publicity.

Exploitation a New Department.

George A. Gray, another New York newspaper man, is Mr. Bruner's assistant. This department also gets out the Pathe Sun, the intra-mural house organ.

The exploitation department is the newest of the home office innovations, and was created by Mr. Brunet to give to exhibitors and to the sales force every assistance in the way of ample material to help "put the show over." Edgar O. Brooks, formerly sales manager with the Mutual and at one time an exhibitor, has charge of this department. This department compiles the campaign books with their extensive exhibitor helps.

Changed Booking Methods.

With every department in the home office carefully organized, and with close contact and harmonious co-operation all along the line, with over thirty exchanges under the managership of competent and experienced men, and with a selling force of 190 men, Mr. Brunet feels well pleased with the powerful machine which he has organized and perfected. In March, 1918, he felt that the booking methods at that time prevailing were inequitable, and changed the Pathe policy so that exhibitors were offered their choice of open booking, selective service booking and the star series plan.

Credit Goes to Paul Brunet.

This liberality, which is the last analysis meant that an exhibitor could get whatever he wanted, together with an unexcelled service in the exchanges, is largely responsible for the kindly feeling manifested by a very large number of exhibitors toward the Pathe Exchange. Promptness, fairness and absolute honesty are required of all in the sales force in their dealings with the exhibitor.

The result is that the quality of the service which Pathe gives the exhibitor is notable. Constant effort is directed toward making this service continually better.

Credit for the remarkable showing which Pathe has made and is making must be given to Paul Brunet, vice president and general manager, who has built a most powerful machine and keeps it running at a high speed and efficiency.

SERIALS SET UNTIL 1921 BY BRUNET

Pathe's Issues Embrace Complete Program of Fiery Features for Excitement-Loving Fans

THAT Pathe Exchange is going to live up to its title, "The House of Serials," is evidenced by the outline of its serial program up to January, 1921, just announced by Paul Brunet, vice president and general manager. Seven serials are announced for release during the next eighteen months. This is by far the most important serial plan they have ever laid and shows that Pathe intends to maintain its position as a leading distributor of the continued motion picture.

"Every once in a while," says Mr. Brunet, "someone declares that the serial is dead. The same pessimist will tell you that the public is tired of serials and that showmen will not book them. These announcements are possibly made by distributors who have made a failure of serial distribution or by concerns who are interested in exploiting and selling other forms of screen entertainment.

Fred G. Quimby
Director of Pathe Exchange.

Serial Popularity Increasing.

"Pathe believes that the serial is today the most popular form of entertainment on the screen. Our serial business has advanced by leaps and bounds and we find a ready demand for the class we have been bringing out. Instead of a decrease of interest we find that the 'serial public' is growing at an amazing rate.

"Every new Pathe serial brings in hundreds of new customers who have hitherto refused to book serials. Invariably after playing their first serial they continue to play this style of picture. There is only one answer to this—serials make good for them."

Series Opens August 3.

Mr. Burnet continues: "Pathe has made an extensive study of conditions. We have secured the opinions of the leading exhibitors throughout the country and have come to the conclusion that the demand for serials is going to be immensely increased within the next eighteen months. It is with the idea of meeting this demand that we have laid our plans so that we can announce at this time our complete serial program for that period.

"The first release will be the Western Photoplay's 'The Great Gamble,' featuring Anne Luther and Charles Hutchison. This is our next serial release and will be ready for the screens on August 3. Joseph Golden is responsible for the story, scenario and the direction of 'The Great Gamble,' which we are advertising as 'The Greatest Stunt Serial Ever Produced.' And it literally lives up to that description. At the recent trade showing on the New York Roof, exhibitors who came to see the earlier episodes burst into applause after they had witnessed the picture.

Pearl White's Final Thriller.

"The release of 'The Black Secret,'" Mr. Brunet sets forth, "marks an epoch in serials since it marks the passing of Pearl White from the serial field. This is Miss White's last serial as she has elected to enter the list of feature stars. In addition to marking the farewell of one of the most popular of serial stars 'The Black Secret' is the first serial from the pen of Robert W. Chambers.

"This writer's heroines have been transferred to features on numerous occasions but never before has he done a serial. This one gives every indication of marking the high tide in serials.

"Bertram Millhauser, who has written the continuities for many of Miss White's serials, evolved the screen story and George B. Seitz, Miss White's director for many years, directed it. We believe it is a serial that will equal any feature ever produced in point of logic, situation and excellence of production, yet will retain all the thrill and sweep of action demanded by serial fans.

"Ruth Roland, who has achieved a tremendous following as a star through the many serials released by Pathe in which she has been featured, is to con-

tinue on our program. She has just started work on a new serial which will introduce her to the fans in the triple role of star, author, and producer.

Ruth Roland, Three-in-One.

"It will be called 'The Adventures of Ruth' and will be produced by Ruth Roland Serials, Inc., the star's newly formed producing company. Miss Roland wrote the story herself and Gilson Willets, who wrote the scenarios for Miss Roland's last serials, 'Hands Up!' and 'The Tiger's Trail,' will do this scenario. William Parke will direct it.

"'The Third Eye' is the title which has been chosen by Louis J. Gasnier for the serial which his company (Astra) is to make for Pathe. It is from the pen of H. H. Van Loan, a new writer who has come to the front in motion pictures within the past year. Mr. Gasnier has secured Warner Oland, known among screen 'heavies,' for one of his featured principals; and Eileen Percy will also be featured in 'The Third Eye.'

"Theodore Wharton, one of the Ithaca Wharton Brothers, will also produce a serial for Pathe. Mr. Wharton needs no introduction to either exhibitor or fan since the Whartons have been turning out successful serials for years. His serials will be called 'The Crooked Dagger.' Frederick Chapin will write the scenario and Mr. Wharton will, himself direct.

Serials 18 Months Ahead.

"'Bound and Gagged' will be the title of the second serial G. B. Seitz, Inc., will produce for Pathe. Mr. Seitz, who will also direct this serial announces it as a new idea as it is to be a light comedy. The story is by Frank Leon Smith and is declared to be most novel. Mr. Smith will also do the scenario.

"The Arthur P. Beck Serials, Inc., will produce a serial entitled 'The Isle of Jewels.' This story is by C. T. Dazey, the author of 'In Old Kentucky.' Francis Mann and Stuart Holmes will be the featured principals and it will be directed by Perry Vekroff.

"This serial program," Mr. Brunet adds, "is the most comprehensive ever announced and is planned to give exhibitors a continuous showing of the best serials that money and brains can produce. It is in direct line with our policy and our slogan, 'What the Exhibitor Desires.'"

Men of Brains Write Pathe Serials for Stars of Renown on Stage and Screen

AN imposing array of producing and writing talent is announced by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., in connection with Pathe's serial program for 1919-1920. Famous names and names of newcomers are in the list of fictionists writing the Pathe output.

George B. Seitz Productions, Inc., announces two issues for the program. The first of these will be "The Black Secret," by Robert W. Chambers, the last serial in which Pearl White will appear. Mr. Chambers is rated as America's greatest novelist, and his work is known wherever fiction is read. Many of his stories have been done on the screen, but "The Black Secret" is the first from his pen to be done in serial form.

Seitz's Long List of Serials.

George Brackett Seitz, producer of "The Black Secret," although under thirty years of age, is among the successful serial makers of the industry. He started as a scenario writer, and is the author of a number of original scripts which were produced on the Pathe Gold Rooster program, including "The Spender," "The Last Volunteer" and "The Nihilist." Among his adptations are "Nedra," "The Closing Net," "The Beloved Vagabond," "The Galloper," and "The Light That Failed."

His list of serial productions, all of which he directed personally and most of which he wrote, includes "The Perils of Pauline," "The Exploits of Elaine," "The Iron Claw," "The Shielding Shadow," "Pearl of the Army," "The Fatal Ring," "The House of Hate," "The Lightning Raider" and "The Black Secret."

"Black Secret" Soon Released.

The screen adaptation of "The Black Secret" was done by Bertram Millhauser, another man young in years, but old in experience in serial making. For several years he has been associated with Mr. Seitz, and his record includes the continuity on "The Mystery of the Double Cross," and co-authorship on "The Fatal Ring," "The House of Hate" and "The Lightning Raider."

Frank Leon Smith, a newcomer in serials, is the author of "Bound and Gagged," the second Seitz production on the forthcoming program. For the last two years Mr. Smith has been scenario editor for Louis J. Gasnier and has done many adaptations and continuities.

Van Loan Making a Name.

H. H. Van Loan is the author of "The Third Eye," the Gasnier production for the Pathe serial program. It has as its featured players Warner Oland, the experienced screen "heavy," and Eileen Percy. Mr. Van Loan has the distinction of having conducted the first motion picture column that ever appeared in a New York newspaper.

Van Loan was the editor of "Flashes from the Screen," that ran in the New York Globe and other newspapers, and later was foreign correspondent for the New York American and feature writer for the New York World. He is the author of two novels, "The Cross of Shame" and "Crimson Iris," and several five-reel photoplays.

Louis J. Zasnier, who will produce "The Third Eye," is known to the industry as president and general manager of the Astra Film Corporation. Among the successful Pathe serials produced by this concern are "The House of Hate," "The Mystery of the Double Cross," "The Seven Pearls," "The Shielding Shadow" and "Pearl of the Army."

Ruth Roland Writes Her Own.

Ruth Roland herself wrote the story on which her new serial is based. It is called "The Adventures of Ruth" and will be produced by the newly formed producing company, Ruth Roland Serials, Inc. Miss Roland is known as the star of such successful Pathe serials as "The Price of Folly," "The Neglected Wife," "The Red Circle," "Who Pays?", "Hands Up!" and The Tiger's Trail."

The scenario for "The Adventures of Ruth" is by Gilson Willets, manager of the Pathe scenario department, and rates among the well-known writers of fiction and travel. Mr. Willets is the

Harold Lloyd and June Caprice, at Either End, Simply Dazzled by the Idea of the New Pathe Features.
From left to right, Harold Lloyd, Marjorie Rambeau, Virginia Pearson, and June Caprice who will be featured in the special attractions for the Pathe program.

author of the first novel ever purchased for the purpose of being made into a motion picture serial—"The Double Cross"—which was produced by Astra under the title of "The Mystery of the Double Cross," starring Mollie King.

He is also the author of one of the first serials successes, "The Adventures of Kathlyn," and "The Tiger's Trail," Miss Roland's two latest serials.

Willets a Successful Rolling Stone.

He was the first correspondent to travel through Cuba from Havana to San Diego after the Spanish-American war. Then he went to India, journeyed 1,000 miles to the famine district; made a sledge journey across Northern Russia, Finland and Sweden; made a special tour of the capitals of Europe; crossed Mexico on horseback for Leslie's Weekly; made a transcontinental tour for the Munsey publication; made two trips to the Pacific Coast, covering every State in the Union for the Railroad Man's Magazine, and he has written many books.

Theodore Wharton also will produce and direct a serial for the Pathe program, entitled "The Crooked Dagger." Mr. Wharton is associated with his brother, Leopold Wharton, under the firm name of the Whartons, and has long been associated with serial making.

The Whartons Re-enter the Game.

He built the first indoor studio for Pathe in 1911. He produced "The Mysteries of Myra," "Patria," "The New Adventures of Wallingford" and "The New Exploits of Elaine." He is rightly called one of the pioneers of the picture industry and his knowledge of serial making gives him a place among the experts.

The scenario for "The Crooked Dagger" is being prepared by Frederic Chapin of the Pathe scenario staff. Mr. Chapin wrote the continuity for "Today" with Florence Reed; "The Auction of Souls"; "The Marionettes" with Clara Kimball Young, and "The Easiest Way" for the same star, in collaboration with Albert Capellani; "Heart of the Sunset" for Anna Q. Nilsson; "The Venus Model" for Mabel Normand, and "The Argyle Case" for Robert Warwick.

Arthur F. Beck Serials, Inc., will produce for Pathe a serial entitled "The Isle of Jewels," by Charles T. Dazey, famed as the author of the lasting stage success, "In Old Kentucky." Mr. Dazey has been for years a contributor to many magazines. In addition to "In Old Kentucky," he was co-author of "A Night Out" and "The Captain."

Dazey Writes a Serial."

His screen career began with Metro. He wrote "The Redemption of Dave Darcey" and was co-author of the Douglas Fairbank's "Manhattan Madness"; also "The Flower of Faith." His other screen works include "The Call to Arms," "A Night in New York" and "The Testing of Mildred Vane." The featured players in "The Isle of Jewels" will be Frances Mann and Stuart Holmes.

Joseph A. Golden, president of Western Photoplays, Inc., wrote and directed "The Great Gamble," co-starring Anne Luther and Charles Hutchison. Mr. Golden has been in the picture business for the past twelve years, his first engagement being with the Biograph Company of America, for which he wrote and produced.

BEHOLD! THE SCRIBES ARE SILENCED

They Say One to the Other that Aurora Will Not Come, But Anderson Calleth Their Bluff

EVERYTHING is ready," James Anderson, special representative for the First National Exhibitors' Circuit, was complacently telling J. L. Johnson, advertising manager of the Liberty Theatre, owned by Ruben & Finkelstein at St. Paul. "Aurora's train is on time, the lobby looks like an autographed photo of the prettiest part of Armenia, the film is here, the camel won't have to drink for seven more days, the costume for the ushers are here, we're all set. I tell you, J. L., this 'Auction of Souls' picture is going to be a sure winner——"

"Where is that fakir—that stone-eyed fraud—that picture crook? Where is he?"

These and other cries, accompanied by a sound of men's shoes tramping up a stairway, caused him to stop his conversation short. Listening for a moment, he turned again to Johnson, reassuringly. "Sounds like the newshounds," he remarked. "Those fellows are always pulling something like this. Some sort of a joke they've thought up. When you know these fellows do you wonder that people never——"

The Scribes Denounce Him.

"I wouldn't call it a joke if I were you," spoke up one of the scribes, appointing himself spokesman. Then he added cynically: "You're the biggest fakir this side of the Rocky Mountains. Aurora Mardiganian? I know where she is. I know exactly where she is. And that's more than you know and probably more than you care. That was a fine stunt to pull on the people of St. Paul."

"Calm yourself," said Lieutenant Anderson, pointing to the panting newshound. "Aurora is coming here as fast as the United States Railroad Administration will permit. I promised you she would be here to-morrow and she will. Now, may I ask you please why I am a fakir?"

"Because she will be in Red Bank, N. J., tomorrow. I got a copy of a newspaper from that town by accident to-day. It just happened to slip into the office."

Doubting Thomas Silenced.

"Boy," said Jimmy Anderson, reaching for a telephone, "you're not going to leave this office until I telephone New York and find out just where I'm at. Lock that door, J. L. Don't let any of these newshounds out until I find out from headquarters."

So Anderson telephoned New York. He was authorized to give $5,000 to any man, woman or child who could prove that the Aurora Mardiganian appearing in St. Paul with "Auction of Souls" was not the real person.

Triumphant, Anderson turned away from the telephone to find that all reporters had taken notes during his telephone conversation. They had the whole story.

Further Publicity.

By the time the star arrived in St. Paul, newspapers were carrying items intended to raise the question of whether the real Mardiganian person was in town or not. It meant priceless publicity for the Liberty Theatre. And the arrival of Miss Mardiganian meant many more stories. She was invited to a number of specially arranged affairs, met the Governor of Minnesota, and fainted while telling of her experiences. Each of these exploits meant a front page story.

"Naughty, Naughty Mans—Mustn't!"
Stuart Holmes and Anna Hanlon in "The Sins of the Children," which Pioneer is exploiting on the state right market.

"Naughty, Naughty Mans—Musn't!"
Says Claire Whitney to King Baggott in "The Man Who Stayed at Home," Metro's Screen Classic.

BRUNET FORECASTS PATHE'S SEASON

Announcement of Plays and Stars Promises Profitable Season for Picture-Showmen Using Pathe Productions—Men and Women of Prominence Numbered Among Stars

I HAVE been queried regarding what has been styled our new feature policy," says Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., "and I would reply that the plan in operation, and that to which we are holding, is not new. In fact, the feature policy requires no changing. It is impossible to make it more flexible than it has been for years.

Pathe Practices Open Booking.

"Exhibitors know that they can book any Pathe subject at any time without regard to any other Pathe subject or service. It is our aim to work with strict impartiality for the interests of both producer and exhibitor, and we are succeeding to the fullest measure. Pathe has always recognized the perfect right of the exhibitor to make his own selection of entertainment for his patrons. Thus it is that we have open bookings, with absolutely no strings attached to it.

"'Oh, Boy,' with Creighton Hale and June Caprice, the booking would indicate, will duplicate its stage success and, with it, Capellani makes a new record. 'The Thirteenth Chair,' also a feature made from the spoken drama and produced by Leonce Perret, is another special, which promises to be one of the season's great box office attractions. The plan is to issue one 'special' each month.

Specials Made from Stage Plays.

"Dolores Cassinelli has completed the first of her pictures. 'The Virtuous Model,' from 'Le Ruisseau,' the Parisian stage play and the productions to follow (along with the Hale-Caprice plays) are to be offered singly, each on its merits. August 24 is the release date of 'The Love Cheat,' Capellani's most recent production, with Creighton Hale and June Caprice. Also there will be special features starring Mae Murray, Blanche Sweet and Marjorie Rambeau.

Eight Features in Series.

"We are building up a strong array of features which at this time include Frank Keenan, Virginia Pearson and Alma Rubens. They are offered one picture at a time on individual merits, or in a series of eight, with one picture cancellation privilege. Frank Keenan's first two (of his series) are giving a splendid account of themselves—'The Master Man' and 'The Gates of Brass.'

"The third, 'The World Aflame,' has been referred to as an epochal play. It treats of a modern problem from a point never approached before. 'The World Aflame' I am assured on competent authority, promises to be as timely to the universal social unrest as 'The Battle Cry of Peace' was to its day of military unpreparedness. And there are others to follow in this series, all of them big of theme.

Miss Pearson and Miss Rubens Starred.

"Virginia Pearson's first production, 'The Bishop's Emeralds,' at once established this favorite in a place of fine dramatic achievement. The second picture is nearing completion. In 'Impossible Catherine' Miss Pearson swings to a character extreme that sweeps her into the air on an aeroplane flight and sends her across a pole field in a grueling contest. The story has been described in a combination of 'The Cave Man' and 'The Spoilers' idea of modern shrew-taming, but done with an originality and quality of surprise that make it both good comedy and drama.

"Alma Rubens, starred in twenty odd Triangle pictures, has just completed 'Paradise Annie,' by Dr. Daniel Carson Goodman, the author of the much discussed novel of American life, 'Hagar Revelly.' The picture story is modern in theme, has a big thought behind it and is especially strong in its appeal to women. In it, Miss Rubens finds the best role of her entire career.

Blanche Sweet's Offerings.

"Blanche Sweet, as already announced, will appear in her own productions and Jesse D. Hampton promises that the stories, their interpretation, investiture and setting will reach the mark of new achievement. Miss Sweet has an enormous following, which has been increased by her splendid work in 'The Unpardonable Sin.' She possesses the gift of pathos and of tears; smiles and sunshine. And what more can be said of such an artist?

Marjorie Rambeau Joins Pathe.

"Marjorie Rambeau's remarkable series of stage successes has created for her a following, from the Atlantic to the Pacific and her appearance in pictures, under the direction of Albert Capellani, makes a noteworthy conjunction of emotional art and skilled technical direction. Miss Rambeau has a charm of personality that has endeared her to theatregoers; and she will be recalled, with appreciation, for her work in 'The Eyes of Youth,' a poem of a play in which she fully realized every shading of its sentiment."

Priscilla Dean Honored by Aerial Club.

Priscilla Dean, Universal's star, was "Queen of the Air" for two weeks at Vancouver, Canada, where a two weeks' peace celebration was held. Miss Dean was selected by the Aerial Club of Canada to be the honored person and according to advices received from the West Coast she flew from Seattle, Wash. to Vancouver with Aviator Hoy, an army officer.

The peace celebration started July 1 and Miss Dean made personal appearances at the motion picture theatres in Vancouver during the following two weeks.

Creighton Hale, Dolores Cassinelli, Blanche Sweet and Frank Keenan, Who Will Star in Special Pathe Productions.
The plans for the coming year call for special features. These are four of the stars who will be called upon for the big parts.

FILM SENSATIONAL AIRPLANE CRASH

Aerial Collision Between Two Machines Caught by Camera in Third Machine—No Fatalities

ONE of the most amazing air accidents in the history of aviation, in which two machines collided at a height of 2,200 feet and with their three airmen, one dangling at the end of a rope fastened to one of the planes, crashed to earth, wrecking the machine but only slightly bruising one of the aviators, was all photographed from a third airplane and recorded in motion picture film.

Were Staging Picture Stunt.

The accident happened during the filming of a stunt for the Houdini picture, "The Grim Game," which is being produced at the Famous Players-Lasky studio at Hollywood, Cal. The airplanes, of the Curtiss type, were chartered from Cecil B. DeMille's Mercury Aviation Company. According to schedule, the machine piloted by Al Wilson and carrying Director Irvin Willat and his camera, was the first to leave DeMille Field, the plan being to maneuver at sufficient height to get good pictures of the stunt to be executed by the other two planes.

Three 'Planes in Air.

Next to take the air was C. Vernon Pickup, former lieutenant in U. S. Aviation, carrying Robert Kennedy, also a former aviation lieutenant, in the forward cockpit with a rope firmly secured to the intermediate strut of the right wing. Immediately afterward the third plane went aloft carrying Lieut. David G. Thompson, of Rockwell Field, Los Angeles, alone.

According to the plan for the stunt, Thompson was to dive under Pickup's machine and Kennedy, swinging at the end of the rope, was to drop to the upper plane of the Thompson machine. The two machines maneuvered perfectly at a height of 2,200 feet over Santa Monica Canyon and Kennedy swung out on the rope, ready for the leap. What happened then is described in the Los Angeles Examiner as follows:

Machines Collide.

"Just as the leap was to be made a sudden up-current of wind drove Thompson's upper wing full into the landing gear on Pickup's plane above, and the airplanes were instantly locked and began to drop like stones.

"Down like shooting stars they hurtled for a thousand feet. No effort to disentangle them proved of avail. Thompson's plane had swung out like a pendulum, describing a semi-circle and falling upside down.

"The craft were then in a nose-on-nose position, Pickup right side up and Thompson upside down. The whirring propellors were chewing away great bites of wing and fuselage from the interlocked machines.

"Kennedy still dangled from Pickup's car. He was speeding through space like a rocket, too swiftly to think of but one possibility—death.

Aviators' Luck Changes.

"Suddenly—for no reason that any of the three aviators can describe—the planes parted. Both propellors were gone. Wings were torn and chewed into dangerous shape. Thompson's ship went crashing down through space, still upside down, with only a thousand feet more to fall before a fatal end.

"Working instinctively and franticly at the control, the young flier finally righted the plane to its normal position, succeeded in driving it into a swift glide and landed upright in the canyon bed. He was traveling too fast to land without a spill, and the big, broken bird nosed over and struck with a thud, upside down on its back. Thompson ripped loose his belt and crawled out from the wreck no worse for the fall except for shock.

Kennedy Has Narrow Escape.

Immediately the planes parted 1,200 feet in the air. Pickup, his propellor gone and the ship almost beyond control, threw the machine into a long glide and made a rough landing on the steep wall of the canyon, dragging Kennedy after him as he came to earth. Pickup hadn't sustained a scratch. Kennedy was bruised and cut by stones and underbrush. He was entangled in his rope swing when the plane came to a stop.

"The point of Thompson's landing and somersault was at Twenty-sixth street and Santa Monica Canyon. Pickup and Kennedy hit the earth at a point near San Vicente boulevard and Eighteenth street, Santa Monica.

The grim incident was not without its element of humor, however, which Thompson himself relates. Thompson's machine landed in a bean patch, and the two pilots rushed over to Kennedy, expecting to find him badly mangled, if not dead. Following closely was the bean farmer.

"Look!" yelled the farmer. "Do you realize what you've done to my beans?"

Hall Has World's Picture Rights to Willard-Dempsey Contest—Big Houses Booking the Special

FRANK G. HALL, who controls the world rights to the pictures of the Willard-Dempsey boxing contest, had six cameramen at the scenes of the big sporting event under the direction of Harry P. Diggs, Charles Miller and Leon Britton. Six days before the bout, Mr. Hall had scenes of the two boxers in training showing on the screen of the Park Theatre, Columbus Circle, New York, where Jess Willard's special production, "The Challenge of Chance" is playing as the main attraction. New film was sent daily from Toledo and these scenes were shown the night of the same day at the Park Theatre as an added attraction.

Mr. Hall has the exclusive rights to the motion pictures of this contest and all stills, plates and everything taken in connection with this event has been copyrighted. Every important detail from the time the contestants began serious training in Toledo until the big crowds left the arena after the bout is included in the picture controlled by Mr. Hall.

Secured Many Intimate Views.

Intimate shots of the Governor of Ohio, the Mayor of Toledo, Tex Rickard, the promoter of the event, both contestants in training and in the ring, the crowds in the arena and hundreds of human interest scenes that are always characteristic of a big sporting event are seen in the reelage that represents Willard and Dempsey in training and contesting the championship heavyweight title of the world.

Reports from Harry P. Diggs, special representative for Mr. Hall in Toledo, who supervised this work and who will have charge of the bookings and special showings in Ohio, indicate that every large city and many of the smaller places in this state have signed for bookings on the pictures of the contest.

Bookings Heavy from Big Theatres.

With the pictures of the contest, Mr. Hall says that Willard's big feature, "The Challenge of Chance," which has been running to capacity business wherever shown, has been in great demand.

More than 114 bookings in the leading theatres throughout the United States are reported on "The Challenge of Chance." In all these instances the bookings were for one week or more. Many one, two and three-day bookings have been noted in the smaller towns.

Three Pictures Which, from Left to Right, Tell a Remarkable Story.
At the left, everything ready for the daredevil to leap to the plane below; centre view showing the lower machine driven up by an air current; at the right, both planes, tangled, begin their plunge for earth, the daredevil still hanging on. No one injured even though it was "The Grim Game."

PENNY ARCADE TO THEATRE CHAIN

How William Fox Rose from Being Proprietor of Slot-Operated Kinetoscopes to Being Owner of Producing and Exhibiting Companies Is Interesting Narrative

FROM a penny arcade in Brooklyn to the ownership of a world-wide film organization, with physical properties running high into the millions—all in a few years—is the record made by William Fox.

Announcement by Winfield R. Sheehan, general manager, of plans for the new William Fox Building—a motion picture city two minutes from Broadway, at Tenth avenue, Fifty-fifth and Fifty-sixth streets, Manhattan—was the occasion for a survey of the growth and activities of the Fox Film Corporation since its inception less than five years ago. This survey reveals a record of development and success the like of which could happen only in America, and which constitutes a genuine romance in the motion picture industry.

Persons who have followed events in the film trade recall that Mr. Fox began his film activities in 1906 with the establishment of the Greater New York Rental Company. A little more than a year before he had entered the amusement field as the owner of a penny arcade in Brooklyn. At that time he was in the clothing business with the Knickerbocker Sponging Company, on the lower East Side. Even in this business the aggressiveness, vision and industry of the man had made themselves apparent, for, starting as an ordinary workman, Mr. Fox worked himself up to foreman, manager, and eventually owner of the entire establishment.

Invests in Penny Arcade.

A friend interested him in the penny arcade. The story is told that the proprietor then went to Mr. Fox, who was in his early twenties, and informed him that the arcade was making more on the investment than any other business establishment he knew of. Mr. Fox decided to investigate the proposition, and watched the house for the next three days. What he saw convinced him that the owner had not told half the truth, for patrons were streaming into the place. Mr. Fox bought the arcade and prepared for a clean-up.

No sooner had the deal been consummated than he discovered the business of the place was wholly fictitious—the owner having paid people to go to the arcade for the three days that Mr. Fox was watching it.

But even this discovery failed to discourage the future film magnate. Mr. Fox set briskly to the task of building up his new house, and in a few weeks he saw his labors rewarded by a good, steady patronage. He branched out and took over two other similar ventures, operating them with big success. At that time Mr. Fox's "offices" were nothing more than desk room in an office at 24 Union Square, Manhattan.

Leases Regular Theatres.

Shortly afterward Mr. Fox leased the Dewey Theatre on Fourteenth street and the Gotham Theatre on 125th street. The leasing of these large playhouses was a theatrical deal of such proportions for that period as to cause some comment.

About that time, fourteen years ago, the film business was beginning to attract attention. There were no features films in those days; no palatial motion picture theatres. The films were one and two-reel or shorter affairs—sometimes merely strips—principally devoted to hair-raising chases and trick photography. Had anyone then predicted that motion pictures would be shown for extended runs of several weeks on Broadway he would have been regarded as a fit subject for examination by alienists.

But William Fox saw a big future for the new industry. His beginnings as a film man, however, were humble enough. He formed the Greater New York Film Rental Company, with offices at 116 East Fourteenth street, and set himself up in business as a broker.

Opens Exchange.

From the beginning the film rental company prospered in even greater ratio than did film production itself. The concern gradually branched out, establishing sub-offices throughout the East. The business consisted entirely of buying one and two-reel films from the Balboa Company, the Great Northern Company and other pioneer film producers, and distributing them to exhibitors.

This business continued with constantly increasing success for a number of years. Mr. Fox, however, was not satisfied with the type of film he was obliged to offer to exhibitors. As the owner of a chain of theatres himself, he, better than any other film producer or distributor of the time, understood the exhibitors' needs.

Even at that period, when motion pictures seemed committed definitely to one and two-reel subjects, when expert film men declared that no sane person could endure watching a picture more than two reels in length, Mr. Fox saw the possibilities of the multiple reel subject. He realized that the two-reel picture, while fitted for comedy, was not long enough to permit proper development of dramatic stories. The screen of those days were failures chiefly because they were so short and so poorly directed that the picture ended just when the specator's interest was being aroused.

Enters Producing Field.

Accordingly, Mr. Fox organized the Box Office Attraction Company, for the purpose of producing his own pictures. But before he produced a single foot of film he formed a selling organization that covered the principal cities of the country. While he made preparations for producing his own photoplays, he also continued distributing film produced by other companies.

The office of the Box Office Attraction Company occupied part of the fifth floor of the building at 130 West Forty-sixth street, a large proportion of which building is now occupied by the Fox Film Corporation.

Associated in the direction of the first picture produced by Mr. Fox was J. Gordon Edwards, then stage director of Mr. Fox's dramatic stock company at the Academy of Music. Mr. Edwards has been with Mr. Fox ever since, and has staged some two score motion picture productions, including such film dramas as "Twelve of the Night" and "The Lone Star Ranger."

At that time Mr. Fox had only one company of players. The first picture was started at the Eclair studio in Fort Lee, N. J. Later pictures were made at

William Fox
President Fox Film Corporation.

Winfield R. Sheehan
General manager Fox Film Corporation.

Scott's Farm on Staten Island and in a studio in Jersey City.

Enlarges Production Facilities.

After a few pictures had been produced it became apparent that the existing organization was not based on sufficiently comprehensive lines to permit the development that seemed assured. In consequence the Fox Corporation absorbed the business of the Box Office Attraction Company and began immediately to produce on a much larger scale. Mr. Fox purchased the Eclair studio, organized new companies, engaged additional stars and popular leading players, and gave notice, by aggressiveness if not by words, that he was in the producing business on a big scale.

He made himself more and more a power in the industry. One studio became altogether inadequate for his purpose. Others were bought. More companies were organized. More stars engaged. Additional office space was taken in the building at 130 West Forty-sixth street. New branch offices were established in this country. Canada was invaded, South America, Australia, New Zealand and Cuba; and when war burst on the continent of Europe, immediate advantage was taken of non-production there for the establishment of a chain of Fox branch offices centering at London and Paris.

Opens California Studio.

Having purchased or leased a number of studios in the East, Mr. Fox now established a production plant at Hollywood, California, being attracted there by the extraordinary facilities which that section affords for the filming of pictures. The Fox Hollywood plant was one of the largest studio plants on the Pacific Coast, covering several acres. Despite its size, it was not large enough to meet the growing demands placed upon it by the increasing business of the Fox Film Corporation. Since it was laid out in 1916, the studio and laboratory facilities have been increased several times by the purchase of adjoining tracts and the erection of additional buildings.

Strengthens European Position.

This spring, Mr. Fox, in company with Mr. Sheehan, spent several weeks in Europe establishing ten new exchanges and preparing for the opening and operation of studios and laboratories in England and France. The branch office organization of the Fox Corporation now literally covers the civilized world, with the exception of Germany, Austria and Hungary. There are twenty-three branches operated in the United States under the immediate supervision of Herman Robbins, assistant general manager of the company, and six district managers working under his direction. In Canada there are six branch offices, in Great Britain nine, in Scandinavia and Russia two, in Australia five, in New Zealand one, in Cuba one, in South America six, and on the continent of Europe ten—making a total of sixty-three branches. Many of these are quartered in buildings owned by the Fox Film Corporation, and all are operated as an integral part of the Fox organization.

With the opening of the new $2,500,000 William Fox Building in New York and the completion of plans for work abroad, the Fox Film Corporation will have its extensive business centralized in two immense plants—one in the East and one on the Pacific Coast—with supplementary plants in England and on the European continent. The New York plant is not to effect a reduction of the work in California, nor to modify the plans for European production.

The Sincredsoyooz, Co-operative Credit System, Will Use Films for Propaganda

THE place of the motion picture in Russia's reconstruction plans was clearly defined by her commercial representatives to the United States a few days ago during the visit of M. and Mme. Gennady Alexandrevitch Bersenyeff, Miss Mary Woodyard, of Sydney, Australia, and Howard D. Hadley, American consul in Russia for the last two years.

M. Bersenyeff is president of the Sincredsoyooz, one of the world's greatest co-operative credit systems in the world. It is an organization of 1,000,000 members, serving 6,000,000 Russian people, and new methods of agriculture, manufacture and business will be demonstrated to Russia's huge population through the cinematographic medium.

Bersenyeff Meets Laemmle.

While at University City, Mr. Bersenyeff met Carl Laemmle, president of the Universal Company. Mr. Laemmle told the Russian official and Consul Hadley, representing the American Government, of Universal's entire willingness to serve American interests and humanity's progress in applying the motion picture to Russian conditions.

Miss Woodyard, who is foreign buyer for Farmer & Company, owner of a chain of the biggest department stores of Australia, accompanies the party. She told of the big welcome given the motion picture play in Australia, especially of the popularity of such stars as Dorothy Phillips, Charlie Chaplin, Constance Talmadge and Mary MacLaren, and she said that James J. Corbett's popularity was so great in Australia that the colonists awaited eagerly his first screen release, "The Midnight Man," which will be shown on the continent for a consecutive run of eighteen weeks.

Believes in Kolchak Regime.

M. Bersenyeff said that the Kolchak regime, which he believes has established itself as successor to the Lenine-Trotzky-Bolshevik influence, or will have, conclusively, within a few months, strongly favors the introduction of the cinema as an educational force in Russia and a number of cameras and projection outfits have already been ordered. While at Universal City, M. Bersenyeff and Mr. Hadley inspected methods of productions and through the good offices of Mr. Laemmle learned much of the commercial science of distribution.

The party left Universal City for New York, whence they will take ship for London. After a stop in Paris the visitors will return to Petrograd to report.

Lew Cody Salvaging a Few Beautiful Bits from "Broken Butterfly."
Pauline Stark looks on with evident approval, still fearing, in this Maurice Tourneur production.

Universal Engages Laura Trainor.

Laura Trainor, the Montana girl, who achieved fame some time ago by riding her pet horse from Missoula, Mont., to Los Angeles, has been engaged by Universal to play with Jack Perrin and Josephine Hill in "Fighting Blood," a two-reel western drama, which Reeves Eason will produce from a script by William Pigott and Anthony Coldewey.

Jack Perrin Engaged by Universal.

Jack Perrin, who supported Olive Thomas in "Toton" and who was starred in the two-reel Western drama, "Two Men of Tinted Butte," has been engaged by Universal to co-star with Josephine Hill in a series of two-reel Westerns. Perrin's latest work with Universal was in "The Pinnacle."

TREASURY DEPARTMENT DEFINES TAXES

Regulations Covering Ticket Returns and Definition of Those Admitted Tax-Free Issued from Washington

THE Treasury Department today issued voluminous regulations on admission taxes, which have been in course of preparation for several months. Nearly one hundred printed pages are required to carry all the regulations and explanations which have been compiled, and Treasury officials feel that they have covered very nearly every point and question which might be raised regarding the applicability of these taxes.

While the tax in the new law differs but little from that in the 1917 act, the regulations are much more complete than for the previous year. The tax is one cent for each ten cents or fraction thereof of the amount paid. Persons admitted free, except soldiers and sailors in uniform, bona fide employees, municipal officers on municipal business, and children under twelve years of age are subject to the tax. The rate is one cent for each ten cents or fraction thereof of the amount paid by other persons for "the same or additional accommodations."

Critics Pass without Tax.

It is decided in the regulations that newspaper critics who reviews a theatrical performance or moving picture are not subject to the tax. They are included in the list of "bona fide employees." The regulations say: "In the case of a theatre the following, among others, are 'bona fide employees': In Class 1, the advance agent of an attraction then showing or soon to show, the house physician, the regularly employed attorney for the theatre; in Class 2, actors and actresses then playing at the theatre, members of the orchestra and organist, a moving picture machine operator, the ushers; in Class 3, a physician called in to attend a spectator taken suddenly ill, a theatrical critic of a newspaper attending to view and review the play, young women selling souvenir programs at a benefit, a Four Minute Man attending to speak."

Defines the 50 Per Cent. Excess.

The act imposes a tax of 50 per cent. on the price of admissions to places of amusements in excess of the "regular or established price." In the case of a theatre the price decided upon by the management before any of the seats are put on sale is the established price.

If, however, the management stages a performance which is to run three weeks, sells seats in advance, and, after the second week, decides to increase the price of orchestra chairs for the remaining week from $2 to $2.25, there is a tax of 12½ cents due from the theatre for each ticket sold for $2.25.

This tax must be paid by the person selling the ticket, and is distinct from and in addition to the tax on the established price of admission—in this instance 20 cents—which must be paid by the purchaser of the ticket.

The act imposes on tickets sold at excess prices by brokers or at news stands, hotels and places other than the ticket office (except those under the management of the place of amusement) a tax of 5 per cent. of the excess, if such excess does not exceed 50 cents. If the excess charge is more than 50 cents, the tax is 50 per cent. on the whole of such excess. This tax must be paid by the person selling such tickets, and is in addition to the tax on the established price.

Returns Exacted Monthly.

Monthly returns and payment of admission taxes are required. Returns and payments must be in the hands of collectors of internal revenue on or before the last day of the month following that for which the return is made. Heavy penalties for failure or willful refusal to make return and pay the tax on time are provided by the act.

The regulations require that the established price of the ticket, the amount of tax to be paid and the total, shall appear on the ticket. Whenever such ticket is sold at a price other than its established price, then, in addition, on the back of such ticket, the actual sale price, the admission tax paid, and the total of such price and tax shall appear.

Whenever an admission ticket is sold at a place other than the ticket office of the theatre, there shall appear in addition the name and address of the seller. Failure to comply with this provision is punishable by a fine of not more than $100.

The admission taxes became effective April 1.

Sparks Fly When Jesse Goldburg Talks Plainly at Meeting of Quinn Disciples

VERBAL fireworks enlivened the second meeting of the Motion Pic- and Theatrical Co-operative Association at the Hotel Astor, Tuesday, July 1. Matters were a trifle slow until Jesse J. Goldburg, general manager of the Frohman Amusement Corporation, was invited to say a few words by Mrs. John Francis Yawger, chairman of the meeting. Mr. Goldburg started right in by warning President Quinn that he was going to take issue with him on his statements as to the evils existing in the motion picture industry.

The president of the organization had said in his opening address that the industry was a joke; that studio conditions were rotten; that the public was starving for good pictures; that he (Quinn) could improve by cutting ninety out of every hundred pictures made, and that the people of this country were back of him in the reforms he proposed to accomplish in the making of photoplays.

One of President Quinn's statements contained the information that better pictures were made in the days when General Film was a power in the picture world, and the short pictures released by it enabled the exhibitor to get together a succession of programs which satisfied his patrons and gave him a fair margin of profit.

Harry McCoy
Featured in the Sunshine brand of Fox comedy.

Goldburg Talks Plainly.

Mr. Goldburg sounded a warning in the opening of his remarks when he said: "I am going to get in bad before I get off this platform, but you invited it. I did not ask the privilege of the floor, and since I take it that you want candor and frankness and truth just let me, to use the vernacular of the street, 'hand it to you.'"

After giving the history of a picture that had great educational value, that cost $71,000 to produce and lost over $40,000 for his company, the speaker went on to explain other practical problems which confront the producer, and closed with these words:

"You have got to change the taste of the public. You can't change the work of the manufacturer. He won't stand for it as long as he is going to stand any financial loss; and we exercise our rights and protect the property of our stockholders.

Intolerant of Inexpert Advice.

"I can sit down here for hours and show you the intricacies of production, but let me say this the second time, in conclusion, and I mean it: I am heartily in support of Mr. Quinn's movement to eradicate the rotten poster, the rotten photoplay, to cut down production costs. If he can do it he is a wonder. He doesn't have to ally himself with this organization, for, I tell you, if he can do what I imagine he can do he can get $50,000 a week and make money for the company at that. My God, what a task he has got! Atlas, with the mythical globe on his shoulders, had nothing on Brother Quinn's intended plan. I am heartily in favor of anything that is going to make the motion picture a greater or a better thing in the universe, but I am so intolerant of advice from those who really do not know."

The other speakers were: Mrs. E. D. Foster, editor of the Community Motion Picture Bureau; L. J. Rubenstein, a film exploiter; Dr. Edward Stitts, superintendent of schools in New York; B. J. Fagan, chief probation officer of the Children's Court; Mrs. Ellen O'Grady, deputy police commissioner, and Jay Hunt, a director. There were between fifty and sixty persons present.

WILLIAM FOX SIGNS WILLIAM RUSSELL

Athletic Star Will Act in Parts Typifying American Manhood—May Work in New York Studio

WILLIAM RUSSELL has been signed by William Fox to appear in a series of pictures reflecting clean and aggressive American manhood. He will appear in the Victory series, which also features George Walsh and Gladys Brockwell. Mr. Russell is expected to work in the new Fox studios in New York and is expected to arrive shortly from the West Coast.

Fine Physical Specimen.

William Russell is a fine specimen of rugged manhood, physically powerful, and a splendid actor who has made his mark on the speaking stage as well as on the screen for artistry both serious and light. He has been connected with a number of prominent picture companies, and has been at the head of his own company.

William Russell is widely known for his athletic prowess. His rating as an amateur boxer is high, and he has met some of the cleverest professionals in friendly bouts. For several years he attended a school of physical culture, where he acquired a knowledge of the human machine and developed himself physically. As a swimmer he has won laurels, and has swam eight miles.

In Youth Was Water Boy.

Mr. Russell was born in New York. At the age of eight he put in his spare time after school hours in the office of Julia Arthur, president of the Professional Women's League checking hats and serving as water boy, also doing a chorus. Din around the corner in Palmer's Theatre. While his talent as a water boy was duly appreciated, his histrionic ability was sufficiently recognized to justify giving him an opportunity to appear in the third act in an impersonation of Jimmie Fadden.

Mr. Russell inherited a talent for acting from his mother. His father was a professor of languages at New York University. He received a fine cultural education which reinforced his natural instinct for the stage and enabled him in later years to appear in the spoken drama with such artists as Ethel Barrymore in "Cousin Kate," with David Higgins, Blanche Bates, Ezra Kendall, Chauncey Olcott and Kyrle Kear. He was leading man with the Poli Stock Company in Philadelphia and for two years was starred in "So Long Letty." For several years he toured the vaudeville circuits with an act which was successful.

Mr. Russell entered the motion picture field five years ago.

Fox Making Foreign Sales Drive.

The foreign department of the Fox Film Corporation is in the midst of a comprehensive sales drive in England, Australia and Brazil, the Exhibitors' Service Bureau announces. This drive, modeled on the same lines as those used in this country in several big selling efforts, is said to be meeting with pleased success.

Halt Revocation of Theatre License.

A resolution to revoke the license of a negro theatre at Main street and Broadway, East St. Louis, presented by Mayor M. M. Stephens at a City Council meeting was ordered tied until the following week to permit an investigation by three members of the council of complaints filed with the mayor against the playhouse.

The license, according to Mayor Stephens, was issued several days ago by order of the commissioners after he had refused to grant a permit to operate the show.

Importing Kinarco Carbons.

Kinarco carbons manufactured by the General Electric Company, Ltd., are now being brought to the United States by the Carbon Imports Company, 110-114 West Forty-second street. Robert W. Kiewert, president and general manager, has been engaged in this line for over fourteen years and feels positive that a surprise is in store for the operator who will send for samples. Mr. Kiewert is equally positive that Kinarco carbons are superior to any European carbons manufactured "before the war." Associated with Mr. Kiewert is Herbert Schuff, who has been in the service as a naval aviation lieutenant for two years, having but recently returned.

Foreign Film Invasion To Be Conducted by Corporation Recently Formed in America

COINCIDENT with the announcement of the signing of the final papers of the peace treaty comes the statement that an organization of film men is waiting to invade Germany, Austria, Hungary, Czecho-Slovak, Jugo-Slovak and other Balkan states, as well as Poland and Russia,

William Russell

with American-made motion pictures. The new corporation, which was formed in New York recently, carries the incorporate name of the Miami Export Corporation.

Benjamin Rosenthal, president of the corporation, is at present in Copenhagen, Denmark, arranging the shipping arrangements for placing the material across the borders of Germany as soon as the country is opened up. The shipments to the former neutral countries are already under way.

Although the company has been in existence a short time they are declared to have secured the entire program of releases that were made by the Triangle Company since 1915. This includes productions starring Douglas Fairbanks, William S. Hart, Norma and Constance Talmadge, Mae Marsh, Charles Ray and others, together with about three hundred shorter subjects, the greater part of which are Keystone comedies.

Contract for 50,000,000 Feet.

They have also contracted, it is said, for the entire output of the Goldwyn, Select and Selznick companies; for a selection of the most adaptable subjects of the Metro program, and for approximately one hundred independent made and released productions.

The company has also contracted, according to report, for all of the Charles Chaplin comedies that have been made and released by that star while he was with the Mutual and for his later releases through the First National Exhibitors' Circuit. In addition with the regular Metro contract, there is a contract for twelve productions starring Mme. Nazimova for Russia and Poland.

Among the serials that have been purchased are the Houdini picture "The Master Mystery," which was produced by B. A. Rolfe, and the new Craig Kennedy serial produced by the Oliver Film Corporation.

Jean Paige Signs a New Contract with Vitagraph

JEAN PAIGE has recently signed a two-year contract with Vitagraph with an option renewal for a similar period. She will play opposite Harry T. Morey in his next feature as her first work under the new agreement. The rise of Miss Paige in motion pictures has been startling, but her early work in the O. Henry subjects was so excellent that no doubts were held as to her adaptability to the screen and her certain advancement.

Miller to Direct Pictures of Bout.

Charles Miller, Charles Miller Productions, Inc., left New York, Tuesday, July 1, for Toledo, O., to assist in the direction of the taking of the scenes at the Willard-Dempsey contest. Mr. Miller was accompanied by his cameraman, still photographer and an assistant. In addition to Director Miller, Mr. Hall's interests in Toledo, consisting of the exclusive rights to the motion pictures of the big sporting event, are represented by Harry P. Diggs, exploitation manager, Leon Britton and five cameramen, in addition to the one accompanying Mr. Miller.

CINCINNATI MAY HAVE NEW UNION

Bookers, Inspectors and Shippers Organize—Attitude of Managers Not Definitely Reported

THE main topic of discussion in Cincinnati picture circles for the week ending June 28, has been the proposed organization of a union among the bookers, inspectors, shippers and other employes of the exchanges. Although as yet there is no real reason to believe that serious trouble of any kind will materialize, several meetings have been held by both side. The Associated Film Exchange Managers of the Cincinnati Chamber of Commerce discussed the possible effects of the proposed organization, but Secretary Zimmerman states that nothing definite has been agreed upon as to the future course of the exchange managers, principally because as yet there have been no demands made, hence no controversy may be said to exist.

Report Threat Made Against Unions.

Early in the week the report was spread that the managers would immediately discharge any member of their force who had anything to do with the new union, but nothing along these lines was done, although it was generally known just who were interested in the new movement. After the publication of this threat in one of the daily papers, President John Stewart, of the Exchange Managers' Association, said:

"The statement that we have decided to discharge every employe of the exchanges who takes part in forming the proposed union is not true. As yet there is no union, and until there is one we will do nothing. We do not think there is any reason for a union organization among our employes, as is proposed, but we have not announced any such decision as appeared in the published statement."

Journals Announce Dismissals.

However, one of the daily papers on June 28, carried the following: "Employes of local film exchanges who admitted affiliation with a union in process of organization were discharged today by managers of four local exchanges after a meeting at the Chamber of Commerce, when it was agreed between exchange managers not to recognize the union." No confirmation of this report could be obtained at the offices of the exchanges.

Edward A. Kirsch, business agent of the International Alliance of Theatrical Stage Employes, who is understood to be at the head of the committee attempting to form the new organization, said that the exchange employes were virtually 100 per cent. organized and that he expected a charter from the American Federation of Labor. He also said a final meeting would be held with the representatives of the exchange managers July 1. Further Kirsch said:

"We are organizing the exchange employes under the Labor Council rather than have them organized by some radical labor movement like the I. W. W. No demands, except recognition of the union can be made for a year under the charter. The motion picture operators have promised moral and financial support, but I know no reason for a strike of operators which would shut down the theatres."

No Sympathetic Operators' Strike.

This latter statement probably was made in rebuttal of a report that the operators would strike in sympathy with the exchange employes in case their demands are not met. While Kirsch states officially that no other demands than recognition of the union will be made, that is not the understanding of some of the employes affected, as they freely predict that wage demands increasing their pay to nearly double the present figure will be made, together with other drastic stipulations regarding conditions of employment.

The claim that nearly all of the employes of the local exchanges are interested in the new union is not borne out by a canvass of these employes as a considerable number of them do not disguise the fact that they see no chance for a successful termination of the enterprise, and a great many of them are satisfied with conditions as they exist today. One of them said:

Bookers Counted Out.

"The moving picture business is one in which the opportunity for advancement is very good. Changes are being made almost daily by which the man of intelligence and ambition may secure both better pay and better conditions. If the men who are organizing the proposed union could assure me of the same chance to advance I might join. But I, for one, do not expect to be a booker all my life, so cannot see the benefit to me in affiliation with the new organization." There seems to be many others who look at the matter in the same light, and in fact, it is believed that this has had some influence on the nature of the organization for it was unofficially announced late in the week that the bookers would not be taken in. It is estimated that the total number of employes in the lines affected is between 125 and 150.

Exhibitor Says Nazimova Is Most Popular in India

EAST INDIAN motion picture audiences are showing by box-office attendance records that Nazimova is one of the most popular stars of the silent drama in that quarter of the globe. All through India, Ceylon and Burmah, in the territory controlled by the firm of Bijou Limited, which distributes Metro productions in the Far East, the demand for Nazimova's features is increasing.

C. N. Douetil, who is the managing director of Bijou Limited, with main offices in Calcutta, recently passed through Hollywood accompanied by Mr. A. C. Daybeny, one of the stockholders of the company.

"Our patrons," said Mr. Douetil, referring to the Indian fans, "are generally inclined toward the picture with a predominating vein of melodrama. The best business is done with the heavy type of story."

Mr. Douetil declared the East Indians will pack the houses for a good crook story containing plenty of action and thrills, and that the light domestic style of comedy goes for naught.

An extensive publicity campaign is now being made through this territory in advance of Nazimova's spectacular production of "The Red Lantern."

Mary Miles Minter Received the Roses for Rescuing the Little Chap at the Left in "Yvonne from Paris."
She is explaining it all to Alan Forrest in the center. Scenes from her forthcoming American feature.

CINEMA MEN AT METHODIST CENTENARY

Committee of National Association Will Show How Film and Church Interests May Co-operate

A SPECIAL committee representing the National Association of the Motion Picture Industry will leave for Columbus, Ohio, to attend the convention on motion pictures for church workers which is scheduled for July 8 in conjunction with the Methodist Centenary Celebration now in progress in that city. The executive committee has designated the following to represent the industry upon this occasion: President William A. Brady; Walter W. Irwin, chairman of the executive committee; Gabriel L. Hess, chairman of the censorship committee; J. Robert Rubin and John C. Flinn of the censorship committee and Frederick H. Elliott, executive Secretary.

As the result of many weeks of co-operation between the producing and distributing members of the National Association and the Methodist Minute Men, hundreds of reels of films including features, comedies, weeklies, serials, scenics, historials and dramatic and spectacular specials have been shipped to Columbus for exhibition in the three specially constructed theatres, including the Coliseum, seating 10,000, which is equipped with the largest screen ever erected.

Exhibitors Will Overcome Prejudice.

Through this plan of co-operation with the Methodist Minute Men which has under its direction the arrangements for the Centennial Celebration it is believed that much will be accomplished in overcoming the prejudice against motion pictures which still exists in the minds of a certain element.

The Federal Council of Churches which has supervision over the arrangements for the convention on July 8, has prepared a small pamphlet setting forth the possibilities and value of motion pictures in religious and community work, which will be distributed during the convention, and it is believed that this booklet will prove a most effective means of opening the doors of the churches to the use of motion pictures. The National Association of the Motion Picture Industry has contributed toward the cost of printing and distributing these pamphlets.

Opportunities Film Offers Shown.

The centennial at Columbus, which opened on June 20 and does not close until July 13, is in celebration of the one hundredth year of missionary activity. A fund of $125,000,000 was raised during the recent drive, to be expended for religious, educational and reconstruction work at home and abroad. The Columbus Exposition is the final stage of the celebration. Arrangements have been under progress for over a year in the securing of exhibits from all parts of the world, which have been installed at a cost of hundreds of thousands of dollars. It is estimated that 250,000 church workers from all parts of the world will attend the celebration and the officials of the National Association have been exceedingly anxious to give a thorough and convincing demonstration of the possibility of the motion pictures in religious, educational and recreational work of the church and the general value of motion pictures.

Will Placate Censorship Advocates.

Approximately 41,000 churches are represented at the Centenary by delegates who are vitally interested in every possible activity for the reinforcement of the recreational and social life of the church and the community under the new conditions of the country. It is the purpose to bring to these delegates a full realization of the value of the motion picture as to entertainment and education, particularly in these days of social disturbance and when the church must necessarily become a stronger influence and more of a center in social life of each community.

Through this plan the industry is bound to gain not only a new field for recruits to the screen but it is hoped will also win to its side those who are now the strongest advocates for censorship and may even cause many of them to see the wisdom of opposing censorship in any legalized form.

The offices of the National Association were advised by telegraph on June 28 that the attendance at the centenary was constantly increasing and that the motion picture exhibitions formed the biggest features of the celebration.

Famous Players to Release "Fires of Faith" August 3

"FIRES OF FAITH," the six-part special feature, produced by the Famous Players-Lasky Corporation, will be available to all exhibitors on and after August 3.

In "Fires of Faith," the Famous Players-Lasky Corporation announces it is offering to exhibitors an exceptional feature with big box-office power and rare exploitation possibilities. Characterized by a theme of international appeal, dramatic and gripping, "Fires of Faith" brings out forcibly in its story the power which the Salvation Army exerts as an agency of reform and regeneration. A beautiful love story forms the basis and completely overshadows anything which could be construed as propaganda, it is stated.

"Fires of Faith" is an original story by Charles E. Whittaker. Beulah Marie Dix scenarioized it and Edward Jose directed it. The featured players are Catherine Calvert, Eugene O'Brien and Ruby de Remer. Evangeline Booth, commander of the Salvation Army in the United States, also appears in several scenes in the picture. Among other well-known players in support are Theodore Roberts, Herbert Standing, James Neill, Edythe Chapman, Charles Ogle, Helen Dunbar, little Pat Moore, Clarence Geldart, Fred Huntley, Lucille Ward, George Anderson.

A complete line-up of advertising accessories has been prepared for this picture, and a specially prepared press book, available to all exhibitors, contains many exploitation ideas and suggestions on how to put it over.

W. G. Mitchell at Kalamazoo.

W. G. Mitchell, a former Canadian exhibitor, is now located in Kalamazoo, Mich., where he has charge of the Majestic Gardens. Mitchell was formerly manager of the Regent Theatre, Toronto, and was also manager of the Strand Theatre, at White Plains, N. Y., until several months ago. He is one of the film pioneers of the Canadian field.

These Scenes from "The Avalanche" Show an Overpowering Landslide of Beauty with the Star, Elsie Ferguson.
All three views are peaceful, however, indicating that the avalanche is a mental one in this Artcraft picture.

PROJECTION SOCIETY DINES JOYOUSLY

Fifth Anniversary Celebrated at Event Which Commences After Midnight and Ends—Later

THERE was a sound of revelry by night"—up at Reisenweber's, New York. The American Projection Society, Inc., felt so happy over its fifth anniversary that it gave itself a dinner which started after midnight and finished—later.

The guest of honor was Edwin S. Porter, who was unavoilably absent, and the invited guests G. W. Landon and B. F. Porter.

Mr. Landon, of the Nicholas Power Company, Inc., was again called into service as toastmaster, being introduced by the president, F. M. Stoffregen, who informed him in a graceful speech that he was "it." Though taken completely by surprise, Mr. Landon replied that inasmuch as the dinner was in front of him instead of in him, it was policy for him to take the job; though he felt that the audience, rather than himself, was "it." Then the fun began.

Presentations Made.

President Stoffregen made a speech of welcome and then presented a gavel to Past President J. D. Basson, who made a neat response. B. F. Porter accepted a humorous introduction in good part and responded in kind. Treasurer J. S. Buchardt then followed with the presentation of a gavel to past president L. W. Bowen, who showed great appreciation. Vice-President Joseph LaRose made a vigorous speech and then gave way to J. D. Basson, who made a short speech in presenting Frank Nealy with a fountain pen, which brought forth from Mr. Nealy some appreciative and serious remarks.

George Bothwell brought the speech-making to a close with a few appropriate remarks. The toastmaster closed the evening in a manner to indicate his appreciation of the honor done him and complimented the society upon the class of its clientele which, he said, spoke for a most worthy organization.

Those Present.

Those present were: President F. M. Stoffregen, Treasurer J. S. Buchardt, Vice-President Jos. LaRose, Secretary J. J. Hopkins, Director W. Smith, Sergeant-at-Arms J. Lazarus, Past Presidents L. W. Bowen and J. D. Basson. E. H. Byrne, G. S. Bothwell, F. Boswell, J. Carlin, J. Clayton, H. Fuller, L. Hammond, G. Huntley, J. C. Kroessen, A. Lee, G. Mauro, C. A. Mills, H. J. McKinnon, F. E. Nealy, J. E. Robin, H. Rubin, L. Reed, J. Reisser, J. H. Richardson, G. S. Seiffert.

Robertson-Cole Purchases Three Stories at $35,000

FOLLOWING an outlay of a considerable sum for three Bret Harte stories, Jesse D. Hampton, whose feature productions for Robertson-Cole are distributed by Exhibitors Mutual, last week paid $35,000 for a trio of stories which he will film during the coming year.

Robert Louis Stevenson's story, "Ebb Tide," was added to the Hampton library. "The Prince and Betty," written by P. G. Wodehouse, a well known magazine writer and author of a number of successful plays, was also purchased by Hampton. This story is to be written into a musical comedy for London production this fall. James Willard's, "The Woman of Pleasure," is the third big fiction purchase by Hampton.

The three Bret Harte stories purchased by Hampton are "Cressy," "In a Hollow of the Hills" and "Maruja," in which William Desmond very likely will give the leading character interpretations.

B. W. Brentlinger Defies Aqueous Weather with Much-Advertised "Daddy Long Legs"

SUCCESSFULLY convincing theatre patrons of Terre Haute, Ind., that eight-hour day drenching rain, irregularly interrupted by lighter thunder showers and drizzly cloudy spells, wasn't wet weather, was the accomplishment of B. W. Brentlinger, manager of the Liberty Theatre of that city recently. Refusing to abide by the time-honored custom of "grinning and bearing it" during the rains, Brentlinger decided that he once and for all would decide the question of what keeps patrons away from the theatre—rain or the attraction?

"If advertising is all right when the weather is sunshiny and inviting for people to get to the theatres, then it is surely the correct thing for inclement conditions," said Brentlinger. "I decided that the more it rained in Terre Haute, the more I would advertise. And I did. Every time I thought of the rain pouring down I thought of the method to make the people pour into the theatre.

Advertised More Heavily.

"There was only one way to do it and that was through advertising. The people read them, for despite the rain I did all the business I could handle. I was playing Mary Pickford in "Daddy Long Legs," and I intend to bring it back for a return date soon.

"People get tired staying at home when the weather is bad. That is a time when they like to be amused. It is the time for the exhibitor to get busy and let them know with twice his "sunshiny" energy what he has for them. If the proper kind of an appeal is made, exhibitors will find that they can do a bigger business in disagreeable weather than when conditions are more pleasant."

So large were the crowds that attempted to see "Daddy Long Legs" in Terre Haute as a result of the advertising Brentlinger had given the film during the eight days of rainfall, it was found impossible to accommodate the 500 children of the St. Mary Academy. Hence, it was necessary for Brentlinger to send the film to the academy for a showing. The children of the Rose Orphans' Home at Terre Haute were also given an exclusive showing of the film.

"Advertising will beat rain," said Brentlinger. "If you advertise correctly you can bring folks to your show even if they are forced to come in boats."

Elmer R. Pearson
Newly appointed Feature Sales Manager of Pathe Exchange, Inc.

Films Will Be Shipped If Payment Is in Mail

ACCORDING to an agreement entered into between the Miami Valley Exhibitors' League and the Associated Film Exchanges, members of the league may have their films shipped to them if on account of delayed invoice or for any of several other reasons their check in payment has not been received by the exchange. The original plan of wiring payment has been done away with.

In accordance with the new plan, an exchange not receiving check in payment, will notify the exhibitor, prepaid, that such check has not been received. If in return the exhibitor wires that his check is already in the mail, special delivery, the film will be sent out.

This concession on the part of the managers' association is a small one, according to officers of the league. Although there was an agreement made that there would be no shipment made C. O. D. under the new plan, it was learned through film salesmen that the Universal exchange had made several shipments via this route. How true this report is cannot be said, but the story has been going the rounds via opposition salesmen. It is said that this will be taken up at the next meeting of the exchange managers.

Reid Made Westinghouse Sales Head.

On July 1 Elliott Reid, now assistant to general manager, will become sales manager of the Westinghouse Lamp Company, and in that capacity will be responsible for the commercial activities of the company in both large and miniature classes of lamps in domestic territory.

ACCLAIM ROBERTSON-COLE FILM

Leaders of British Social and Political World Enthuse Over "Cannibals of the South Seas"

ACCLAIMED as the first motion pictures capable of breaking down the barrier that has existed between the cinema and the elite of the British Isles, which always have regarded films as a pastime for the masses only, Martin Johnson's "Cannibals of the South Seas," launched successfully on these shores last winter by Robertson-Cole have taken England virtually by storm. Last month, the Ideal Film Renting Company, which controls the British rights to the pictures, exhibited them before one of the most distinguished gathering of personages ever assembled in any amusement house in the United Kingdom—an audience that includes peers, parliamentarians, diplomatists, representatives of the colonies, artists, doctors, scientists and educators.

Theatre Unable to Hold Crowds.

The showing was given at night in the West End Cinema and according to the Kinematograph, one of Britain's leading film journals, this is the first time on record that a motion picture theatre in England has been devoted to a private exhibition when the doors should have been thrown open to the public. In spite of the fact that Ideal engaged the biggest available theatre in all London, hundreds of prominent persons were unable to gain admission.

Among those present at the showing were the Duke of Abercon, Earl Howe, Earl Lindsey, Earl Grey, Earl Denbigh, the Marquess of Sligo, Viscount Knutford, Lord Oranmore and Browne, Lord Hollenden, Lord Erskine, Lord Askwith, Lord Lawrence, Lord Westbury, Lord Devonport, Lord Rotherham, Lord Torrington, Lord Morris, Lord Strathspey, Lord Clifford, Lord Strafford, and Lady Swaythling.

The House of Commons mustered in force, many of its most prominent members being present.

Big Navy Men Present.

Distinguished navy men present included Admiral Sir D. H. Bosanquet, late British Commissioner for the New Hebrides; Admiral Sir N. Bowden Smith, and Admiral W. H. Henderson. Piplomacy had several distinguished represenstatives, among them being the Brazilian Minister, the Norwegian Minister, the Haytian Minister, and members of the Chinese Legation and the Roumanian Legation.

Representatives of India and Colonies included Gen. Sir John Monash (Commanding Australian Troops), Sir William Gray-Wilson (formerly Governor of the Bahamas), Austin Bell (Soudan Government Railways), Brig. Gen. Sir Newton Moore, M. P. (Agent General for West Australia), the Right Honorable Sir Joseph Ward (late Prime Minister of New Zealand), Lieutenant Colonial Obed Smith (Canadian Commissioner of Immigration).

Will Inventory War Department Films.

The Senate has agreed to a resolution introduced by Senator King, of Utah, calling upon the Secretary of War to furnish a report as to the number of film and motion picture cameras, tripods, photographic laboratory equipment, projector machines and other photographic equipment now in the possession of the War Department, together with the location and value of such equipment.

The War Department is now in possession of a large quantity of such equipment, much of which will not be needed during peace times. It is believed that other departments of the Government could make use of some of the surplus, a better idea of the nature of which will be secured from the Secreary's report.

Harry W. Willard Heads Realart's Chicago Branch

AS a result of the visit to Chicago of J. S. Woody, general sales agent of Realart Pictures Corporation, an important addition to the business staff of Realart has been made in the appointment of Harry W. Willard as manager of its Chicago office, 104 Consumers Building. Mr. Willard will be in charge of the distribution and exploitation of Realart pictures in the Middle Western territory—of which Chicago is the centre.

Harry W. Willard
Whose experience now goes into Realart.

Mr. Willard has had nine years' experience in the many different angles of the business end of the motion picture profession. Starting as a bookkeeper in the Chicago offices of Mutual, it was not long before he demonstrated his business sense and, as a result, he was rewarded with the post of assistant manager. He next was made district auditor for Mutual with complete charge of the accounting departments of the Western exchanges.

Desiring to enrich his knowledge of his chosen profession, Mr. Willard grasped the opportunity to connect with the Triangle as assistant manager of the Chicago office. He resigned this position to become general manager for Lubliner & Trinz, prominent Chicago exhibitors. Mr. Willard next joined the Fox forces, first as special representative of the Boston and Syracuse offices and later as manager of the Chicago branch, which latter position he left to go with Metro as Chicago manager of "Screen Classics."

Washington Strand Theatre Changes to Mixed Program

WASHINGTON will lose one of its large downtown picture houses this fall, when Moore's Strand Theatre reopens, for it is "Tom" Moore's intention to inaugurate at this house a first-class vaudeville policy. The pictures, however, will not be entirely forgotten, for part of the program will consist of films.

In order to permit the making of the necessary alterations in the house, the theatre was closed for the summer, June 29, and turned over to the carpenters, painters and decorators. The improvements to be made will include the enlargement of the entrance and lobby and a number of changes in the interior which will make it one of the finest vaudeville houses in the city.

Arrangements are now under way for the booking of high-class acts; in addition to the vaudeville program, there will be presented first-run feature pictures of the highest quality. The house will operate as a "three a day" theatre, and a popular schedule of admissions will prevail. A feature of the new house will be the music, as the Strand will boast of an orchestra of capable musicians exceeding in number that of any other vaudeville house in the city.

Another link in the Moore chain is also to be closed during part of the summer. The Garden Theatre, on Ninth street, will close July 6 in order that it may be thoroughly repainted and redecorated. When the house reopens in the fall, it will present an entirely new appearance.

The present policy of first-run, high-class films will be continued. It is planned to enlarge the orchestra when the house reopens, and to make the musical program a more important feature of the theatre's offerings.

Detroit Society Patronizes Film.

One of the most novel of the affairs given for Detroit's smart set prior to the exodus for summer homes and resorts was staged by Mrs. J. Broderick Stevenson, of Highland Park, who entertained almost a score of June bride-elects and grooms at a dinner dance with two surprise innovations which were voted as among the most delightful in Detroit's social annals. Following dinner, the hostess escorted her guests to the Madison Theatre where from florally decorated boxes they enjoyed the screening of the First National attraction, "Choosing a Wife," unusually apropos to June Brides.

Back with Negatives from Guatemala.

Dr. William Greene and George Haynes, the cameraman, have just returned to New York from Guatemala with several thousand feet of negative for Prizma Natural Color Pictures, the result of photographing what remains of the evidences of the early Astec and Toltec civilizations.

UNIVERSAL MAN ON RUBBERING TOUR

R. J. Johnson Starts on Voyage to Singapore for Purpose of Filming Plantation Processes

ONE of the longest and most adventurous motion picture expeditions ever undertaken will be started July 10, when a cameraman representing the educational and industrial departments of the Universal Film Manufacturing Company, boards the steamship "Empress of Asia" at Vancouver, B. C., for Singapore.

Under the supervision of Harry Levey, general manager of these departments for Universal, the cameraman will tour the islands of Sumatra, Borneo, Java and others to the south of the Malay Peninsula. The tour is being made primarily in the interests of the rubber industry of America, but while in the countries visited, the cameraman will "shoot" thousands of feet of film devoted to the life and customs of the peoples encountered.

Will Film Rubber Plantations.

Roswell J. Johnson, the man who is making the trip, will make port first at Hong-Kong, where he will be compelled to wait two weeks before catching a steamer for Singapore. Sumatra and the other islands to be visited are within short sailing distance of this famous British port. Practically every rubber plantation of importance on the islands will be visited, and the camera will register the growing and harvesting of every kind of raw rubber produced. The most interesting feature of the trip, however, is the fact that Johnson will be compelled to traverse little known trails in his journeys from plantation to plantation. The rubber growing industry is peculiar, in that the largest and most bountiful supplies are obtained from trails cut through unexplored jungle. These trails branch off, usually, from a cleared space, and extend for miles back into jungle country in which, after nightfall, wild animals prowl.

Has Plenty of Equipment.

Johnson's equipment will be the finest, it is said, obtainable. Just before entraining for Vancouver, he visted Rochester where all the various articles necessary for developing and printing his own negative under tropical conditions, were purchased. Among other things, he is taking 30,000 feet of unexposed negative, which makes quite a bundle of itself. In all, Universal is said to have expended $10,000 for equipment alone. The expedition, it is thought, will take at least six months and possibly a year.

Will Be Used Educationally.

The coffee growing country of Java, and the countries of the other islands which offer opportunity for exclusive film devoted to the details of tropical occupations and industries, will be visited by the expedition. Several thousand feet of film, it is expected, will be brought back, depicting tropical scenes which have never before been caught by the motion picture camera. The film will be used in the production of an extensive series of educational pictures, to be released by Mr. Levey's department.

Sterling Has Frank Hall Specials.

Sterling Films, Limited, the new Canadian exchange, announces that it has secured the Canadian franchise for releases of the Film Clearing House and the company will be handling Frank Hall specials, J. Stuart Blackton productions and Rothapfel Unit Programs. The first release, "The House Divided," will be ready for booking shortly. The Montreal office of the new company is located in the Orpheum Theatre Building, while the Toronto office is at 172 King street West.

Films Record Construction of Famous Players Studio

ON the roof of an apartment house in Long Island City, from which is afforded an unobstructed view of the construction work going on at the new $2,000,000 studio of the Famous Players-Lasky Corporation, a stand has been erected to hold a motion picture camera and each day a few feet of pictures are being taken of the rising structure. The films are being consecutively numbered and will be pieced together, so that when the building is completed, some time during the coming fall, it will be possible to show the work of months in about fifteen minutes.

From a point alongside the motion picture camera, pictures are also taken each day with a still camera, and if it is found that varying light has impaired the quality or effectiveness of the motion picture, the still shots will be pieced together in one continuous film, thereby obtaining the same effect, though at the expense of considerably more labor.

In order to be certain that all the pictures will be taken from the same angle, the stands of the cameras have been carefully marked and the lenses placed through holes in a stationary board.

"April Folly," Cosmopolitan Production, Will Be Released Under Selective Plan

"APRIL FOLLY," the five-part feature production starring Marion Davies, to be released by the Famous Players-Lasky Corporation as a Cosmopolitan Production, was finished at the Biograph studio last week after five weeks of arduous work on the part of Director Robert E. Leonard, Miss Davies and a large cast.

"April Folly" gets its title from Cynthia Stockley's novelette of the same name, which ran serially several months in the Cosmopolitan Magazine. The story is that of an aristocratic girl, the petted daughter of an English earl, who balks at family traditions and slips away to meet the man her family refuses to allow her to marry. Before she goes she annexes a family heirloom, a valuable diamond secreted in the head of a Buddha. She expects this to be her dot to her future husband.

As April Poole and Lady Diana Manisters, Miss Davies probably does the best work of her screen career. The parts that she portrays in this single production are widely divergent: one, the tenderly brought up young Englishwoman; the other, the exceedingly shrewd Secret Service agent.

Conway Tearle plays opposite her. Esther Marshall is seen in the early part of the story. Hattie Delaro essays the part of the dowager. J. Herbert Frank, who plays the villain, was formerly with Richard Mansfield, E. S. Willard, Wright Lorimer, and in the support of a number of screen stars, notably Norma Talmadge, Olga Petrova, William Farnum and Kitty Gordon. Spencer Charters, who plays the detective, will next season be seen in "Oh, My Dear!"

A High Spot in "High Pockets."
One of the pocketful of high ones in this Louis Bennison Goldwyn feature.

Billings in Charge of R. & F. Twin City Chain

HARRY BILLINGS, manager of the Minneapolis New Palace, has been appointed general manager of Ruben & Finkelstein's twenty-one moving picture theatres in the Twin Cities. Al Gilles, formerly manager of the Minneapolis Pantages, has been appointed manager of the New Palace to succeed Mr. Billings.

Running the New Palace Theatre has been Harry E. Billings' job for the last five years. He was always to be found there, working on present and future bills. He has a reputation for taking care of his program in a thorough manner, and the public, not knowing him directly, likes him indirectly for his efficient work as well as do performers, who have many a story of kindness and courtesy to tell.

When you look at him, you never would suspect that he had been twenty-nine years in the show business.

Hughes Becomes a Triangle Manager.

The announcement has just been made by J. Unger, manager of the twenty-three exchanges of the Triangle Distributing Corporation, of the appointment of M. C. Hughes, as manager of Triangle's New York branch.

In 191[illegible] Mr. Hughes became manager of the Universal office at Pittsburg, and later joined the forces of the Metro Film Corporation as its district manager in Canada.

GOLDWYN PRINTS "CONVENTION NEWS"

Miniature Newspaper Keeps Up with Activities and Circulates Widely at the St. Louis Pow-wow

THE news-getter for Kinogram's, noting the rush just after the press time for the Convention News brought out by Goldwyn at the St. Louis Convention, promptly summoned about two hundred prominent exhibitors in front of the Hotel Statler. Hunt Stromberg, Goldwyn's service director, who edited the Convention News in St. Louis, and Charles Knickerbocker, a Goldwyn sales representatives of Missouri, were rehearsed for the "big scene." When Kinogram's cameraman flashed the signal, Messrs. Stromberg and Knickerbocker rushed forth, armed with several thousand copies of the newspaper. Exhibitors grabbed, smiled and read.

This scene, together with many others snapped during the convention, will be a feature of next week's issue of Kinograms. The Convention News made its appearance daily, made up and dressed up in fashion that would have done justice to a miniature edition of any of the metropolitan newspapers. The first edition—circulated on Wednesday morning—told all about the formal opening of the convention and printed the photographs of the national officers. Page two gave an account of "Goldwyn Week in St. Louis," in which seventeen of St. Louis' representative picture theatres featured current Goldwyn Pictures. Page three was devoted to a list of attending delegates and several photos of prominent St. Louis exhibitors, and so on.

Runs Cartoon Series.

The biggest surprise was in the second edition. Page one of this issue contained cartoons of the leading lights and intimate personality notes that evoked interest. An exclusive photo of the first business session was also shown, together with other scenes snapped while the frolicking delegates indulged in the usual convention festivities.

On Friday, the final "official business" day of the convention, the Convention News was out with an extra on the election of national officers. The elections took place in the morning and the paper greeted the exhibitors, with flagrant headlines and equally flagrant "copy" early in the afternoon.

One of the most distinctive "stunts" put over by Goldwyn was the engagement of a professional model attired in a domino costume as worn by Hedda Nova in Rex Beach-Goldwyn's "The Crimson Gardenia." The model promenaded about the lobbies of the Hotel Statler circulating late editions of the Convention News and greeting the visitors with the winning smile of a Tom Moore.

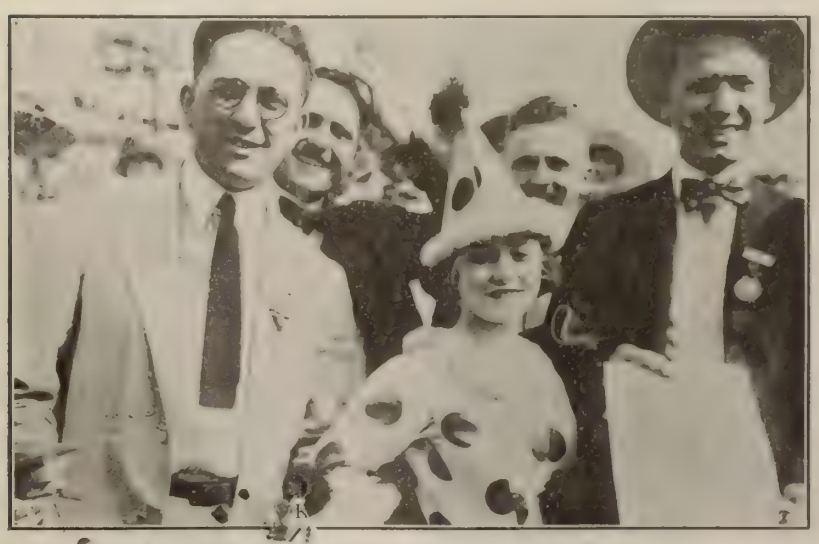
The Goldwyn Girl Arrives.

During the grand fete held on Friday evening at Mission Inn, the Goldwyn Girl, as she was advertised, surprised the merrymakers in as unique a stunt as has been seen for some time. Exhibitors were asked to mount a stage, representing a typical set in a motion picture studio. What seemed to be a regulation camera was hauled into view and a "director" megaphoned instructions to the exhibitors. When everybody was expecting a fitting climax, a revolver was fired, the "camera" fell apart, and out jumped the Goldwyn Girl, smiling and bowing and circulating copies of the Convention News, while a brass band cut loose in an unconventional fashion. A sign reading: "When You See Goldwyn Pictures, You See the Best," was pinned on the back of the model.

Rembusch Compliments Editors.

Contrary to what one might expect, no Goldwyn advertising was featured. The pages were devoted wholly to the events and activities during the big show, and Editor Hunt Stromberg, aided by a staff photographer and cartoonist, scored decisive "beats" in reporting the business occurrences and personal happenings.

Secretary Frank Rembusch paid a high compliment to Goldwyn's initiative during the convention. "Goldwyn has about the liveliest bunch here," said Mr. Rembusch. "You have helped make the convention a signal success. Come again next year and be sure to publish a paper like the Convention News. It gave us more information and created more sensations than any other publicity stunt employed."



The "Goldwyn Girl" with the Winning Smile at the St. Louis Convention.
A close-up as she met a boat-load of exhibitors with copies of "The Convention News," Goldwyn's convention daily.

Anita Stewart Is Thanked by President in Telegram

DESPITE his strenuous duties in Paris, President Wilson managed to find time to send a cablegram of thanks to Miss Anita Stewart, the motion picture star, in reply to her message of congratulation on the signing of the treaty of peace. The president's cablegram was sent to Secretary Tumulty at Washington, and forwarded by him to Miss Stewart's New York office. It read: "Please thank Miss Anita Stewart for her message," and was signed Woodrow Wilson.

The sending of the message by Miss Stewart gives an insight into her keen interest in current affairs other than motion pictures. Although one of the busiest stars on the screen, she never fails to keep herself thoroughly informed. She is a persistent reader, not only of newspapers and magazines, but of classic literature as well. In fact, this has been about the only means she has had of educating herself, as it is known that her early starring in pictures precluded a lengthy schooling. She probably knows more about the League of Nations than many so-called statesmen. She has consistently favored the League, and believes it will be welcomed by all who detest the horrors of war.

She fully realized the difficulties that confronted the President in Paris, and that is why the moment peace was signed she sent her message of congratulation. As far as known, she was the first American to send such a message, and the first American to whom President Wilson returned his thanks.

Briggs Pictures, Inc., Leases Ideal Studio in New Jersey

TO accommodate the increasing activities in the production of the Paramount-Briggs Comedies, Briggs Pictures, Inc., has leased the Ideal Studio, on Hudson Heights, N. J., for a term of years, and has assumed occupancy. No time was lost in the course of moving from Yonkers to New Jersey, the company, under the direction of John William Kellette, working on location while the physical properties of the concern were being moved.

Ten Paramount-Briggs Comedies, which are to be released next season by the Famous Players-Lasky Corporation, already have been completed, and Mr. Kellette has shot several scenes on another.

For Sale, To Rent, For Exchange, Help and Positions Wanted are some of the items in The World's Classified advertising. Look them over and try for yourself this quick and reasonable way to action.

WHEN RIBBON CLERKS PEDDLE FILMS

They Start Out on the Basis of Misrepresentation and Continue That Way Until They Meet Their Waterloo—An Experienced Salesman Explains How It Comes About

By James B. Kelly
("Smiling Jimmy")

IT would seem from my article that appeared in your June 14 issue that your "humble servant" was 99 per cent. for the traveling man and 1 per cent. for the exhibitor in "The Battle of Wits" to see how cheap Mr. Exhib can secure his film service; but "Nay, nay, Pauline"—not little James. I am strictly fifty-fifty, for I realize that the "downtrodden film peddler" has his faults, although on account of the stand that most exhibitors take in not allowing a D. F. P. to interview them, the latter don't have the opportunities that Mr. Exhib has to display certain egotistical traits that have clung to him since he was a pup.

D'jer ever notice one of these "first week on the road boys" who graduated from the ribbon counter—or maybe he was a checker in a laundry or something like that? He wanted to get into the M. P. game, and someone told him that the way to start was to get a job as traveling man and "work up," then some day if he proved his worth he would get to be booker or posterboy or cop one of those big jobs that they have around a film joint. "But you've got to start at the bottom"—which some people think (and most exhibitors like to impress upon you) is the job of the D. F. P.

Introducing Johnny Newcomer.

To make a long story short, after our young friend has sought copies of all the M. P. papers, studied them up and schooled himself on the fact that Doug Fairbanks did not play the part of Hamlet in "Les Miserables" and that Mary Pickford and Charlie Chaplin are not brother and sister, he visits the exchange manager with a tale that he is extremely familiar with the M. P. industry, and although of late he has been traveling for a big novelty house with a line of never-stretch suspenders and second-hand coffins, he realizes that he is a born salesman and that with the short experience he had in the M. P. industry several years ago, he can make a success with the "Bunko" brands of films.

Right here Mr. Manager should have shown his intellect by asking Johnny Newcomer if he knew the market price on sprocket holes, or some such question as that; but he didn't and really fell for the newcomer line of jabber. And what do you think? He hires him as a "traveling representative" to start with "thirty berries per week" and "cakes."

Fully Equipped, He Sallies Forth.

Honestly, when I "lamp" some of the poor benighted boobs around film exchanges that sign their name as manager I have a soft "mushy" feeling way down in my heart for the guy behind the bank roll up in the Big Town who can't understand why everything is going out and nothing coming in. But, its the fault of "the man higher up" that men who have no office ability at all, no sense of business detail, absolutely no regard for office discipline, are made "managers" over night and another "good man" is spoiled.

But lets get back to the subject—namely, "Johnny Newcomer." He is introduced to the Poster Clerk (or I believe the new cognomen is "Manager of Advertising," or something like that), he buys a portfolio, fills it with photos, one sheets, heralds, etc., also enough blank contracts to sink an ordinary ship, and sallies forth to his future success or downfall—generally the latter.

Of course common sense tells him to "try it on the dog" first so he strikes a little town with about 750 population, where the exhibitor runs a livery stable, restaurant and barber shop combined and only runs three shows a week, showing from five to six "spools" at each show. Well, this "Exhib" is a downright "greeny" as far as show business is concerned, as his time is taken up otherwise. In fact, he only runs the show as a side issue to amuse his friends, and if he breaks even he is satisfied.

Naturally, Mr. Newcomer really does know a little more about the game than Mr. Small Town Exhib and he proceeds to "unloosen" on him, telling Mr. S. T. E. all about his experience as a movie actor, that he is really out of the New York office but is doing "special missionary work" for the local exchange and Mr. S. T. E. swallows it all and gives him an order for two features a week. Then comes the big "blow off," as our young friend kids himself into thinking that "peddling film" is a cinch and that all exhibitors are "boobs."

The Same Chatter Doesn't Go.

So he "vamps" into a larger town where the exhibitor is a regular movie student, a regular fellow and an A No. 1 showman, and trys to slip the same line of jabber over that he chirped in the last town. He endeavors to tell Mr. Regular Guy how to run his show, what pictures he should use, and where he makes his mistakes. And believe me right there Johnny Newcomer receives his waterloo with a big W.

Usually Land Back in the Laundry.

In some cases, after he has been up against about a dozen regular exhibitors, we find him back in the laundry, although some of these fresh newcomers are lucky, get by, and are still on the road for some film company. How they do it I don't know. But they do, so why shed tears?

The substance of this article is to offer a few suggestions to the new traveling man, in his treatment of the exhibitor. The first few paragraphs are merely to show the amusing side of it; and believe me there are thousands of such cases and possibly a whole lot more that are worse.

Holds Important Position.

The road representative for a film exchange should be, and in most cases is, a very important position. The representative should study every phase of the game, should be ready to give the exhibitor any information that he asks for (note I say "asks for") and if he has any suggestions to make, should offer them in an apologetic manner and with diplomacy, and even if he does know more about the game than Mr. Exhib he should never let Mr. Exhib know that he thinks so.

Right here before I let the matter slip bear in mind that the "unwritten law" and leading motto of a film peddlers' existence should be "Never knock anybody else's pictures." I have seen road men secure big orders through boosting someone else's film, whereas if they had knocked they would have left without a scratch. This may sound real funny

Bill Farnum, Right, Astounded at Bill Farnum, Left, in "The Lone Star Ranger."
Showing the peace and the war which alternately envelops him in his newest Fox feature.

but it is absolute facts. Try it once if you have never tried it before.

Here is another bad condition that an exhibitor is up against and that is false statements regarding releases, dates, etc., and believe me, gentle reader, any time an exhibitor catches you in a lie about anything, its "Curtain" for you as far as he is concerned. If a D. F. P. will lie to one exhibitor he'll lie to another, therefore, if you want to be a success in this business stick to the unvarnished truth, even if it hurts, and you'll win out in the long run even if you have changed to some other company.

Mr. Exhibitor Keeps Posted.

Ninty-nine out of every hundred exhibitors you call on have been running a show in their town for several years. They read the trades papers every week, they make monthly trips to the cities where the exchanges are; they attend conventions once in a while, and are pretty well up in the show business. Above all, they know what their patrons want and how they should be treated; also what they can afford to pay for film service. Therefore in this day and time a traveling representative has got to use the diplomacy of an ambassador; must lay his proposition before the exhibitor in an intelligent manner, and must know just what price is right and not have his prices way up in the air, and expect the exhibitor to beat him down.

If a salesman comes at an exhibitor with an inflated price, with the expectation of having Mr. Exhib beat him down, he makes it hard on the next representative who has only one price. Many exhibitors have formed the habit of beating down every price that is mentioned to them, and this very bad habit is the fault of some or many "irregular" salesmen who come along with the inflated value of their wares.

Stick to One Price.

Therefore brother sufferer among us road men, lets start in all new, and no matter how much business we may lose, decide on a fair price before we strike a town, and "stick" to that price, even if we have to depart empty handed. I'll promise you if you get the reputation of being "One Price" Bill or Harry, you'll be a bigger success in the long run than some dub who is inflating his prices and letting the exhibitor beat him down. Someday I hope and pray that all representatives will be "One Price" boys; then life will be easier for every one of us.

In conclusion, Brother Roadman, if you want to be a success in this industry you have simply got to have the confidence of the exhibitors; represent a concern which is honest in all its dealings and will uphold your decisions even though sometimes you may have erred, and above all you have got to have the confidence and co-operation of every employe connected with your exchange. Next to the manager the booking clerk is the man to adhere to, for I have seen many B. C.'s both "make" and "break" a traveling representative.

Let's get on the "band wagon" now, boys, tell the truth about everything, eliminate the many "strings" to our contracts and agreements with exhibitors, make the price "right" and stick to that price. Resign from a company if you find that it is not treating the exhibitor right and get with a reliable company you know will "behave."

Stand by Instructions.

Adhere to your branch manager's and home office instructions; humble yourself once in a while to listen to advice even if it comes from another salesman; be honest and upright in everything you do, even to being honest with yourself, and I'll bet a two caret diamond to a plugged nickel worn smooth that you will be a big success and in the long run you'll win out over the other kind of a salesman although he may be "shading" you slightly now. Above all don't be always aspiring or coveting the manager's job because your troubles really don't commence until you become a branch manager, for his job can only be worded with one little five lettered word, namely "GRIEF," and in my next article this will be the main subject that will be wished upon you.

"Smiling Jimmy's" Note Book Discloses Interesting "Dope"

IT'S as hot as blazes down here, but everybody is making money and I look for an excellent season.

A. S. Momand, Shawnee, Okla., present proprietor of the Savoy, is putting in a new show this fall.

George Pollard, Guthrie, Okla., has just opened his $25,000 theatre.

H. C. Tate has just opened the New Annex Theatre ($10,000) at Perry, Okla. He is also proprietor of the Tate Theatre.

Glenn Condon, formerly publicity expert for the U. S. Marine Corps, and one of the best known showmen in this section of the country, has been appointed manager of the Majestic Theatre, Tulsa, Okla., a $150,000 theatre controlled by Dr. C. W. McCarthy.

"Buddy" Benjamine, formerly traveling representative of The Universal Film and Supply Co. of Oklahoma and son of the genial Sam Benjamin, manager U. F. & S. Co., Oklahoma City, has been appointed manager of The New Folly Theatre, Oklahoma City.

Wellman, McMullin & Griffin have just opened their new theatre at Shawnee, Okla.—the Victory—a straight picture theatre. Tom McMullin is manager.

Black & Anderson, from Kansan, have taken over the Royal Theatre, Enid, Okla.

No Prohibition for Bert Lytell.
The Metro star has a choice collection of bars in his forthcoming feature, "Easy to Make Money."

Southern Showmen Visit Famous Players' Studios

A. B. COOK, of Jackson, Miss.; Bert Tiller, of Lake Charles, La.; and G. T. Dureau, Jr., of New Orleans, all prominent exhibitors, recently spent a day of their vacation visiting the studios of the Famous Players-Lasky Corporation in New York and at Fort Lee, N. J.

The visitors were greatly pleased by the activities at the studios, for every available foot of space in both studios was occupied with production work. Their interest naturally centered around the elaborate and artistic Venetian set erected in the Fifty-sixth street studio by George Fitzmaurice for Elsie Ferguson's picture, "A Society Exile."

Mr. Cook, in addition to owning the Majestic and Istrione theatres in Jackson, Miss, and operating the Century Theatre there, playing current stage attractions in season, has many other interests in the town. Mr. Tiller is owner of the Arcade and Paramount theatres in Lake Charles, and Mr. Dureau is booking manager for the Saenger Amusement Company of New Orleans.

Capitol Comedies Start Upon Second Year of Life

NOW that "Smiling Bill" Parsons is strongly launched on the second year of his Capitol Comedies enterprise, the jolliest funster of the screen has announced from the Hollywood studios of the National Film Corporation of America that his comedies for the coming year will be marked by fuller incident and a greater variety of novel settings than were presented in the first series.

Recently the all-around comedian announced that Mr. and Mrs. Carter De Haven would make thirteen comedies besides the thirteen in which "Smiling Bill" would appear, so that the total output would be the same as last year.

"Forced" to Appear on Screen.

Ever since Mr. Parsons was forced to appear upon the screen because he could not find an actor suitable for the pictures he contemplated producing, his popularity has increased to the point of personal embarrassment.

Through his early success as the producer of "Tarzan of the Apes," he was tempted to make a new kind of comedy; but upon reading some excellent scripts, discovered that he alone possessed the physical qualifications which the hero demanded. Actual proof of his ever-widening circle of friends lies in the fact that the books of Goldwyn show that "Smiling Bill" is now appearing every week in more than four thousand theatres.

THIRTEENS AND "MYSTERY OF '13'"

Louis Burston, Producer, Gives a Few Words Concerning Presence of Number in His Work

FROM the Coast, where he is superintending the filming and cutting of the closing episodes of his latest Francis Ford serial, the "Mystery of 13," Louis Burston, the producer, and president of Burston Films, Inc., writes entertainingly of the value of sticking to "the big idea."

"I have a real reason for writing you that I await, confidently, the verdict of the press, and the public—and by the press I don't mean bouquets from the Kind Words Club, I mean the reviewers, who have to sit through good and bad and hold the scales at even balance even after July first. If ever a man saw a thing clearly, and saw it whole, I saw Frank Ford and his splendid company galloping through this brain child of mine (it's a little unusual by the way, a western-mystery-serial—get those hyphens), right from the time the title entered my consciousness.

"There was nothing to it. Take the title—the 'Mystery of "13."' Where did I get it? If I knew I wouldn't tell, and I don't. But when I did get it and wrote it down, and looked at it, and began to grasp its bigness as a serial title, I said just that, 'There's nothing to it—but success.' A man who couldn't get away to a good production start with that title should be making hash, not pictures.

Sticks to Idea.

"This is neither conceit, nor idle gossip. There's a big lesson here for every producer and every exhibitor in the country. You couldn't begin to count the bloomers among the features and the serials, yes, and the stage plays too, that have failed just because they had no central motive. Or, if they had, because the producer, or the director, or the stage manager, didn't have faith enough in it to stick to it. That's the whole story of photoplay success—and failure. There's one sure way to win. Stick to your big idea. Put it over. Get it across. Not once, but often. In a serial, get it across a dozen times in every episode. If the big idea is mysterious, so much the better. Pile on the mystery. But watch out, or you'll slip into a side track, and you'll lose your fans' interest trying to get back on the main track—the big idea.

The "Thirteen Society."

"How do I demonstrate this? By my new Francis Ford serial, 'The Mystery of "13"'—everything is made to accentuate the '13' because that is the big idea of the plot; of the mystery, and the opposing dramatic forces that logically create the necessary tense situations, known in serial parlance as 'episode wallops.' I never depart from the big idea, and it is a big idea. What is the mystery of '13' anyway? Why is it considered such a lucky number by some, while it is anathema to others? There are many theories, many legends and traditions, but the strangest of all is that held by a fraternity on the Coast which is known as 'The 13.' Ask any West Coast Studios location man or director, or any Coast newspaper man, and he'll tell you that this is true, and that the Society or whatever it is, is constantly increasing in numbers. Knowing the magic of the number 13 and believing in its ill-omen about as much as I do in Bolshevism I plunged on the title and played up my lucky number at every chance.

Plays with Number Thirteen.

"For instance, the twelve principals and myself the producer, make 13. I've divided the market into thirteen sections for thirteen lucky buyers. In the story, when a ringer dons the habit of the mystic crew, each of which must bear a number to be admitted to the meetings, he chooses the number thirteen. The fact that there are two thirteens present gives the intruder away, and a situation having thirteen for its very foundation is created, driving the impression of the number thirteen home again in the strongest possible way. Frank Ford wanted me to do something with combinations like 5 plus 8, or 6 plus 7, but I told him that was too much like the chap with the numbered pills and the doctor book. He didn't have any number eighteen pills, you remember, so he threw caution to the winds, took three number sixes, and his finish wasn't lucky. But to get back to the big idea, I want to say that I have not allowed anyone in the company to lose sight of it either. The result is that everyone is a firm believer in the lucky attributes of thirteen, and nothing pleases even an extra man so much as to be able to call Frank's attention to some incident in the day's work in which the number plays a part. The day we shot the scene shown in the illustration, the villainous knife thrower was nervous, and after several misses someone back of the camera called out 'Take it easy for twelve tries, old man, you'll land on the thirteenth sure,' and he did, embedding the wicked knife in the number thirteen on the calendar, a scant inch from Francis' aristocratic Roman nose.

The "Thirteen Idea."

"We are starting on the thirteenth episode now and everyone in the whole cast is going at it with more pep than ever. You can take it from me, not one of them but will feel the influence of sticking to one big idea for all there is in it for the rest of their lives. And I feel that I have accomplished this: I've given a big central idea such prominence that the exhibitors will find that it is all for their benefit. They have something tangible to holler about when they are exploiting the picture; a big, outstanding feature which the flivvers always lack. There are a number of the Silent Mystery cast in the 'Mystery of "13",' among them Rosemary Theby, Pete Girard, and of course Francis Ford. Mark Fenton, Phil Ford, Jack Saville, Nigel De Broullier, Doris Dare, Jack Lawton, V. Orilo, Ruth Maureice are also in the big thirteen family, all ardent advocates of the fortunate influence of the lucky thirteen. When the time is ripe I shall have some more interesting disclosures to make regarding the 'thirteen idea.' But tell your producer friends for me to pick out a big one and shoot the calcium on it till the show is over."

Francis Ford Shows One Good Reason Why It Is "The Mystery of '13'"
And this is only one of the many reasons why the star is busy dodging the "13" hoodoo in the Burston serial. One of the publicity cuts.

Reviews printed in the Moving Picture World may be used by showmen for advance notices or for criticisms in the local paper the day after the show. Clip them out or copy them; have them handy for an emergency. Get full value for the money you spend in local advertising by using World reviews as "reading matter" every time you carry an advertisement.

World Film Official Expresses Opinion On Certain Sales Policies and Systems

JUST about this time every year the film industry is all agog," says George Meeker, sales manager of the World Film Corporation. "It has become a matter of habit to resort to spread eagle arguments to stimulate the exhibitors to the point where he believes there is a crying need for a new deal. The old cards have become dog-eared and sticky and refuse to shuffle with a smoothness that permits of adroit manipulation.

"There are various forms of stimulating influences or to use the more familiar expression 'sales policies.' But the one that seems to have the quickest effect deals with the exhibitor in his efforts to secure a certainty of bookings. Star System, Single Unit, Special, Selective and Supers are but a few of the many words and phrases employed to bolster up the arguments why you should use one service in exclusion to the other."

"After all, what does the exhibitor want?" continues this official.

"This question is easily answered. Good pictures at a price that permits him to obtain a decent return on his investment of time and money. A certainty that his bookings will come through at the appointed time. Absolute surety that the producer will keep faith in observing the contracts entered into with the exhibitor.

Compared with Commercial Lines.

"There is no difference in the relations between the United States Steel Corporation and its customers and the exhibitors and the distributors—or, in fact, any large manufacturer and his trade. If a picture company has sufficient capital to make a certain number of pictures and contracts with the exhibitor to deliver a certain number at stated intervals and agrees that the exhibitor has a right to cancel the contract without prejudice, he is in the same position as the customer of any large manufacturing company occupies, who buys on representation and cancels at will.

"It is all right to speak of selecting beforehand the pictures you want to run, but what about the exhibitor who lives a hundred or more miles from the branch exchange and changes his booking every day? How can he spare the time and money each week or month to see hundreds of pictures from which to select his needs?

When Competition Enters.

"Suppose, for instance, that the choice of exhibitors centers on a certain star, author or director, What will the producing company with its hundreds of prints or other stars, authors and directors do? Will not this condition create another wherein if you take one kind you must also include in your purchase a different group?

"If, for instance, there is no cancellation clause in your contract and you 'plunge' on one certain star for three or six pictures and your distributor comes to you and says:

"'Brown, I have just had a talk with your competitor down the street, and he is willing to take another series of our pictures if we give him the star you have selected when your contract runs out.'

"Of course you don't want to lose the result of your hard work in making this star a winner in your house after running six pictures to hand the efforts of your labor over to your competitor. What is the most natural thing for you to do? Shut off your competitor by taking on the added load in order to hold on to the sure fire money getter.

"You sign up for your certain standby star for another six or twelve pictures and try to do the best you can with the group you are forced to contract for. This is the "Star-Single-Unit-Super-Selective Bookings,' if you want to call it so; but it seems to me to be as near like the old line program as you could possibly get with none of the advantage of the program where you could cancel if you wanted to on giving notice.

"It is the same old sales bait with a new hook, line and sinker."

And there you are!

"Man Who Stayed at Home" Receives Praise of Metro Exchange Managers at Private View

A FEATURE of the convention of Metro exchange managers at the Hotel Astor recently was a special private showing of "The Man Who Stayed at Home," the all star cast super-production in seven parts with which Screen Classics, Inc. will inaugurate September 1, its newly-announced policy of "fewer and better" pictures to be distributed by Metro Pictures Corporation.

This special projection of the picture was an experiment on the part of W. E. Atkinson, general manager of Metro, who wished to get the candid and truthful opinion of the assemblage of salesmen who are in daily contact with exhibitors all over the country and know their preferences and needs.

After the showing the verdict was unanimous that "The Man Who Stayed at Home" possesses all the elements that should insure its substantial success and prove it to be an attraction of big drawing power.

Although the plot has something to do with one phase of the conflict, the submarine menace, the picture was found to be essentially a swift-moving drama of romance, mystery and intrigue and not to be catalogued as a war play.

Both interior and exterior views of a submarine are photographed in connection with the action of this feature. Depth bombs have their part to play in the story, and following their appearance the tell tale traces of oil and wreckage are seen on the surface of the water.

"The Man Who Stayed at Home," in its stage form was produced with wonderful success both in London and New York, running for three years in the British capital and a season here to phenomenal business. The stage play was the joint work of Lechmere Worral and J. E. Harold Terry, and was adapted for the screen by June Mathis. This super-feature has been developed with an all star cast including King Baggot, Claire Whitney, Lilie Leslie, Robert Whittier, Frank Fisher Bennett, Robert Paton Gibbs, Julia Calhoun, Alexandre Herbert and Ricca Allen.

Arthur Leslie.

Leslie's Publicity Stunt Is Attracting Attention

ARTHUR LESLIE, author of "1,001 Film Folks I Know Personally" and "Who's Who on the Screen," has invented a publicity stunt that has attracted wide attention to "The Lost Battalion," the MacManus film which is re-enacted by the survivors Having an extensive acquaintance among public men he induced a hundred famous Americans to act as a jury and review the picture.

Leslie was the first motion picture publicity man to start a newspaper syndicate and run a photoplay page in fifty newspapers every week for several years. His one recreation is heavyweight lifting. His biceps are sixteen inches and he is said to be the strongest man physically among the writing men of the industry. He lives at the Elmwood Hotel, East Orange, N. J. During his seven years in the industry he has only held two positions. He is now on vacation and upon his return will do special publicity work.

Memorial to D. L. Cornelius.

The Saenger Amusement Company arranged to dedicate a monument on July 4, erected at Klondike, Texas, in memory of D. L. Cornelius, who died of influenza shortly after he had entered training camp, having volunteered for service with the colors. Mr. Cornelius was assistant general manager of the Saenger interests in New Orleans and was immensely popular not only with his employers and associates, but with the general public in New Orleans and in other cities where he had served the Saengers.

If you run a transient house and depend upon your lobby showing to get them in, don't make the mistake of filling your lobby so full of attractors that they cannot get in. Give them a chance.

KARGER IS AN ADVOCATE OF LONG RUN

Metro Director Says if Pictures Were Given Adequate Showing Better Quality Would Result

RECENT announcement of a policy of "fewer and better pictures" made by W. E. Atkinson, general manager of Metro Pictures Corporation, before the convention of Metro exchange heads, and the expressed views of Maxwell Karger, Metro director general in charge of production in Hollywood, shows that the leading spirits in shaping Metro policy are determined to eliminate many of the evils that have worked against the motion picture.

Mr. Atkinson's enunciation of the "fewer and better" ideal is supplemented by Mr. Karger's insistence that motion pictures shall rise to long runs, instead of being shelved by the exhibitor arbitrarily, to make room for a new attraction that is of doubtful drawing power.

Present Exploiting System Wrong.

During a discussion of Metro's new policy Mr. Karger said:

"The present system of exploiting a picture is all wrong. It is shamefully wasteful. Under existing conditions a program release, no matter how fine it is, no matter how much money and effort has been spent on it, is good for hardly more than six months. Is there any logical reason why a picture should not be kept on as long as it draws? The trouble is that certain exhibitors book a picture for, say, three days, and at the end of the three days they throw it out for something else, regardless of how big business it is bringing to the box office. Is that fair to the producer? Is it fair to the exhibitor himself?

"Exhibitors want better pictures. We producers want to give them better pictures. But we cannot do so until the exhibitor signifies his willingness to give the picture its due. And I'll tell you why.

The Over-Production Evil.

"One of the evils of the industry today is over-production. And over-production is due directly to the demand. And the demand is due to the fact that the average exhibitor is not inclined to give a picture a run. If he were to play a picture for all it is worth, he would use a smaller number of pictures during the year. This would cut down the evil of over-production.

"What arouses my ire is to hear people compare the pictures to so-called legitimate stage, to the utter discredit of pictures. The stage producer puts out, say, three plays a year. He has all the time in the world to produce his play; he can rehearse and rehearse and improve the story continually; he can strengthen the weak spots in his cast; and when he is ready he puts on his play, and if it is a good play it goes on for a run in the big cities and stays on until it has been thoroughly played out.

Stage Plays Are No Better.

"Recently in New York I saw about half a dozen new stage plays on Broadway. These plays were senseless. They violated every known rule of logic and of dramatic construction. And yet your theatre audiences, supposedly of a more analytical mentality than the picture fans, liked these plays.

"If the legitimate producers, with all their advantages of time and conditions aren't able to do better than they are doing, why do you expect more of us with our handicap?

The exhibitors' constant cry of better stories was called to Mr. Karger's attention.

"There are no new stories," he said. "And your famous author is hard to interest because he says he can make more money writing for the stage than he can writing for the pictures. It all comes back to the run idea. When the exhibitor plays a picture for all it is worth and pulls it off only when it has ceased to make money for him, then we shall be in a position to offer the author a royalty on his work and thus we shall attract the best in the market.

Faralla Controller for Realart.

Effective July 1 Dario L. Faralla became controller of Realart Pictures Corporation. Mr. Faralla is a young man who has made his mark in accounting work. He was born thirty-three years ago in the province of Rome, Italy, and was educated in Rome, receiving his C. P. A. degree there about fifteen years ago. Coming to this country twelve years ago he was manager of the Tocci bank for five years. He then went with Pathe as traveling auditor for two years after which he was placed in charge of the auditing department of the Unity Sales Corporation. Mr. Faralla then became associated with L. J. Selznick Enterprises as auditor. When Select took over the Selznick Enterprises, Mr. Faralla was made deputy controller and later became controller of Selznick Pictures, which position he has held until the present time.

Select Force Has Largest St. Louis Representation

WITH nine representatives at last week's convention of the Motion Picture Exhibitors' Association in St. Louis, Select Pictures Corporation had a long lead on every other producing firm in the country. The list of Select celebrities who attended the big affair included General Manager Sam E. Morris, Director of Sales Charles R. Rogers, Eastern Representative V. P. Whitaker, Fred C. Aiken, Chicago Branch Manager, A. H. McLaughlin, Kansas City Branch Manager, J. C. Ragland, St. Louis Branch Manager, C. C. Ezell, Dallas Branch Manager; C. W. Taylor, Omaha Branch Manager and Irving Mack, Chicago exploitation man.

When they were not entertaining the exhibitors collectively, Mr. Morris, Mr. Rogers, Mr. Whitaker and the others got their particular exhibitor friends together and sallied forth on independent sight-seeing tours.

Chester to Film Eastern Subjects.

Charles Hugo, who has been added to the staff off C. L. Chester Production cameramen, is being routed on a far eastern trip for the organization to take pictures of people and places and film a number of new and important scenics, which, it is promised, will be of great beauty. Hugo is well acquainted with the lands he is to visit and according to the schedule he will be away for well over a year.

"Cannibals" on "Mystery Cruise."

Martin Johnson's "Cannibals of the South Seas," the Robertson-Cole special distributed by Exhibitors Mutual has been selected by the Detroit Board of Commerce for exhibition during the annual summer "Mystery Cruise," in which the business men of Detroit forget all their troubles for four days every summer.

Bessie Love Manages to Insert a Little Love Between Two Harrowing Scenes of "Cupid Forecloses."
She wins the hearts of her school flock in her latest Vitagraph, but things are different with the landlord, as she finds at the left.

Showing of "Sahara" Calls Forth Best Efforts of Big Showmen in Five Cities

MANY special effects were designed by exhibitors to increase the power and appeal of J. Parker Read, Jr.'s, special production, "Sahara," starring Louise Glaum and nationally released through the W. W. Hodkinson organization.

This picture, written by C. Gardner Sullivan and personally supervised by Allan Dwan, has called forth the best efforts of such well-known showmen as Joseph L. Plunkett, managing director of the New York Strand; Harry Leonhardt and F. A. Miller, of the California Theatre, Los Angeles, Julius Johnson and his aides in the Ruben and Finkelstein organization in Minneapolis and St. Paul, and George Mayne, the general manager of William Swanson's American Theatre, Salt Lake City.

Mr. Plunkett's showmanship began at "the front of the house," where R. Weaver painted the handsomest and most elaborate lobby cards and decorations that have ever been prepared for any Strand presentation in the five years of the theatre's existence. The still desert scenes are done in sepia; the night scene photographs in a wonderful blue and the oasis scenes are printed on a soft green shade of photographic paper with the general Parisian and Cairo scenes printed on a special pink cast paper stock.

Set Shows View of Paris.

The special prologue is jointly the work of Mr. Plunkett and Carl Eduarde and consists of a set revealing a panorama view of Paris, first showing the Eiffel Tower with train cars and automobiles circling it. Adjoining the noted showplace is a beautifully lighted cafe, its spacious corridor filled with gay Parisian revelers, making in all a striking likeness to the opening scene in the film where Mignon (Louise Glaum) holds court before a throng of male admirers.

The first reel over, the screen is raised and a tableau of the Arab's prayer to the sun is revealed. It is a setting of the sun-bronzed desert, the first scene of the second part of the film.

As the sun goes down he retires from the scene, the setting dissolving into a soft green night desert scene. With the resumption of the picture showing Mignon in the wild Sahara wastes a storm of applause broke from the audience at every performance.

Simulated Palace of Dawn.

At the Garrick Theatre, Minneapolis, Manager Julius Johnson confined his prologue to a setting of Cairo, the feature of which was a skillful simulation of the Palace of Dawn, with a score of men and women in native garb at the "feast of Allah." They sat around a well filled table, in the centre of which three dancing girls reveled in their art Mr. Johnson, who is also musical director of the Garrick, composed an appropriate special orchestration for the prologue.

Prologue Shows Sunset on Desert.

In California Harry Leonhardt and his partner, E. A. Miller, devised a prologue showing sunset on the Sahara desert with a nomad encampment and sitting camel in the foreground. Into this setting came a dozen Arabs, and following them a prepossessing Arab dancing girl and, while some of the Arabs played instruments, she went through a weird dance.

Aeroplane Dropped Announcements.

In Salt Lake George Mayne depended upon outdoor exploitation for his first appeal. During each day of the presentation of "Sahara" an aeroplane flew over the city dropping thousands of heralds or specially printed announcements of "Sahara" at the American and also dropped at intervals certain free tickets to the production for designated performances.

Probably Watching Hubby's Antics.
Mildred Harris Chaplin, new Lewis B. Mayer star, is amused in the writing of a letter.

G. M. Sharrard Appointed Efficiency Man for Select

CREATION of another executive position in Select Pictures Corporation was announced with the appointment of George M. Sharrard for the past year a member of the Select sales department to the office of efficiency manager.

Mr. Sharrard starts on his new duties immediately, having devoted the past few months to organizing the department, and bringing it up to its present state of efficiency. Mr. Sharrard became a member of the Select organization on June 1, 1918, at which time he was made correspondent for the sales department.

Before joining Select Mr. Sharrard was in the automobile business for himself in Fort Dodge, Iowa, where he was actively engaged for four years. Prior to that he was a member of the faculty of the State University of Iowa. Mr. Sharrard has the degrees A. B., A. M., and Ph.D. He is a graduate of the University of Kansas and of Cornell University, where he matriculated for a Ph.D in ancient languages. After graduating from Cornell Mr. Sharrard joined the faculty of the State University of Iowa. He taught there four years. Then came four years in the automobile business, and then his affiliation with Select Pictures Corporation.

Florence Billings.
Star of Charles Miller's production, "A Dangerous Affair," released by Frank Hall.

Laemmle Scouring West for Most Daring Cowboy

THE West is being searched in an endeavor to discover the world's most daring cowboy, who can be made into a motion picture star for Western dramas. At this season, all over the Pacific slope, wild West celebrations are being held with the cowboys from the surrounding country competing in broncho-busting, steer roping, and other events, for which rodeos and round-up festivities are famed.

To those fiestas, Carl Laemmle, Universal's president, is sending R. E. Wells, as his personal representative, accompanied by a crew of cameramen to take screen tests of the cowboys who stage the more death-defying, breath taking feats.

From the tests Mr. Laemmle will personally choose the new star. It is Mr. Laemmle's plan to surround his new cowboy star with other daring riders who can deliver the last word in horsemanship.

Beetle Is Creation's Advertising Head.

Frank C. Beetle has been appointed director of advertising and publicity of the Creation Films, Inc., at Cliffside, N. J.

Mr. Beetle has in the last few years written material for some of the most prominent stage and screen stars. The Creation work will be handled by Mr. Beetle from his offices at 116 West Thirty-ninth street, New York.

Reed Is Ince Scenarist.

Luther Reed, formerly with Metro and other companies, has joined the Ince staff of scenarists, and will soon be heard from in forthcoming productions for Paramount-Artcraft release. He recently returned from the service of Uncle Sam, in which, after being drafted, he won his commission as second lieutenant before the end of the war.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

A Comparison.

J. W. MILLER, of the Star, Murphysboro, Ill., sends in two advertisements from the local papers and asks for a criticism, explaining that one of them is not set up according to his ideas and asking what we think. He does not mention which one he prefers, merely numbering the displays and leaving the rest to us, but we think both of them could be much better. Of the two we think that the one he has numbered one is the better, much the better, but both of them are susceptible of great improvement, and it would pay him to get after both offices. Both spaces are three sixes. Both carry the same copy, and yet number one looks larger than two because it is not divided by a cross bar and because the types are at least better chosen, if not well chosen. Number one is not without its faults, but the

STAR THEATRE TO-NIGHT

FRANK KEENAN

AMERICA'S GREATEST CHARACTER ACTOR IN

"TODD OF THE TIMES"

A splendid mixture of comedy and drama with a leading role which fits Frank Keenan like a glove. An extra selected feature. It's immense.
Also a HAROLD LLOYD FEATURE COMEDY "I'M ON MY WAY" Night 6 and 17 cents.

THURSDAY MATINEE AND NIGHT

"SINS OF AMBITION"

A Seven part Super Production. Ivan's Crowning Creation with an All Star Cast, WILFRED LUCAS, LEAH BAIRD, BARBARA CASLETON, JAMES MORRISON, MADALINE TRAVERSE, EDWARD LAWRENCE and ANDERS RANDOLF. A NINE REEL PROGRAM OF QUALITY. We bought this big one at the right price that's why we do not have to raise the admission price.

Matinee 6 and 11 cents. Night 6 and 17 cents.

Example No. 1.

printer has at least an idea of the effect he should gain. The essence of all display advertising is to give prominence to the lines which mean the most to the reader; to play these up in such a fashion that the eye will get these lines even in passing over the page. To this end the types selected should be large, black and sufficiently distant from other lines to permit white space to give them added distinction. When it comes to a matter of choice between a twenty-four-point line which crowds adjacent lines and an eighteen which gives some white space, the eighteen is generally to be preferred, provided always that the face selected gives the largest possible letter for its size. Some twenty-four-point lines have no greater display value than an eighteen-point in another face. This is particularly true where the ascenders and descenders (the tops of the t and l and the tail of the j and y, for example) are large in proportion to the body of the letter. The compositor of number one has made a better selection of type. In the top line he does not do as well as number two. He uses a condensed letter, where he could have spread that "Star Theatre" well across the space with an upper and lower "tonight" at the end. Better still would have been the use of the line—

Tonight STAR Tonight

—with the "Star" in a three-line letter extra extended and the flanking tonights in a ten or twelve-point, which would be quite large enough. The big thing to get over is the house name. The tonight is incidental. Those three strips of rule below are plain criminal waste. The shorter of the three could have run just below the house signature and a pica each added to the name of the star and the title. This would have given a better play-up to the lines mentioned, and to get still more show for these main points the "America's greatest character actor in" should have been set in Roman or italic instead of in bold face. Contrast would have been stronger and at the same time the larger lines would have stood up better. But to get real value from the line it should have run "America's Greatest Character Actor, Frank Keenan, in 'Todd of the Times'." This would have made a twelve-point top line, a six-point "in," with the other lines as they now are. This, of course, is not the fault of the compositor, who followed copy. The next bank runs less than two lines, as against three in the number two, and is as easily read, but the lines devoted to the comedy is hurt by being crowded together. The prices should have been cut down and a more generous spacing used for the real announcement. It could be improved just as it stands, since there is some white space. The "Thursday Matinee and Night" are too large. They do not only rise too high, but through their height they fight the real announcement, which is the main title. That wrong font B in ambition gives the line an ugly look. Both of these lines are too large for an underline. The display in the case of an underline should never be so large as to fight the current bill. The following bank is hurt by being run in. Cutting into three banks as in number two gives a much better effect and plays up the nine-reel program. All of this should have been set in a smaller face not only to get this display, but to keep it from fighting the immediate offering.

Turning to the second display, the effect of size is lost through the use of double cut-off rules. No rule should ever be permitted to run clear across any display advertisement. A dash of not more than one-half and preferably not more than a third the width should be used where there is a full stop, but double rule should never be used. If double rule is the only material the shop has, it is better to omit the dash entirely or fabricate a dash with

STAR THEATRE To-night

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AMERICA'S GREATEST CHARACTER ACTOR in

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A Splendid Mixture of Comedy and Drama with a Leading Role Which Fits Frank Keenan Like a Glove. An Extra Selected Feature. It's Immense.
Also a HAROLD LLOYD FEATURE COMEDY, "I'M ON MY WAY."
Night, 6 and 17 cents

THURSDAY Matinee & Night

"Sins of Ambition"

A Seven Part Super-Production, Ivan's Crowning Creation with an All-Star Cast, WILFRED LUCAS, LEAH BAIRD, BARBARA CASTLETON, JAMES MORRISON, MADALINE TRAVERSE, EDWARD LAWRENCE and ANDERS RANDOLF.
A NINE REEL PROGRAM OF QUALITY
We bought this big one at the right price, that's why we do not have to raise the admission price

Matinee, 6 and 11 Cents. Night, 6 and 17 Cents

Example No. 2.

Here the use of an extended letter for the banks cuts down the display lines, and it is inexcusable to use a larger letter for the underlined title than for the current show. This compositor seems to have a better idea as to the lines to be played up, but he does not go about it right to play them up. He gets a little better display for the house signature, but he uses a larger letter, though of the same point, for that "Thursday Matinee and Night" than he does for the house name. He has no sense of proportion whatever. That lower half is a much better display than the upper, though it is more important to sell tonight's show than tomorrow's matinee, and you can take another crack at the night crowd the following day. "Thursday" is not an important fact. "Sins of Ambition" is. Put the main title in the larger type at the cost of the line of lesser value. Get them interested in the play and an eight-point will do for the date. In the same way a smaller face for the "Seven-part super-production, &c.," would have given more white space to play with. This is all so crowded that it looks difficult to read, and so it will not be read save by those who are interested in plays. These would also read the smaller face. It is good practice to play up "A nine-reel program," and we think it would have been an improvement to have split the following line to read, "We bought this big one at the right price, and that's why—," in one line in Roman, with "We do not have to raise the admission price" in a second line, staggered, and in full face, cutting the prices on the next line down to an eight-point Roman. Another fault of this is that it too evenly divides the space, and gives really a larger share to the underline. It is not easy to get god work from country offices at any time, and particularly right now, when the best men have been drawn to the cities to replace those called to the colors; but it does seem that it should be possible to get better work than this even under present conditions in small towns.

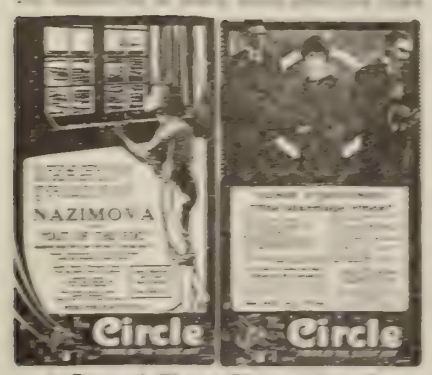
Peevish.

The Third Street Theatre, Easton, Pa., seems to be getting peevish. Lately they announced that a certain picture would be the last good one a particular star would ever make, because she had changed over to another company, and in a more recent issue they remark, "And if you don't see a certain picture here, *there's a reason.*" Sure. But the reason is they did not have it booked. It is foolish for any house to pretend that it has the corner on all the good pictures. It cannot be done. They have changed their program form to a neat twelve-pager in brown on buff, with room for a lot of talk, but not all the talk is well advised.

Fallen.

Johnny Mack, of the Hill, Newark, has gone over to the two-features-a-day, and has had to enlarge his program to suit. For the summer he is getting out a monthly, but if we know Johnny Mack he is not going to be content with getting to his public only once every thirty days. He is running three serials at a time, two days each, and he isn't going

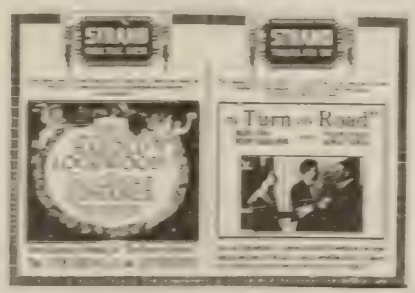
Two Color Displays from the Circle, Indianapolis.



A Pair of Three Elevens for the Saturday Advance.

A Four Eights Featuring a Local Above the Drama.

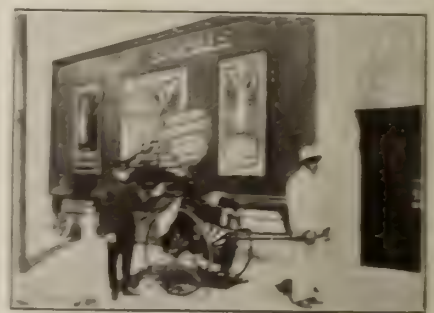
From Toronto.



A Double Display from the Strand, Toronto.

A Four Thirteens for a Full Week.

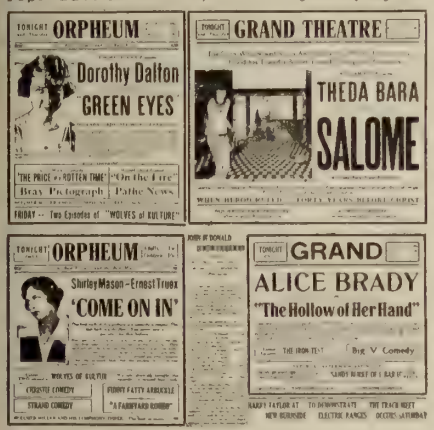
With a 'Rickshaw.



A Street Advertisement from the Gaiety, Winnipeg.

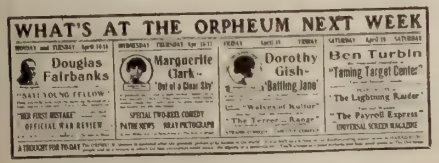
Steve Stuff.

Now that Steve Farrar is back from his honeymoon, he is batting them out again in Harrisburg, Ill., with one eye on Eldorado. There is more quiet in the Harrisburg sector now, for the two houses are not firing half-page bombs at each other. Sometimes the Grand has the best of it and sometimes Steve leads, as these reproductions show, but they display a



Two Samples from Harrisburg, Ill.

tendency to take the space the attraction seems to warrant without worrying about the other house, which is good for the showmen, but hard on the editor of the Register. The two at the top are eights, three and four columns wide, while below Steve got a three sevens to the Grand's sixes. Those space wars are good now and then to wake up the general patronage—so good that two houses could afford to pool interests to pull off a fake fight. But it does not pay to keep it up any more than a church should attempt to run revival meetings fifty-two weeks a year. Steve has taken the Bleich weekly program for a permanent stunt and runs it every Saturday, with a couple of lines of house talk below, as the sample shows. This is in addition



A Cross Page Fives Used Every Saturday.

to the daily show. Steve finds that it pays just as Mr. Bleich has made it pay for years. One thing we like about Steve's advertising is its variety. He ran Riddle Gawne, for instance, for two days, with two advance notices. All four paragraphs are about the same, but each has been changed to give variety so that the reader would not drop the advertisement because he had seen it before. In order they run:

The Strangest Man on Earth was "Riddle Gawne"—Lonesome, Bitter and Terrible — They called him "Riddle" because he had only one object in Life, to "GET" a man. He had nursed his hatred thru a score of years. Now, when they saw him face to face with his man they knew that Hell had come to earth.

"The Man" had murdered his brother; had sought to defame the only woman that he had ever loved. For twenty years or more "Riddle" was a rumbling volcano. Now, as he faced his man, the volcano burst out and it was as if the Inferno had come to earth. See that fight!

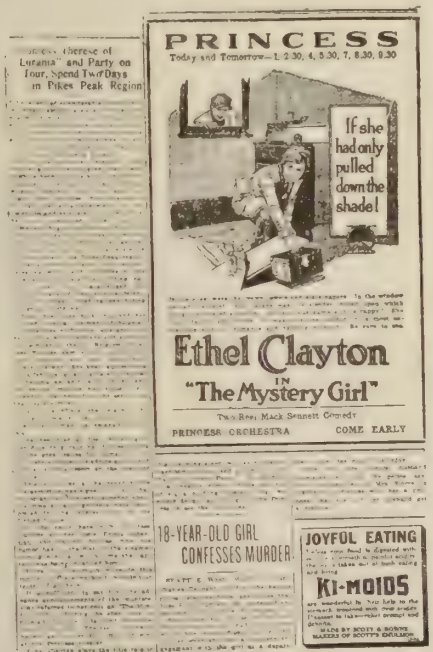
For twenty years "Riddle Gawne" has been waiting to stand face to face with the man who murdered his brother. His moment came, and it was a fight to the death. At stake were the woman he loved, **his brother's memory, and his life.**

He was wounded, and his leg was broken. But a mighty strength came to him when he learned that he was facing his brother's murderer. "Riddle Gawne" could fight, even with a broken leg. See William S. Hart in this Artcraft Picture.

This is not an isolated example, but a sample of the way he does things regularly, for he runs an underline advertisement for his features while he advertises his current offering. He does not wait until the day of showing to see if he can drum up a crowd.

Press Work.

This cut shows how Harry E. Gardner, who used to be at the Princess, Colorado Springs, used to get his press work over. The advertisement is a two sevens. To the left is the story of the visit of the


Countess Therese of Lurania and Party on Tour, Spend Two Days in Pikes Peak Region
PRINCESS
Today and Tomorrow—1, 2:30, 4, 5:30, 7, 8:30, 9:30
If she had only pulled down the shade!
Ethel Clayton
IN
"The Mystery Girl"
Two Reel Mack Sennett Comedy
PRINCESS ORCHESTRA
COME EARLY
18-YEAR-OLD GIRL CONFESSES MURDER
JOYFUL EATING
KI-MOIDS

A Two Sevens with a Press Story Attached.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT
Conducter of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical **because it has helped others.** It will help you. **By mail, postpaid, $2.00.** Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Countess Therese, of Lurania, to Colorado Springs. The story runs for eight inches with never a hint that it relates to a motion picture. Apparently it is the story of the Countess' adventures and the explanation of how she came to visit America and Colorado Springs in particular, but it slides off into "at the Princess" so nicely that even the fooled reader has no kick. It was a good story as pure reading matter, and he probably decided to see the picture. This is far more valuable than straight puffery as an appeal to the patron, and it will draw more business, but it must be written to suit the town and cannot be yanked out of a press book and pasted up. At that, it takes only a little practice to catch the trick of writing the stuff, and it is worth the trouble entailed.

Framed.

This four fifteens from the Dayton, Dayton, Ohio, takes more than the usual space in this column, but it is worth it, because it presents such an attractive layout. Notching the cut to let in the name of the

An Exceptionally Attractive Four Fifteens from Dayton.

star helps in that it brings the Nazimova directly over the portrait, and the frame lets in the additional talk. The name, the title and the cut should alone sell the story in a pinch, but the talk in the frame helps not only to sell this, but other Nazimova productions. It is well written, and carries its appeal to all. **It is about** the best thing we think Mr. Gates has ever sent us.

Lotteries.

In announcing a prize drawing lately the notice concluded, "It will thus be seen that to be eligible for the grand prize a participant in the contest must be present every day of the anniversary week." If that ever comes to the attention of the Federal authorities there will be a lottery prosecution, with the house furnishing a clear case. Look out for lotteries. Avoid drawings in any form. Even if they pass the state law the Post Office is liable to get busy with very unpleasant results. Use a more legitimate scheme. Lotteries are no real help at best.

Projection Department

Conducted by F. H. RICHARDSON

Griffith Enters Objections

JOHN GRIFFITH, Ansonia, Conn., takes issue with Dr. Kellner as regards his diagramic representation of projector light ray action, recently published in a trade paper. Griffith writes concerning the matter as follows:

"I suppose there are some who will think that I have an awful nerve taking issue with Dr. Kellner, but it just simply has got to be done, unless we are going to allow him to upset all our work, so here goes.

Holds Diagram Incorrect.

"In the paper in question, Dr. Kellner publishes a diagram purporting to show the action of light through the projector optical system. But this diagram I hold to be incorrect, because Dr. Kellner builds his diagram of the light ray action between the aperture and screen as though it was the first part of the system, through which the original light source was passing. The light from the original source has an angle restricted only by the diameter of the condenser aperture, whereas the light from a point of the aperture has a restricted angle, and passes forward in a definite direction. Dr. Kellner, instead of tracing the light rays from the original source, constructs his diagram from aperture to screen first and in accordance with the principles which should govern in describing the action through the first part of the system. **He then proceeds to complete the first part of the system by making it conform to the direction of the rays he has already shown in the second part of the system.**

Process Must Be Reversed.

"The process, in order to be correct, must be reversed, for the reason that when light from an original source has passed through one lens system and must be picked up by a second system, its passage through the second system must conform to the direction of the rays through the first system, or perhaps I might better say the passage through the second system will be directly affected by the direction in which the rays are delivered to it by the first. Now there is no reason why the action of light through the first system should now be a matter of doubt. We have a conjugate of the aperture at the crater position, and this conjugate can be considered as a source because as I will later show, any slight difference between this conjugate and the actual crater position cannot change or alter the light ray action through the system and in tracing the direction of the ray from this conjugate source there can be no possible dispute as to the action, because the action of light between two conjugate points is well known and understood. We will now refer to accompanying diagram, which is similar to many that I have made before, and is practically self-explanatory. Starting from the lower marginal point of the aperture conjugate at the surface of the crater, the rays diverge in all directions, as you, I and everyone else well knows. A certain number of these rays, amount of this light, or area of the light field, as you will, limited by the effective opening or diameter of the condenser, is collected and converged to a point at the other conjugate point located at or near the aperture.

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

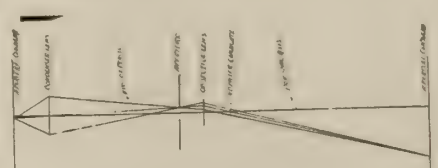
Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or samps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue, containing the lens charts, was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus bi-convex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid, to any part of the world. Send U. S. 3-cent stamps or money order.

Same Rule Holds Good.

"It will be noted that the same rule holds good in the pencil of light just described as holds good in the second part of Dr. Kellner's diagram, viz.: that the axis of the pencil crosses the principal axis at the center of the lens—that is to say the condenser, also that it continues to be the principal axis of the pencil until it reaches the screen. The objective will act on this axis precisely as it would act on any other ray and, coming from the



condenser when it reaches the conjugate of the condenser (aerial image of condenser) it will have reached the principal axis again, thus demonstrating that the center of the condenser image is the center of all light pencils on their passage to the screen. That is why we get a dissolving effect at the aerial image of the condenser. But this is only true provided none of the pencils be obstructed in their passage to the condenser image by insufficient lens diameter, etc.

We Will Now Explain.

"Having explained the action in the first part of the system, and explained the reason for the difference in the second part of the system, we will now explain why advancing the crater slightly does not alter the action as already set forth. Instead of projecting the entire area of the aperture to the screen, place over the aperture a metal plate punctured by pin hole, preferably in one corner of the aperture and you will find that through this pin hole a cone of light will be projected very similar to the pencil of light shown in the diagram. The axis of this cone will follow a line drawn from the center of the condenser through the pinhole in the metal plate. Now if the crater be advanced from the conjugate of the aforesaid metal plate over the aperture, it will be found that although there is a re-distribution of the light within the cone itself, neither the shape or direction of the cone is altered, which proves that light action may be correctly computed from the conjugate of the aperture at the crater position.

"The radical difference as between Dr. Kellner's version and my own is found in the fact that Dr. Kellner considers the intersection of the secondary and principal axis as occurring within the objective, whereas I find them to intersect at the aerial image of the condenser. A very simple test will prove who is right and who is wrong. If we place a diaphragm with an opening ⅛-inch diameter at the point of intersection a clear field on the screen will result. Have some one make this test, brother Richardson, under normal and efficient conditions. This latter is necessary to a fair test, because under abnormal conditions it is possible for a small-diameter objective to so limit the pencils that a condition causing the aperture to act as an original source of light might be reached."

Griffith's Work of Immense Value.

Regarding the publication of Dr. Kellner's article, there are those who have long covertly sneered at the efforts this department has put forth to solve the optical problems of the projector. It may, I think, be fairly said that nothing would please them better than to see the work we have done overturned and discredited, though they have absolutely nothing to offer in its place. That is point No. one (1). Point No. 2 is that, whereas John Griffith, working with the editor of this department in part, and through this department in full, has given to the motion picture industry the first and ONLY thing of value to the projectionist in enabling him to handle his optical system more efficiently. That his work has been of immense and real, practical value thousands of projectionists of this and other countries will bear witness.

Dr. Kellner himself unquestionably firmly believes that which he advances is correct. But John Griffith, the ONLY man who has produced tangible results up to this time, says it is NOT correct, and I SAY THE SAME. Dr. Kellner insists that the divergence of the light ray beyond the aperture is due entirely to spherical aberration. I deny, absolutely, that it is due in any appreciable

degree to that cause. Dr. Kellner is an able man in optics, but he just will not realize that certain things which form the basis of his argument will not work in practice. He proposes to remedy the divergent ray matter by means of a corrected condenser.

Corrected Condenser Could Not Be Used.

That was his proposal at the Society of Motion Picture Engineer's meeting. Since that time I have given much time to the study of this matter, and am firmly convinced that a corrected condenser could not be used, even if breakage could be eliminated, because it would give a true image of the crater at the screen, and as has been amply proven, the floor of a crater is NOT evenly illuminated, hence one would have a spotted screen. One could not possibly get a clear field. If Dr. Kellner would abandon that part of his views which cannot possibly be made to work out in practice, however correct from the theoretical standpoint, he could be of immense assistance to us in clearing up this whole matter. But, as Griffith says, if he is allowed to get away with such arguments as the one cited, he is going to utterly ruin all that has been done through the years of hard work, and land us right square back where we were six years ago. And when it comes to that, I don't care one single whoop who'se feelings get lacerated, they will find Richardson right here with a sawed-off shotgun, loaded with slugs of PRACTICAL things, to prevent any such catastrophe. I have observed that, to date, we have never one single time, in all these years, found Griffith making a statement on which he had to crawfish afterward. We are more confident right now that our position is absolutely right than we ever were before. We have solved the matter up to the objective.

The Lens Chart Is Right.

The lens chart is as nearly right as it is humanly possible to make it with the apparatus and lenses now available, and that takes care of crater position (distance from arc lens) and distance of condenser from aperture. The divergence beyond the aperture cannot be further controlled, unless we can discover some method entirely different from anything we now know of. It must therefore be taken care of by the objective. Just how we are not yet able to say. It calls for much additional work before that question can be answered, but the corrected condenser is NOT the answer. Any one who thinks that I have an awful nerve taking issue with Dr. Kellner (whom I personally like and admire) can just go right on thinking so. My hat is in the exact geographical middle of the ring and I'll bet seven squillion dollars it'll be laying right there when this scrap is over. I'm betting John Griffith is RIGHT. Let some of our readers try the experiment he has suggested, and report.

Griffith Suggests Another Test.

Later Griffith, to whom I sent carbon of above for examination and correction as to quotation of his letter, says: "Here is a still more convincing test as to the corrected condenser matter. Let us diaphragm down the present condenser to two inches diameter, which will practically eliminate spherical aberration. This will aid the test by narrowing down the cone from each point of the film so that there is little or no danger of the rays from marginal points in the film spreading sufficiently to pass through the aperture in the diagram. The result will be a circle of light on the screen, instead of a full field, if I am correct, even though the crater image be advanced to center of objective. The test will be as follows: Let distance between condenser and aperture be four times E F of objective. Let diameter of condenser be stopped down to two inches, so that diameter of pencil (ray, he means, I think.—Ed.) will be one-half of an inch at the equivalent plane of the objective. Let the aperture of the diaphragm of the objective be a circle ¼-inch diameter. Now if my version be correct the pencils from marginal points of the film will not pass through the aperture of the objective diaphragm and the screen result will be a circle of light, instead of a full rectangular field. If Dr. Kellner's version is right the pencils from marginal points of the film will converge to center of diaphragm and the screen will show a full rectangular field."

As to Waste of Light

The Lyric Theatre, Olive Hill, Kentucky, wants information, as follows:

"At present we use a Baird projector. Lens is a No. 1 Gundlach, five-inch E. F., projecting a fourteen-foot picture at seventy-eight feet, on a Minusa screen. Current supply 110 volt D. C. We use 38 amperes at arc, through rheostat, using National ⅝ above and National 9/16 cored below. From flat surface of arc lens to crater is four inches. Arc condenser is 7.5, and front one 8.6 inches focus, spaced with apexes 1/16 inch apart. Center of condenser combination to film 17.5 inches. Lamphouse is as far back as it is possible to get it, hence adjustments requiring greater distance between condenser and film are impossible. Working distance (back focus) of our objective is four inches, and we do not figure there is any loss of light on account of objective diameter, because where the beam of light enters the lens it is much smaller than the lens tube. We may, however, be wasting light because of excessive distance from crater to arc lens, and that is what we want to know about. Get a beautiful, clear, strong, evenly illuminated, bright picture with present line-up, but if improvement is possible we want it, either by getting the same screen brilliancy with less current, or by getting a more brilliant screen with present amperage."

Ray May Be Larger Than Lens.

In the first place, it seems to be that the ray at the point where it meets the lens must be larger than the lens. One simple way to determine this accurately and positively, without disturbing your lens, it to measure the width of your condenser opening, the precise width of your aperture and the exact distance of condenser opening (slide carrier if there is one) from aperture. Next, on a sheet of paper or a board mark these openings as per diagram. Then stretch two bits of thread or cord from A to B and C to D, so that the cord will just barely touch edges of aperture. Then measure 4 inches along dotted line to point E and then from F to G. This last will be the width of the ray at point where it reaches the lens, the widest way—it is oblong, you know, be-

cause the aperture is smaller one way than the other.

Yes, you are losing light by having your crater so far from the lens; also you are losing brilliancy by using a cored lower carbon. Get Silver Tips. The cored lower supplies an excessive amount of gas, which acts as a screen in front of your crater. It makes the light less in amount and less white. For 38 amperes you should have two 6.5 condenser lenses, which will bring your crater the minimum permissible distance from the lens. You should then have a little more than twenty-one-inch from center of condenser to film. If you cannot get this, and the test suggested shows your lens able to take care of the entire ray at 17.5, then I believe the same combination (two 6.5s) would work, with the 17.5 distance, though of that I am not so certain. Suppose you try it out and report results. If it will give even screen illumination it should give more light. But anyhow cut out that cored lower stunt. It is NOT good. Incidentally, unless I am in error, the Baird Company agreed with me that it would, without charge, supply extra length rods enabling the projectionist to get his lamphouse farther back where necessary. To sum up you have two bad conditions, viz.: cored lower carbon and too much distance from crater to arc lens.

Problem from Northwest.

Leo Virgil, Spokane, Washington, submits some data we understand and some we don't:

"Am submitting formulas for figuring pulley speeds and drawings for rewinder cut off. These may be helpful to J. M. Lenney, Harrisburg, Pa., (and others) as per May 17 issue. Calculations for pulley diameter and necessary speed are made as follows: driving pulley on motor being called the "driver" and the driven pulley the "driven." To determine diameter of driver following formula is used: Diameter of driver equals Dia. of driven X revolutions of driven

$$\frac{\text{Dia. of driven X revolutions of driven}}{\text{Revolutions of driver}}$$

. To determine diameter of driven pulley apply same formula, substituting "driver" for driven, and vice versa. (Brother Virgil made some very evident errors in quoting these formulas. I have no text book at hand which gives them, hence have been obliged to correct his quotations from memory.—Ed.) To ascertain number of r. p. m. of driven, suppose a motor to have a 2-inch diameter driver pulley making 1,750 r. p. m., what size driven pulley would run 50 r. p. m.?

$$\frac{1{,}750 \times 2}{500} = 7,$$

which would be the diameter of driven in inches. By this last rule you will see that a motor with a 1-inch pulley running 1,750 r. p. m., belted to a 7-inch pulley on rewinder would run the rewinder 250 r. p. m., which would just rewind 1,000 feet of film in four minutes. My own rewinder is run by a 1/10th h. p. fan motor, running 1,750 r. p. m. On its shaft is a 1-inch pulley, and on the driven a 8.75-inch pulley. It requires about five minutes to rewind 1,000 feet of film. The first 350 feet goes through in about one and one half minutes, then the speed decreases so that the remaining 650 feet requires about three minutes."

Overlooked Important Factor.

Evidently you have overlooked a most important factor, brother Virgil, viz.: the fact that you begin with a small-diameter hub and end with a very large one. Now I think your own rewinder does the trick because of the fact that, pulling against a fixed resistance, the extra pull of the large diameter hub (film roll) slows down the motor. Maybe this is the best way of doing it after all. I am not so certain, but I had figured on a motor running at constant speed, with pulleys of such size that at that speed, 1,000 feet of film would be rewound in six minutes. Your letter has set me thinking, and I am not so sure that idea is right because, pulling against a constant tension, as it would, the film would be wound much more tightly for the first half than for the last end. Your dope was just a bit mixed in the writing of it, friend Virgil, and your drawing was more than I could make out, still you have brought up a debatable point. What do our readers think about the matter? Would a constant running motor and fixed tension be objectionable, or rather would it be more objectionable than a motor which would slow up with increased diameter of film roll? Of course the latter would vary somewhat in time required to rewind a given footage, but would be fairly accurate. From what I can make out of Virgil's cutoff, it is excellent, but I am not certain enough as to my understanding to risk a re-drawing or description. Incidentally Virgil says: "There are a few other men in this locality who are

beginning to wake up and listen to your words of wisdom. Sorry you did not attend the convention, because you could then tell us the happenings as you do when visiting various cities. It is just as though we were there ourselves."

Conditions in Venezuela.

Recently the Bazar Americano, Caracas, Venezuela, South America, wrote asking certain information with relation to the Mazda lamp. In answering I requested them to advise us as to conditions in that country as applies to projection. We have the following from Jose G. Humaran:

"I take pleasure in replying to yours of April 10th, addressed to the Bazar Americano. I am a projectionist, and at the present time am chief of the electrical and motion picture departments of the Bazar Americano, hence am in position to supply the information you desire with regards to the theatres in this city. I attach sheet giving details of theatres and will try to send photographs of same later.

"The conditions under which motion picture operators work (pardon use of the term 'operator,' as there is not a single man here who knows his business thoroughly enough to deserve the title 'projectionist.' They work like automatons, not even knowing the kind of carbons best suited to a given condition) are bad and the pay very small. The best operators get ten bolivares ($2.00 U. S.) a day, and they have to work the whole day fixing up films, or putting them through the projector for the censor; also they must work six or more hours each day projecting the films in the theatre. On Sundays there are four shows, each about two hours. At present the Municipal Council is considering the passage of a law which will regulate the examination a person must pass before projecting motion pictures. As soon as it is passed will be glad to send a copy.

"The only projectors used in Venezuela are the different Pathe models, with the single exception of the Power's Cameragraph, which I am now introducing. Have already sold some and hope soon to have them introduced on a larger scale. Other firms are introducing the Simplex and Motiograph.

Would Like to Belong to a Union.

"I would thank you very much for advice as to whether the handbook is published in Spanish. I have and can read the English edition, but could understand it must better in my own language. Bought mine when in New York in 1914. I have handled projection apparatus in Mexico, Cuba, Porto Rico, Jamaica, Trinidad, Barbados and other countries, traveling with the Edison Kinetophone. Would like to obtain projectionist's certificate; also to belong to some union of projectionists. Would you be good enough to advise as to possibility in these directions."

No Thorough U. S. Examinations.

The only projectionist's certificate I know of is a license card, such as your municipality proposes issuing, and I am sorry to say that, so far as I know, there is at this time only one such card which really is a guarantee that the holder knows his business, viz.: the license card issued by British Columbia, a province of Canada. Mind you I do **NOT** say that is the only one, but it is the only one of which I have knowledge which I would accept as indisputable evidence of competency. I understand that some other Western provinces of Canada are preparing to make their examination equal to that of British Columbia. In the United States we know of not one single license card which is anything more than an evidence that the holder has passed some sort of examination. I don't know of a thorough examination in the United States at this time. I am sorry to have to say this, but facts are facts. As to joining a union, the laws of the projectionists' organization here are such that you would be ineligible. Possibly you might join with the union of Argentine. I do not know. But your countries lie so far apart that it would not be a very satisfactory arrangement.

Censor Holds Forth.

So the censor holds forth in your country also, does he? He has caused much trouble here by his unseemly antics. Will be glad to have a copy of the Caracas law. No, the handbook is not yet printed in Spanish. You have the Second Edition. Would strongly advise that you send four dollars and fifty cents to the Moving Picture World for a Third Edition of the handbook (a 700 page book) and a copy of the lens charts. You need them both. The Caracas theatres data reads as follows:

"Theatro Municipal: Opera and Drama. Capacity, twenty-eight first class boxes, six seats each; twenty-eight second class boxes, six seats each; 388 patios, eighty-four sofas of first class, 164 sofas second and third class, and 500 galleries. Total, 1,472. This is the best we have.

Theatro Nacional: Vaudeville and Motion Pictures. Capacity, twenty-six boxes, six seats each, 332 seats of patio, sixty-four seats of first class sofa, seventy seats second class sofa, and 400 seats of gallery. Total, 1,022.

Theatro Princesa: Vaudeville and Motion Pictures. 157 seats of balcony, 477 seats of orchestra, and sixty numbered seats. Total, 694.

Theatro Calcano: Vaudeville and Motion Pictures. 160 seats of balcony, 120 seats of patio, 150 seats in gallery and four boxes of four seats each. Total, 446.

Cine Candelaria: Motion Pictures. Four boxes of six seats each, 400 seats of preference, 600 luneta seats, and 900 seats of paraiso. Total, 1,924.

Cine Pastoria: Motion Pictures. Capacity 300 preference and 600 patio seats. Total, 900.

Circo Theatro Olimpia: Vaudeville and Motion Picture. Forty-six boxes, six seats each; 270 balcony seats, 1,400 seats of luneta, and 1,200 gradas. Total, 3,146.

Gran Circo Metropolinano: Bull fights and at night motion pictures. 4,000 capacity.

Neuvo Circo De Caracas: Bull fights and at night motion pictures. Capacity, 12,000.

Our $75,000 Theotra Caracas burned last month."

Say, friend Humaran, what's the matter with your men there? Big theatres and next to nothing in salaries. Strikes me that they need a union, and need it mighty bad. What sort of talent do Caracas managers expect to get for the very lowest possible wage? Let us have details, if you will, of size, location, ventilation, etc., of projection rooms. Many thanks for your interesting letter.

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Troublous Trouble

New England sends the following, which immediately caused this editor to scratch his head, say "'stew many for me," and pass the buck to the Power Company. New England's difficulty is as follows: "Power's 6-A machine, run about two years without repairs other than sprockets. There has been a lot of lost motion in the intermittent, and one pin was all gone when examined, except a small piece in the shaft, also only a part of the other was holding the sprocket on. There was a little unsteadiness in the picture at certain speeds. Put in new pins and in less than seven reels they have worn so much that sprocket moves appreciably where at first it was tight. See plan of cam inside. What could cause it. I'm stuck."

Here you get a little glimpse of what the editor has to contend with. This man sends no address, and signs "New England." I therefore can't ask him any questions by mail. He writes as though the trouble was in the sprocket pins, and his diagram shows the cam diamond with one of the points on flat side worn round. And I have just such inadequate descriptions of trouble to contend with continually. The Power Company says: "We don't blame you for passing the buck to us in the matter of 'New England's' inquiry. His trouble may be too tight a tension play between hole in sprocket and hole in spindle; or it may be, as his sketch would seem to indicate, that the entire intermittent is badly worn.

Send Mechanism to Factory.

"In our opinion the best thing 'New England' can do is send his mechanism to our factory, where we can give it a thorough examination. Should he wish to do this, we will send him a loan mechanism, so that he would suffer no inconvenience and there would be no charge for the loan of the machine or for the examination. Of course if he wishes the repairs we find necessary made, there will be a charge, but he will be advised of what is needed and its cost before anything is done."

To all of which we cheerfully subscribe. Better take the Power Company's advice.

As to Portable Projectors

Jack W. Lorassger (as nearly as I can decipher the hieroglyphics which stand for his name), Detroit, Michigan, asks:

"Would very much appreciate information with regard to portable projectors. Am familiar with the DeVry and Projectoscope, but if my recollection serves me right there is a much smaller, less expensive portable home projector on the market."

We know of no projector, portable or otherwise, which is either smaller or less expensive, with which an acceptable screen result can be had. There are other excellent projectors—several of them. Some of them may be may be a bit less in price. I do not know as to that, but none are much, if any smaller than the DeVry. I could name several, but if I happened to inadvertently omit one from the list I would, by that one, stand branded as unfair forevermore and a day.

The man you are working for may not appreciate your effort. Try a World Classified advertisement. You may "hook up" with just the man you would like to have for your boss.

"Manager Wanted" is an advertisement frequently appearing in The World's Classified department. Give it a try and better your position. Better do it today.

Subscribing to Moving Picture World at $3 the year is a matter of great saving over purchasing weekly at 15 cents the copy from newsdealers. There is a saving of $4.80—and you get your magazine regularly.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"Hayfoot, Strawfoot."

Released by Famous Players-Lasky. Prepared by Filmusic Studios.

1— Opening. 5:42. Legend from La Provence "Suite from the South" (Allegretto), Nicode.
2—T. Have you read the President's. 3:56. Ecstasy (Moderato), Zamecnik.
3—D. Ray and his father come out in yard. 2:59. American Patrol (March), Meecham. (Start at beginning of melody.)
4—T. Then the inevitable. 0:50. Under the Leaves (Andante), Thome.
5—T. I'm goin' right to town. 3:42. Fads and Fancies (Allegretto), Gruenwald.
6—D. Ray's father with drum. 5:44. Dawn of Hope (Andante), Casella.
7—D. Ray and old men line up for march. 0:40. Spirit of '76 (March).
8—D. Ray and old men halt at gate. 0:49. Repeat: Dawn of Hope (Andante), Casella.
9—T. Camp X—a vast melting pot. 1:28. Military March—It's a Long Way to Tipperary (March).
10—T. General, we're shy one act. 1:45. Bon Vivant (Allegro), Zamecnik.
11—T. At the camp theatre. 2:34. Selections from "Going Up," Lou Hirsch.
12—D. Curtain rises on Betty Martin's act. 1:30. Valse Danseuse (Play to action), Miles.
13—D. Beginning of Ray's act. 1:58. Golden Showers (Waltz), Waldteufel.
14—D. Duck comes out from under table. 0:56. Perpetual Motion (Allegro), Borch.
15—D. Girl comes to Ray. 1:18. Melodie (Andante), Huerter.
16—T. Gosh—I wish you wasn't. 1:13. Misterioso Agitato No. 66 (Allegro) (Omit Maestoso) (Moderato), Berg series.
17—D. Lieutenant introducing Betty to man. 1:08. Second Movement of First Part Ballet Music from "Faust" (Start with melody in seventh bar) (Andante), Gounod.
18—T. A growing friendliness. 2:06. Dramatic Andante No. 32 (Andante), Berg series.
19—D. Flash to two old men. 1:45. Serenade Op. 29 (Moderato), Chaminade.
20—T. The old reliable alibi. 1:56. Repeat: Second Movement of First part Ballet Music from "Faust" (Andante), Gounod.
21—D. Ray recognizes Betty. 4:59. Misterioso No. 1 (Andante), Langey.
22—D. Waiter taking Ray upstairs. 4:18. Gondoliera (Allegretto), Moszkowski.
23—T. Let me go! Let me go! 4:00. Allegro Agitato No. 8 (Play to action) (Allegro) (Diminish to PP when Betty opens door), Berg series.
24—D. Soldiers break down door. 0:09. Short Silence.
25—T. Private Briggs what's the meaning. 1:26. Cavatina (Andante), Rag.
26—D. Flash to Ray in Guard house. 4:12. Visions (Andante), Tschaikowsky.
27—T. You're ordered to report. 1:21. Repeat: Dramatic Andante No. 32 (Andante), Berg series.
28—D. Ray recognizes grandfather. 1:32. Silent Sorrows (Andante), Borch.
29—D. Colonel motions Ray to go inside railing. 3:13. Dramatic Agitative (Moderato), Hough.
30—T. Priv't Ulysses S. Grant Briggs. 1:56. Cavatina (Andante), Bohm.

"Bare-Fisted Gallagher."

Released by Robertson-Cole through Exhibitors Mutual.
Prepared by Joseph O'Sullivan.

Theme—Chant Sans Paroles (Andante Expressivo), Friml.

1— At screening. 1:00. Alborada (Allegretto Pastorale—Caprice), Andino.
2—D. Desmond playing harmonica. 0:45. Smiles (cue for harmonica playing).
3—D. When Desmond stops playing. 2:15. (Watch for shots) Misterioso No. 3 (Con Moto), Andino.
4—T. A girl. 2:15. Theme.
5—D. Interior—Man in bed. 2:00. Elegie (Triste e molto lento), Massenet.
6—T. The only store for miles around. 0:30. Smiles (cue for harmonica and guitar).
7—D. When music stops. 0:45. La Paloma (Mexican serenade), Yradier.
—D. (Cue for harmonica and guitar). 3:15. Smiles, Paloma.
8—T. Since the death of Randall. 1:45. Theme.
9—T. Aliso Pete's store had gained. 2:30. Recuerdo de Alzaga (Habanero), Bachmann-Arnel.
10—D. Interior, Jem and father. 3:00. Sinister Theme, Vely.
11— Pumping information for a dark. 1:30. Novelletta (Moderato), D'Ambrosio.
12—D. Woman enters Pete's store. 1:15. Eccentric Comedy Character Allegretto Giocoso), Roberts.
13—D. Stage driver and horses. 3:15. Crafty Soy, Borch.
14—D. Desmond and woman get on stage. 4:30. (Watch for horses hoofs) Erl King (Dramatic Allegro con fuoco), Schubert.
15—D. Close-up Desmond lying on ground. 1:30. Dramatic Tension No. 1 (Andante), Reissiger.
16—T. Convinced the desperate hold-up. 3:00. In the Glade (Allegretto Pastorale), Gruenwald.
17—D. When Desmond picks up Jem Mason. 0:45. Theme.
18—T. Would you like to hear a tune? 0:45. Smiles (cue for harmonica).
19—T. Did you ever hear of a stage robber? 0:45. Theme.
20—T. Lack of medical attention. 2:45. Simple Aveu (Moderato Dramatic), Theme.
21—D. Exterior of Pete's store. 1:45. La Paloma, Yradier.
22—T. Extensive preparations for a call. 2:15. Jovitta (Mexican Allegretto), Armand.
23—T. The non-arrival of the groceries. 2:30. Southwestern Idyl (Andantino), Berge.
24—D. Jem and Aliso Pete struggling. 2:00. Dramatic Allegro (Agitato), Falck.
25—D. Desmond holding Pete's hand in water. 2:45. Dramatic Andante No. 39, Berge.
26—T. Misinformation of the rich shipment. 3:15. Romance (Andante Moderato), Grunfeld.
27—D. When Desmond jumps on horse. 1:30. (Same—Allegro Agitato Movement).
28—D. Close-up—Desmond finds bandit. 1:30. Hurry No. 1 (Allegro), Langey.
29—T. A girl in boy's clothes no longer. 2:00. Good-bye, Tosti.
30—T. Did you forget something? 1:15. Theme (to end).

"His Bridal Night."

Released by Select Pictures Corporation.
Prepared by M. Winkler.

Theme—Flirty Flirts (Melodious Intermezzo), Levy.

1—S. At screening. 3:00. Theme.
2—T. Joe Damorel, Vi's future. 2:10. A La Ballerina (Valse Lento), Braham.
3—T. In taking Vi's place. 3:35. (Continue to action.)
4—T. Vi is not used to. 4:05. Romeo and Juliet (Waltz), Gounod.
5—S. Interior of church. 1:25. (Organ; improvise to action.)
6—T. And the time. 1:10. Lohengrin Wedding March (full orchestra).
7—T. If any man can show. 1:25. (Organ; improvise to action.)
8—S. Interior of bedroom. 2:45. Theme.
9—T. Let them here, I want. 3:05. Mysterious Nights (Valse Dramatique), Berg.
10—T. What's the matter, you're? 3:05. Dramatic Recitative, Levy.
11—T. I tell you she's lost her. 1:15. Dramatic Reproach, Berge.
12—T. Come with me, dear love. 3:35. Theme.
13—T. I'm sorry, Joe. 2.35. Birds and Butterflies (Intermezzo Grazioso), Vely.
14—T. It's the duty of a gentleman. 2:55. Gavotte Musette (Allegro), Raff.
15—S. Interior of room—Tiny near window. 4:05. Serenade Romantique, Borch.
16—T. Please, Joe, run along. 4:40. Serenade ("Les Millions Di Arlequin"—Moderato), Drigo.
17—T. Idiot, where are they? 2:05. Comedy Allegro, Berg.
18—S. Lent arrives in automobile. 1:10. Adieu—Favarger (Dramatic Moderato).
19—T. What's the idea? 5:55. Theme (to end).

"The City of Comrades."

Released by Goldwyn Distributing Company.
Prepared by M. Winkler.

Theme—Serenade Romantique (Andantino Co Moto), Borch.

1—T. Early morning. 1:30. Theme.
2—T. Sundown with the desperation. 4:10. Dolorosa (Moderato Poeme D'Amour), Tobani.
3—T. Elsie Conningsby, Regina's. 3:45. After Sunset (Dramatic Moderato), Pryor.
4—S. Girls entering room where burglar is. 4.40. Pizzicato Bluette (Characteristic), Lack.
5—T. A security and confidence. 2:55. Theme.
6—T. After three days. 2:05. Melody (Moderato), Kretschmer.
7—T. The down and out club. 1:30. Characteristic Tromelo, Lovenberg.
8—T. Fresh from the bathtub. 1:45. Adoration (Moderato), Barnard.
9—T. I used to sit in my club. 2:15. May Dreams, Borch.
10—T. The weekly assemblage. Dramatic Narrative, Pement.
11—T. The drafting shed of. 2:05. Debutante (Valse Lento), Santelman.
12—T. Three months of hard work. 2:20. Serenade (Andante Moderato), Ordla.
13—T. Mrs. Barry on her return. :55. (Continue pp.)
14—T. The door opening to the world. 3.05. Theme.
15—T. Passing weeks forming. 2:20. Sleeping Rose (Valse Lente), Borch.
16—T. Elsie Conningsby's week-end party. 1:50. Tale of Two Hearts (Andante), Roberts.
17—T. Waiting. 2:50. Theme.
18—S. Close-up of newspaper. 2:20. Longing (Pathetic Melody), Bendix.
19—T. December with Lieutenant. :30. Maple Leaf Forever (Canadian Song).
20—T. The narrow Halifax harbor. :55. (Continue pp.)
21—T. The disaster that shocked. :45. Tacet.
22—T. No, only I can't see. :25. (Effect of tremendous explosions.)
23—S. Interior of room. 1:10. Tragic Theme (Dramatic), Vely.
24—T. In the ruined city. :50. Dramatic Fantasia, Bach.
25—T. While Canada mourned. 2:05. (Continue to action.)
26—T. Fit for duty once more. 2:25. Theme.
27—T. I love you, Regina. 2:05. Flirty Flirts (Moderato), Levy.
28— Theme. 4.10. (To end).

"In Search of Arcady."

Released by Robertson-Cole Through Exhibitors Mutual.

Prepared by Joseph O'Sullivan.

Theme—Babillage (Allegretto Characteristic), Castillo.

1— At screening. 3:45. Theme.
2—T. Mrs. Chichester, Barbara's mother. 2:15. La Danseuse (Tempo di Valse), Blon.
3—D. Exterior—Gypsy girl and Barbara. 1:15. Love's Caprice (Moderato Allegretto), Heindl.
4—T. Titles—titles—everywhere. 1:45. Theme.
5—D. Interior—Earl and Mrs. Hylliary. 2:00. Serenade D'Amour (Moderato), V. Blon.
6—D. Exterior—Barbara and Gypsy girl. :30. Le Secret (Allegretto), Gautier.
7—D. Interior—Lady Hylliary seen. :45. Valse Lente (Poco Moto), Schuett.
8—T. In search of Arcady. 2:00. The Shepherd's Pipe (Allegretto Pastorale), Gregh.
9—T. A second seeker of Arcady. 2:15. Novelletta (Moderato), d'Ambrosio.
10—D. Barbara and donkey. 2:00. Al Fresco (Tempo Rubato—Humoreske), Etienne.
11—T. Anxious hours. 1:45. Twilight (Lento), Cesck.
12—T. I locked her in her room. 1:00. Theme (pp).
13—T. The first clue in the search. 3.45. Pastel—Minuet (Giocoso Pastorale), Paradis.
14—T. The business side of Arcady. 2:45. Humoreske (Allegretto), Tschaikowsky.
15—T. An itinerant peddler. 1:15. In the Glade (Allegretto), Gruenwald.
16—D. When Barbara takes rabbit from Lascho. 1:15. Dramatic Agitato No. 38 (Allegro), Minot.
17—T. Pardon me if I seem to have. 1:30. Theme.
18—D. Lascho near train. :30. Asleep in the Deep (Popular Old Bass Solo).
19—D. Chamboyne on wagon. :45. Shepherd's Dance (Allegretto—Pastorale), German.
20—D. Lascho at train. 1:45. The Crafty Spy (Dramatic Moderato), Borch.
21—T. Under that inverted cup. 2:15. Reverie (Lento), Rissland.
22—T. The rosary of anxious hours. .45. The Rosary (Lento Pathetique), Nevin.
23—D. When Mrs. Chichester sees Lascho. 4:00. Crafty Spy, Borch.
24—D. Dawn—Barbara and Chamboyne. :15. The Morning (Descriptive), Grieg.
25—T. The kaleidoscopic panorama of a. 1:15. Hungarian Dance No. 5, Brahms.
26—T. In pursuit of Miss Indifference. 1:00. La Cinquantaine (Air in Olden Style), Gabriel-Marie.
27—D. Gypsy camp. 2:15. Gypsy Life, Koelling.
28—D. Interior tent—Chamboyne and Gypsy. 2:15. Puszta Maiden (Waltz on Hungarian Melodies), Roberts.
29—T. You are going to marry an heiress. 2:00. Theme.
30—T. It is the absent king's wish. 1:30. (Horses' hoofs.) Agitato No. 2, Andino.
31—D. Interior lodge—lights turned on. 1.15. Evensong Waltz (Slow Waltz) (Storm Effects), Martin.
32—T. Lascho in grim pursuit (storm effects). 1:00. Crafty Spy, Borch.
33—D. Fight. 1:45 (storm effects). Turbulence (Allegretto Con Fuoco), Borch.
34—T. News from the truant. 1:00. Dialogue (Moderato Cantabile), Meyer-Helmund.
35—T. The lawn fete. 1:30. Serenade (Allegretto Grazioso), Frommel.
36—D. Close-up—Barbara and Chamboyne. 2:30. Theme (to end).

"The Outcasts of Poker Flat."

Released by Universal Film Manufacturing Company.

Prepared by James C. Bradford.

Theme—Jealous Moon (Moderato), Zamecnik.

1— At screening. 1:30. Bal De Noces (Allegro), Burgemin.
2—T. In early afternoon hours. 1:45. Theme.
3—T. Seeking forgetfulness. 1:30. Air de Ballet (Allegretto), Borch.
4—T. John Oakhurst. 2:00. Lullaby, Kjerulf.
5—T. Who's going to take care of the kid. 2:15. Canzonetta, Herbert.
6—T. Through twenty years. 3:00. Southern Rhapsody, Hosmer.
7—D. Stratton leaves boat. 1.30. Down South (Moderato), Myddleton.
8—D. Close-up of rushing water. 1:45. Dramatic Finale (Allegro), Smith.
9—T. Don't do it. 2:30. Romance (Andante), Mildenberg.
10—T. Evening brought. 1:45. Theme.
11—T. And so the two. 3:00. Tumble In (Fox-trot), Friml.
12—D. Close-up of wheel. 1:45. Valse a la Mode (Tempo di Valse), MacClure.
13—T. Excuse me, Sophy. 2:00. Theme.
14—T. While under the stars. 1:15. Hurry No. 3, Minot.
15—T. In the morning. 1:30. March Burlesque, Gillet.
16—T. What a strange place. 1.45. Alice Ben Bolt (Moderato) (Old Song).
17—T. Sabbath morning. 2:00. Canzonetta (Allegretto), Nicode.
18—D. Sophy runs to church. 1:00. Lead Kindly Light (Hymn).
19—T. With the passing of the day. 2:15. Theme.
20—T. And fate again turns the wheel. 1:45. Carmencita Shea (Fox-trot), Densmore.
21—D. Sophy close-up. 2:15. Fourteen Fathoms (Dramatic Tension), Lake.
22—T. As the angel of death. 1:30. Melancolie, Grainger.
23—T. Came a later day. 2:00. Midsummer (Allegretto), MacQuarrie.
24—D. Oakhurst opens letter. 2:15. Theme.
25—T. Into the life. 1.30. Mazurka, Chopin.
26—D. Vigilants appear. 2:00. Hurry No. 26, Minot.
27—T. Thus a momentous page. 1:45. Frivolous Patrol (Tempo di Marcia), Albi.
28—T. The Sandy Bar stage. 1:45. Intermezzo (Moderato), Onivas.
29—D. Insert letter. 1:30. Theme.
30—T. Two days long. 1:45. Intermezzo (Moderato), Granados.
31—T. When the icy fingers. 2:00. Tempest (Agitato), Lake.
32—D. Camp fire. 1:30. Lead Kindly Light.
33—D. Old man enters cabin. Andante Dramatic No. 15, Heret.
34—T. And with the realization. 1:30. Romance in F (Andante), Tschaikowsky.
35—D. Oakhurst leaves cabin. 1.30. Furioso No. 1, Langey (storm).
36—T. The rescue party. 2:30. Erl King (Vivace), Schubert.
37—D. Flash-back—Oakhurst reading. 1:45. Theme (to end).

"In Wrong."

Released by First National.

Prepared by George W. Beynon.

Theme—Kisses (Fox Trot)—Cowan.

1—T. At screening. 2:00. Aubade Printamere (Allegretto), Lacombe.
2—T. They used to ring the curfew. 4:30. By Heck (Rube Stuff), O'Henry.
3—T. The boarding house. 1.30. Theme.
4—T. Johnny's mother. 2:30. Mother (from "Her Soldier Boy"), Romberg.
5—T. He wonders what a man would do. 2:00. Mother's Tears, Meyer.
6—T. Things always look brighter. 3:30. Drifting Along (Waltz Intermezzo), Ruby.
7—T. The ice cream social. 3:00. The Country Fair (Selection).
8—T. Morgan Coleman, from New York. 1:00. Waltz from "Sweethearts," Herbert.
9—D. Girl goes to piano. :45. Highland Fling (piano solo).
10—T. Next number is a recitation. :15. Hearts and Flowers, Tobani.
11—T. Mr. Coleman has kindly consented. 2:00. Intermezzo, Huerter.
12—T. When Sunday came. 3.00. When You See Another Sweetie Hanging Around, Donaldson.
13—T. Cupid's outcast. 1:00. Bleeding Hearts, Levy.
14—T. Determined to advance himself. 2:00. Canzonetta, Ambrose.
15—T. Not such a bad job after all. 2:30. Snyder's grocery store (Old Song).
16—T. I'd sooner not be in the band. :45. "Raymond" Overture (Vivace), Thomas.
17—T. Just plain jealous. 1:15. Under the Leaves, Thome.
18—D. She falls in the water. :30. (Continue same.)
19—T. The big chance of his life comes. 2:30. Melody (Andante), Tschaikowsky.
20—T. Toward the end. 3:45. Song Without Words, Tschaikowsky.
21—T. Johnny, when are you going to? 2.30. March Fundre, Lanciani.
22—T. Black despair. :45. Nobody's Gal (Moderato), Grant.
23—T. The night of the banquet. 4:00. Country Dance, Nevin.
24—D. Heavenly twins at bank. 1:00.
25— The bank is being robbed. 3:00. Agitato No. 37, Andino.
26—D. Heavenly twins enter stable. Misterioso No. 29, Andino.
27—T. The town will be proud of you. 1:45. Down by the Meadow Brook, Wendling.
28—T. That city boy. 1:15. Theme (to end).

"One-Thing-at-a-Time O'Day."

Released by Metro Pictures Corporation.

Prepared by S. M. Berg.

Theme for Stradivarius O'Day—I'm Alongin' fo' You (Ballade Moderato), Hathaway.

1—D. At screening (circus scene). 1:30. Slidus Trombonus (Allegro Moderato), Lake.
2—T. If you guessed he was. 3:30. Theme.
3—D. When scene fades to circus. 2.45. Hunkatin (Half-tone One-step), Levy.
4—T. The grand entrance. 1:45. Aces High (Lively), Roberts.
5—T. Behind the scenes waiting their. 1:30. Theme.
6—T. The Chesterfield of the big top. 2:45. Procrastination Rag (Characteristic), Cobb.
7—D. At the end of Gorilla's act. 1:15. Babillage, Castillo.
8—T. Is there such a thing as love? :45. Theme.
9—D. When Marie mounts horse. 1:15. Valse Moderne, Rosey.
10—D. At the end of Marie's act. :45. Stampede (Western Allegro), Simon.
11—T. That concludes the afternoon. 2:45. Theme.
12—T. If you think I ain't worth. 3.00. Curious Cornelius (Two-step), Camp.
13—D. When O'Day sits at the table. 1:15. Theme.
14—T. He didn't fiddle away his time. 2:15. Irvina (Allegretto Moderato), Rolfe.
15—T. All right, bonehead. 3:00. BiBrds and Butterflies, Vely.
16—T. From chambermaid to pilot. 2:00. Turkish Towel Rag (A Rub-down), Allen.
17—T. That big mutt won't. 2:30. Theme.
18—T. It is hard to learn a Ford (watch for auto honk). 2:30. Paprikana (Allegro Moderato), Friedman.
19—T. After a week of special study (auto and train effects). 3:30. Flirty Flirts, Levy.
20—T. This is Roughneck Riley. 3:00. Sparkling Moselle, Gruenwald.
21—T. The surest way. 2.30. Dramatic Tension No. 9, Andino.
22—T. I can lick that four-flusher. 1:30. Capricious Annette, Borch.
23—T. Fer Mister Lawson. 2:30. Theme.
24—T. It won't be a fight. 1:15. Dramatic Tension No. 36, Andino.
25—D. When Gorilla steals money. 3:15. Agitato No. 37, Andino.
26—T. Some boy, Strad. 4:00. Theme (to end).

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

NOTICE!

Questions relating to the writing of photoplays and photoplay synopses will be replied to by mail where a return envelope, properly stamped, accompanies the inquiry. No attention will be paid to questions relating to the market, nor can manuscripts or parts of manuscripts be criticized.

It's Coming.

SLOWLY but surely the production companies are coming to realize that in order to get the best stories they must educate the real writers. They are beginning to realize that a staff of three or four cannot get out enough good stories to keep the product up to a proper average, and that they cannot get enough material from the magazines to cover the deficiency. There are still some leading companies which trust too much to the printed material and will put into film any story by a well known author whether it is suited to pictures or not, but they are finding out that in order to retain their hold they must offer real action stories and not merely illustrate leaders with action.

The big name is desirable from an advertising angle, but unless the man with the big name writes a story capable of being told in action rather than in leader the story will fail, and the failure will be charged against the brand. Writers must be encouraged to study production if they would learn to write the proper material. One well known dramatist actually worked in the pictures for several months in minor roles merely that he might gain a first-hand knowledge of the technique of the camera, and many more have stood with the director to watch the work and gather pointers. Not many of these will probably turn to continuity work for the present, they will still offer the synopsis, but in the long run we think that even the big writers will be compelled to master the technique of construction in order to convey exactly to the director the effect desired.

One leading dramatist lately contended that the author would never be able to make a good continuity, since he was not able to plan the action to fit the locale actually to be used. He argued that he could not write exactly to the scene, since he could not know the locations to be used.

This is true only in a broad sense. There probably never will be a story written in continuity which will be acted precisely in accordance with the written script; particularly in the case of those scenes on location where the surroundings may suggest business more effective than that in the script, but there is no reason why the author should not give his idea as to the exact order and handling of scenes for the guidance of the director, even though some of the action might have to be changed. He can at least indicate definitely the order of the scenes and the general treatment of the production. If he is competent he can give the director valuable hints, and in most cases the changes to be made will not affect the structure of the play, but merely the minor business. The golden days will come when fewer plays will be made and the author and director will work together in the production of the play. Then we shall have the real flavor of the author and not merely the main idea done into the same treatment the director handling the work gives to every play he makes.

Leaders.

In theory the leaderless script is the best, but few stories are so simple that they can be produced without screen explanation, and it is better to use a few leaders too many than too few; but the trouble is that many cutters overload the reels with leaders that are really unnecessary and often intrusive. The necessity for leaders is exampled in the story by Rupert Hughes in the May Cosmopolitan, "Read It Again." He gives several scenes, and after each offers the motivation. Without explanation the scene might be variously interpreted. He offers a number of interpretations of each scene, and then tells the one he had in mind. In other words, changing the leader gives an entirely new meaning to a scene, just as the same scene in a picture, though the printed motivation may have a variety of meanings. Leaders are necessary to secure the proper motivation, but to pile leader upon leader as is too often done is to not only spoil the play, but to encourage carelessness on the part of the continuity writer and the director. Ninety per cent. of the product is burdened with too many leaders, and a production costing many thousands of dollars may be utterly spoiled by imperfect or blundering titling.

Tenses.

Several correspondents ask about the proper tense for synopses and continuities. In a continuity the only tense is the present, except for leaders. You do not use present tense for present action and past tense for visions and narratives. In a continuity the action is always in the present tense for the reason that it is a recital of something to be acted at the moment. You do not say that John killed Henry. John kills Henry, though the action may refer to the past, because the continuity merely tells the director the action happening in a special scene. The leaders are employed to orient the time, but the action is always the action of the moment, since it is instruction to the director and not the relation of a story. On the other hand, the past tense is used in the synopsis because this tells the story and not the action, and the tense is necessary to give a fluent reading.

TECHNIQUE OF THE PHOTOPLAY

By Epes Winthrop Sargent

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

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That Sales Agency.

We have been unable to reply to numerous requests for information as to the sales agency connected with the Palmer Plan because we have not had information upon which to base an opinion. It now appears that under the management of Miss Ruth Allen the agency is really doing business in a business-like way, and is not being used to feed the instruction scheme. The scripts are sold on a 20 per cent. commission for the first sale, with a 10 per cent. fee on subsequent sales, and there are no postage fees or revision charges. These typewriting fees, revision charges and stamp accounts have been the real revenue producers of the fake sales agencies, and little or no attempt has been made to complete sales, but it would appear that Mr. Palmer looks to his commission on sales for his revenue and has to sell to make money.

War Plays.

Studios are flooded with war stories written by returning soldiers or done from stories brought back by them. Ten or fifteen years from now some of these will find favor, but today there are too many war plays already made and awaiting release. There is no market for such, and hundreds of soldiers are wasting their time writing out their ideas in the hope of being able to pick up a few thousand dollars from the picture makers. It simply cannot be done. Write anything but war plays. You stand a better chance.

Arithmetic.

If a thousand stories are written every month and only twenty are produced, you can figure the percentage against you. The way to beat that is to write such good stories that you'll be in the first twenty. Even then you may not sell them right at the start, but keep plugging, and you'll sell them all

Live News from Everywhere

THE MIAMI VALLEY EXHIBITORS MEET

League Opens Its New Headquarters and Buys Six Features as an Insurance Against Delays

THE grand opening of the new rooms of the Miami Valley Exhibitors' League wes held in Dayton, Wednesday afternoon, June 25, 1919, when a meeting was held to discuss important business. There were quite a few out-of-town members of the league present at this meeting, among them being G. O. Dupius, of the Royal Theatre, Lima; George Mallers, of the Rialto Theatre, Lima; H. L. Michael, of the Majestic Theatre, Lima, and F. C. Focht, Empire Theatre, Lima, and those Lima exhibitors who were not present are all members of the league and were detained. Harry Cress, of Piqua, who controls May's Opera House and two other theatres in that city, was present. He is also a member. John Seifert, president of the league, informed the members present that great progress had been made in the past three weeks, and that the growth of the league was remarkable.

Virginia Will Join League.

A prominent West Virginia exhibitor had approached Mr. Seifert in regard to organizing that state for membership in the Miami league. His offer will be accepted, and the work will start immediately. Mr. Siefert said that a prominent Kentucky exhibitor had written promising his time and also financial aid in organizing the exhibitors of Kentucky, so that they could become a part of the Miami league. His offer was also accepted, and there will be members from West Virginia and Kentucky present at the next meeting. It is planned to invade Indiana within the next month. Announcement was made that the league had purchased six features for the use of its members in case that film is not shipped by exchanges by reason of payment not arriving for film due to any one of hundreds of causes that may come up.

Kinzeler Promoting New Theatre.

A. F. Kinzeler, secretary of the Miami Valley Exhibitors' League, and manager of the Elite and Wyoming theatres, of Dayton, is one of the promoters of a new theatre company in Dayton which has been named the Six Links Theatre Company, capitalized at $35,000. The company will operate six new theatres in Dayton in addition to the two theatres that Mr. Kinzeler now controls. No announcement has been made as to what theatres the new company has purchased or leased.

Cleveland News Letter

Soldiers and Sailors Go in Free.

THE Motion Picture Exhibitors League, of Cleveland, has offered to co-operate with the committee in charge of the Independence Day reunion and celebration by admitting all discharged soldiers and sailors and all men in uniform to the members' theatres free.

On July 4 all that a soldier will have to do is to show his discharge papers to the cashier, and he and a lady will be admitted free. Those in uniform will be accorded the same privilege.

Cleveland House Sued.

The first suit to be filed by the Society of Authors, Composers and Publishers of Music against a Cleveland theatre was that started against Manager Goldman, of the Monarch.

He was sued for $250, the society claiming his orchestra played George M. Cohan's "And You Will Come Back" without permission

The society is demanding that the exhibitors obtain licenses to play their music. In the case of the Monarch it is $80.00. Mr. Goldman says he is undecided as to whether he will fight or not.

Will Hold Outing.

The Exhibitors' League, of Cleveland, and the Board of Exchange Managers of that city are considering plans for a big picnic for the film folks of Cleveland and northern Ohio to be held in July.

The organizations want to make it a big affair, and it will be held at some resort along the shores of Lake Erie.

They Are Against Sunday Pictures.

The Ohio Sunday School Association at its yearly convention in Akron, Ohio, recently adopted resolutions demanding the halting of Sunday moving pictures.

Fleisher Represents Sherry.

Ike Fleisher is now representative of the W. L. Sherry Service in Cleveland, with headquarters at the Film Clearing House.

Rennie Goes to Seattle.

Hugh Rennie has resigned as Cleveland manager for the Mutual and gone to Seattle, where he joins Select.

Maritime News Notes

Kauffman Arranged Transfer.

Harry Kauffman, manager for Eastern Canada of the Exhibitors' Distributing Corporation, has been in St. John for several days. He has been arranging matters concerning the transfer of the Mutual Film Corporation to the Exhibitors' Distributing Corporation. The Mutual office will be retained, and Ralph Thorne and Albert Donaghy will both remain, looking after the exchange. They will release one Robertson-Cole each week, one Warren Kerrigan each month, along with specials.

Theatres Accept Daylight Saving.

Though the St. John theatres stood out against daylight time for some weeks they now have all adopted it.

Clara Kimball Young and Her Own Company Seen Here in "The Better Wife," Which is Distributed by Select.

A remarkable cast is shown in the central group, from left to right: Lillian Walker, Kathlyn Williams, Irving Cummings, Little Ben Alexander, Clara Kimball Young, and Barbara Tennant.

Over the Hurdles with Fay Tincher.
Is an agreeable sport in her next Christie Special, "Mary Moves In."

Cincinnati News Letter

Cincinnati to Have "Film Building."

THE building at present housing the temporary court house at Pioneer and Broadway, will be known as the Film Building, according to the announcement of Max Goldstine, of Chicago, who will take possession as soon as the new county court house is completed and occupied. The Frederick A. Smith Company will control its management, and already one and one-half floors have been leased, the Famous Players-Lasky Corporation taking the entire sixth floor, and the Select Picture Corporation approximately one-half of the fifth floor.

The building, which is a large one, will be used exclusively for office and warehouse purposes by film exchanges, and it is believed it will be headquarters for the most of the leading exchanges in the Middle West. The exchanges have in the past experienced difficulty in obtaining suitable quarters, and were frequently ordered to vacate in order to reduce the fire hazard. Building Commissioner George Rendigs and the Cincinnati Fire Prevention Bureau have approved the use of this building by the film exchanges.

New House Will Be in English Style.

A new picture theatre built upon the English plan of having a balcony on which tables will be placed and refreshments served during the performance will be erected near the intersection of Woodburn and Hewitt avenues, Walnut Hills. The project is being handled by Charles E. Marqua, and work is expected to begin before September 1. The seating capacity will be about 1,600. The plot is 100x150 feet, and is now occupied by the Mars Theatre and an airdome.

New Shipping Rules Work Well.

The new shipping rules adopted by the Associated Film Exchange Managers have been in force for two weeks, and the operation of the plan is said to be satisfactory. Complaints have been very few, according to Secretary Zimmerman, and those have been of a minor nature and easily adjusted. The opposition which developed when the rules were first promulgated has died out to a great extent, and the results have justified the expectations of the exchange men.

Do you hire your ushers to work for you or to watch the show? Look them over some time and see which they are doing.

FIERCE TORNADO WRECKS FERGUS FALLS

Storm Kills W. W. Bradon, Demolishes Churches but Spares the Only Movie House in the Town

EVERY church except the Colored Baptist was wrecked, while the only moving picture house in town escaped unscathed, when a tornado struck Fergus Falls, Minn., Sunday, June 22, killing 54 people, injuring more than 150 and destroying a large section of the city.

The Lyric Theatre, owned by F. G. Latta, survived the twister. Mr. Latta and two film salesmen from the Minneapolis Universal Exchange, who were J. C. Wolf and Ted Quandro, escaped without injury. W. W. Bradon, a former Minneapolis film man, at one time connected with the General Exchange, was instantly killed.

The damage to the city is estimated at upwards of $5,000,000.

Frank E. Fox, Minneapolis cameraman, was on the job in a jiffy when the news of the disaster came, and spent three days and two nights taking moving pictures of scenes in the cyclone swept town for Pathe and himself.

He obtained some unusual pictures, which were shown in the Twin Cities.

Helena Welcomes Cameraman.

All the automobiles that could be mustered in Helena, Mont., were lined up at the city's outskirts to greet L. C. Hutt, Pathe cameraman, assigned to take moving pictures on the Geysers to Glaciers trail, when he arrived. He was accompanied by M. M. Goodsill, secretary of the Helena Commercial Club, and other Helena men.

It was part of a celebration, the purpose of which was to observe formal dedication of the Geysers to Glaciers trail. Governor Stewart made an address as part of the program.

New Film Corporation Meets.

The first annual meeting of the Theatre Owners' Corporation of Minnesota, recently organized and incorporated, was held in the Gold Room of the Radisson Hotel, in Minneapolis, June 11. The following officers were elected: President, Thomas Furniss, Duluth, Vice-President, J. J. McCarthy, Watertown, S. D.; Secretary and Treasurer, William Hay, Fairmont, Minn. The following were elected on the Board of Directors: William Sandon, Mankato, Minn., and H. B. Smoots, Little Falls, Minn.

"Movie" Aids Playground Fund.

A benefit exhibition of the film "Brace Up" was given at the New Lake Theatre, Nicollet avenue and Lake street, Minneapolis, at a recent special matinee. Funds raised at this show, which was given under the direction of the Mothers' Circle of the Clinton School, will be used toward obtaining a community playground on Clinton field.

Minneapolis to Have New Theatre.

Minneapolis is to have a new "bleacher" theatre, to be constructed on Twentieth avenue N., according to plans announced by W. A. Steffes, president of the Theatrical Protective League, and Harry Green.

The house will be built at an estimated cost of $125,000. Because of the proposed great seating capacity, it will be known as a "bleacher."

New House for Helena.

P. H. Campbell has announced plans for the construction of a new picture house to cost $9,000 at Helena, Mont. The proposed theatre will be erected on Helena avenue, between Roberts and Sanders streets.

$13,000 Theatre for Nashwauk.

Santo Bonaventura and Alcide Gambera have filed plans for the erection of a new theatre building at Nashwauk, Minn., at an estimated cost of $13,000.

And One for Iola.

P. E. Boynton will build a new one-story building at Iola, Wis., to be used as a picture theatre.

Other Building Notes.

George Nevers has leased a building at Moose Lake, the Minnesota town which was razed by a great forest fire last fall, and will open a moving picture house this month.

Building operations were commenced on the foundation for the new Idle Hour Theatre, at Owen, Wis., and it is expected that it will be ready for business by Sept. 15.

Lester Prairie, Minn., is to have a new moving picture theatre, according to plans now under way.

L. E. Joppa will open a first-class moving picture theatre in the Milltown Clubhouse, at Milltown, Wis., having taken a lease on the place.

Babcock Joins Pathe.

H. E. Babcock, who for some time has been acting as special sales representative for the Postum Cereal Company, of Battle Creek, has been added to the Pathe sales force in Minneapolis. Mr. Babcock is a former St. Paul man.

Frank Keenan Is Looking in Vain for a Gold Tooth in "Gates of Brass."
Showing him "embracing" a few of his opportunities in this Pathe feature.

GARDEN THEATRE COMPANY WILL BUILD

Baltimore Concern Will Erect a 3,500 Seat House Near the Business Centre of the City

THE Garden Theatre Company, operating the Garden Theatre at Lexington street and Park avenue, of which Charles E. Whitehurst is president, will build a large, handsome photoplay theatre. In speaking of the new house, which is to be located on Lexington street a few doors from Charles, L. A. DeHoff, manager of the new theatre, said that it would represent the last word in film theatre construction in the country. The property known as 18 West Lexington street has been purchased by H. Webster Smith for $75,000 cash, and it is understood that Mr. Smith is acting for the officials of the Garden Theatre Company as their attorney. The property measures twenty-four and one-half feet in width and has a depth of ninety-one feet, and this will be used as the entrance for the theatre, which will be built on property at the rear on which it is said the company has options. The seating capacity of the new house will be about 3,500. This should be an ideal location for a large photoplay theatre, as it is but two blocks from the central business district.

To Remodel Wizard Theatre.

The Wizard Theatre, 30 West Lexington street, is to be extensively remodeled and improved during the summer months. This theatre is one of the chain of houses operated in Baltimore by the Parkway Theatre Company, of which Harry Webb is president and Bernard Depkin, Jr., is the supervising manager. The other playhouses in the chain include the Strand, McHenry and Parkway, and Mr. Depkin also does the booking for the Pimlico. The house will close down on Thursday, July 3, and the work on reconstruction begun at once. The Colonial design which was so effectively used for the McHenry will be employed in the remodeling of the Wizard. The contract for the work has been let to the Consolidated Engineering Company, and the approximate cost for the work will be $50,000. The auditorium is to be reseated with especially designed and upholstered chairs. The color scheme for the house will be of tan and Holland blue. A $5,000 organ will be installed, and this and a concert orchestra will furnish the music for the pictures.

Clover Theatre Being Improved.

As extensive improvements are to be made in the Clover Theatre, 414-16 East Baltimore street, of which Milton Caplon, president of the Variety Picture Corporation, is the proprietor, this house will close down on Monday, July 7, and be closed for two weeks. A corps of workmen will start to work immediately to completely renovate the theatre, both inside and out. In order that the seating capacity may be enlarged by 100 more seats the emergency hallway exit which is located on the side of the auditorium will be removed, as doorways will be built in the rear and the exits made there. The indirect lighting system is to be employed, a new screen and a pipe organ are to be installed. According to Mr. Caplon, $4,000 will be expended on the improvements, and the floor will be built so that there will be a slope toward the screen instead of being level as it is at present. The house will be under the supervision of O. D. Weems, who is associated with Mr. Caplon as sales manager of the Variety.

Welcome Home Projectionists.

Three of the projectionists who are members of the Operators' Union, Local 181, were given a big homecoming and welcome home party by their brothers in the union on Wednesday night, June 25, at their headquarters over the Gayety Theatre Building, East Baltimore street. The guests of honor for the occasion were Frank Russell, Basil Morgan and J. M. McCracken, all of whom have seen service in France. Those members of the union who served on the committee of arrangements included Arthur Abrams, chairman; Dave Silverman, Arthur Stewart, Mike Levanthal, Ralph Martin and Frank Gibson. G. Kingston Howard, president of the union, made the welcoming address. About seventy-five projectionists were present at the affair. One gold star has been placed on the service flag of the union, which is hung in the headquarters. An enjoyable lunch was served, there was singing, and music was furnished by a jazz band.

Engagement Announced.

Mr. and Mrs. Robert Rosenbush, 804 Chauncey street, announce the engagement of their daughter, Blanche, to Abram M. Seligman, of Philadelphia. Before going into the army for the war, Mr. Seligman was manager of Nixon's Victoria in this city. After being discharged from the army, Mr. Seligman again joined the forces of the Nixon-Nirdlinger interests, and is at present managing the Belmont Theatre in Philadelphia.

Louis J. Frederick Marries.

Louis J. Frederick, manager of the Baltimore office of Pathe, slipped one over on the boys recently when he quitely married. His bride was Miss Amy C. Norris, of Philadelphia. The wedding took place on Wednesday, June 18, in Baltimore. Mr. Frederick is well known to the film men of the Baltimore territory, and is a hard worker in the interests of Pathe. He has successfully managed the office of that company here for some time.

Redecorating the Garden.

The Garden Theatre, Charles and Cross streets, which is under the management of Walter D. Pacey, is now being partly redecorated. The floor of the lobby is being given a coat of red enamel, while the walls are being repainted a steel gray, with a stone panel effect. The panels, which are located on the walls of the auditorium, are being repainted to give the appearance of a rich tapestry, with stenciled figures of red on a background of old rose.

Personals of Baltimore.

Phillip Miller, manager of the Republic Theatre, Annapolis, paid a visit to Baltimore on Wednesday, June 25.

W. F. Hayner, Goldwyn representative in Baltimore, has left the Southern Hotel, and is now residing at the Lafayette Hotel, Lafayette avenue and Charles street.

The film men have nicknamed Martin A. Berger, manager of the Star and Poplar theatres, and representative of the Electric Film Corporation in Baltimore, the "Christie Kid."

Jean Crandall, manager of the Washington office of Goldwyn, visited Baltimore on Thursday, June 26.

Bryant Washburn Indicates His Motto in "A Very Good Young Man."
The freckled youngster on the other side of the desk is inclined to follow other precepts in this Paramount picture, and rightly so.

San Francisco News Letter

Unique Stunts for "The Busher."

THE advertising possibilities of "The Busher" are being taken advantage of by J. A. Partington, manager of the Imperial Theatre, where this production will shortly be featured. Sporting goods houses and department stores have agreed to co-operate in the publicity work, and many of them will feature special displays during the engagement of this picture, and the ball teams of the Pacific Coast League will stage a parade. The most interesting stunt of all, however, will be an attempt made by a member of the league ball team to catch a baseball dropped from an aeroplane flying over the Civic Centre. All arrangements for this have been completed, and speculation is rife in athletic circles as to the ability of a player to negotiate a catch of this kind.

Still Selling Theatres.

The United Theatre Exchange, Pacific Building, has taken additional offices and added two more salesmen to its staff in the persons of Percy Overton and J. C. Richards. Among the theatres that have been sold by it of late have been the Bell Theatre, East Fourteenth street, Oakland, from Charles Hellman to C. R. Spencer; the Regent Theatre and Hart's Theatre, San Mateo, from the San Mateo Theatre Company to W. J. Roberts and W. J. Clark, and the Empress Theatre, Twenty-Eighth and Church streets, San Francisco, from A. Blache to Sam and Mary Lee.

Wins Honors at Ad Men's Convention.

At the recent meeting of the Pacific Coast Ad Men's Club at Portland, Ore., slides prepared under the direction of E. N. Ayer, director of publicity for the Famous Players-Lasky Corporation at San Francisco, won first prize.

Tivoli Force Dines.

The entire staff of the Tivoli Theatre enjoyed a banquet at the Turin Hotel on the evening of June 16 following the regular

performance, the event having been arranged by Operator "Tex" Coombs and Herbert Phelps, assistant to house manager Frank Costello. The idea was to get complete co-operation between the management and all the employes from the ticket sellers and ushers to operators and musicians.

Amusement Magnate Comes from China.

Elo McGowan, president of the China-American Trading Company, one of the owners of the Empire Theatre at Tientsin, China, arrived at San Francisco recently on the liner Colombia. He will look over the local film market and later visit New York on a similar mission, planning to take many films home with him.

World Film Enlarges Quarters.

The World Film Corporation, 104 Golden Gate avenue, has succeeded in making arrangements whereby an adjoining store will be taken over. This addition will increase the available space by one third.

Mayer Returns to San Francisco.

Adolph Mayer, the cameraman, who made the five-reel Mooney picture that is being shown throughout the United States, has returned to San Francisco from Los Angeles, where he has been working in some of the large studios.

Car of Carbons Moves to Coast.

G. A. Metcalfe has been appointed Pacific Coast distributor for National Carbons, and has received word from the factory that a full carload is on its way to the Pacific Coast.

Popular Film Girl Weds.

Miss Sadie Litzenstein, for several years with the General Film Company, but who has been cashier for the San Francisco branch of Triangle since this concern entered the field, was married recently to Melvin Korn, a young business man of this city.

Brief News Notes.

I. H. Lichtenstein, of the Western Poster Company, San Francisco, has returned from a trip through the Pacific Northwest.

C. A. Riffe, formerly with the General, is now head booker for the Consolidated Film Corporation, San Francisco.

Reuben Cohen, who makes his headquarters with the Consolidated Film Corporation, San Francisco, is enjoying a month's vacation at Skagg's Springs.

The California and Portola theatres, San Francisco, have signed contracts for the exclusive showing here of Chester-Outing scenics.

L. Earl Abel has been made organist of the Tivoli Theatre, San Francisco.

Philadelphia News Letter

Will Make Things Hum.

EMPLOYES and friends associated with the Interstate, Fairmount, Bluebird, Kline Poster, Metro and other exchanges, have arranged to hold a picnic on Sunday, July 13, at Humville, N. J., where, George Hause states, they will make things hum. Four large automobiles will take the merry crowd to the pleasure grounds, where all sorts of games will be indulged in and where boating, fishing, canoeing and swimming will be available. Like the good old-fashioned picnics, everybody will carry their own menu to appease their own appetites, so that everyone will be sure to have what they like best. The committee in charge will be George Hause, Florence Quigley, Mary McKeegan and H. Tyson.

William Penn Closes for Summer.

George W. Metzel, director of the William Penn Theatre, in West Philadelphia, has closed its doors for the summer after one of the most successful seasons and will reopen during the middle of August.

Lynch Catches Shad.

Mr. Shad, of the Carr and Shad enterprises, in Reading, paid a visit to Philadelphia last week. He was last seen in the company of Bob Lynch, manager of the Metro.

WINNIPEG THEATRES KEPT RIGHT ON

Riots and Bloodshed in the Streets Did Not Cause the Canadian Picture Houses to Close

DESPITE the general strike of workmen in Winnipeg, Manitoba, which started on May 15, the Winnipeg newspapers were able to issue their usually attractive moving picture theatre sections in Saturday editions during the month of June. The local dailies were not published at all for two weeks after the strike was declared, but publishing conditions gradually returned to normal, with the result that usual Saturday features were revived. The Free Press, Tribune and Telegram were able to present commendable film sections on Saturday, June 21, these sections carrying two color illustrations, red flare lines, etc.

Even with riots and blood shed on the main thoroughfares of Winnipeg, no regular police force and no street railway service, the local exhibitors have persisted in their efforts to provide entertaining diversion. Despite disruption to trade and commerce the theatres are keeping quite up to date with releases.

Six of the leading moving picture theatres had week runs of their booked attractions starting June 23, whereas in normal days a number of these houses follow the plan of splitting weeks.

Some of the new releases have been brought to Winnipeg from distant cities as the personal baggage of exchange representatives because of the uncertainty of express and mail services.

Because of the prolonged strike, quite a number of Winnipeg workingmen and their families have been in want, and the banks reported that many had withdrawn their savings accounts because they were down to their last cent and also because of a panic fear.

For a time the local exhibitors reported that the theatre business was only forty per cent. of average, but box office receipts have been gradually increasing, so that it became worth while to operate the theatres. The theatres did not suffer to any considerable extent during the actual rioting and street fighting on June 20.

Reorganize General in Canada.

The General Film Company, of Canada, Limited, has taken a new lease of life. The offices of the company at Toronto and Montreal are to be continued as before. T. S. Cooper, formerly general manager of the Canadian company, has become the president under the reorganization, while C. R. Cooper, a brother, has become vice-president and general manager. The head office of the reorganized company will be in Montreal.

Parliamentarian Is President.

The Adanac Producing Company, which recently leased the studio at Trenton, Ontario, formerly used by the Canadian National Features, Limited, has been organized, with Denis Tansey, a member of the Canadian Parliament, as president, and J. J. Shea, of Toronto, as secretary-treasurer.

Incorporations at Toronto.

The Christie Theatre Corporation, Limited, has been formed at Toronto, Ontario, under the laws of Ontario for the distribution of Christie comedies in Canada and other purposes.

Allen's College Theatre, Limited, is another company that has been chartered by the Ontario Government. The head office of this company is at Toronto, and it has been organized for a new Allen theatre in the Ontario capital.

Five Allen Theatres Coming.

Jule and J. J. Allen, the great theatrical men of Toronto, have announced that five new theatres will be opened by them shortly in Toronto alone. These will include Allen's Danforth Theatre, Danforth and Broadview avenues; Allen's St. Clair, St. Clair and Dufferin streets; Allen's Parkdale, Queen street west and Triller avenue; Allen's Beach, Queen street east and Waverley road, and Allen's College Theatre, Dovercourt road and College street.

The Allens already have four theatres in operation in Toronto, these being the Allen Theatre in the downtown section, Allen's Bloor, Allen's Beaver and Allen's Royal. Incidentally, the Allens are interested in forty-five new and prospective moving picture theatres throughout Canada.

Davis Extends Operations.

Maurice M. Davis, Montreal, head of the Davis Amusement Enterprises, has closed a deal with George F. Perkins, representing the Perkins Electric Company, whereby the Davis concern will cover the Province of Quebec with releases controlled in Canada by Perkins.

To Star in the First Paramount-Artcraft Open Booking Features.
Wallace Reid and Elsie Ferguson, who will appear soon in "The Valley of the Giants" and "The Witness for the Defense," respectively.

ELABORATE BUFFALO HOUSE IS PLANNED

The Shea Amusement Company Will Expend Over One Million Dollars on a New Picture Theatre

PLANS are progressing for the erection by the Shea Amusement Company of a large, elaborate motion picture house. The cost of the structure, according to Harold B. Franklin, managing director of Shea's Hippodrome, will be $1,125,000. The same architects who designed the State Lake Theatre in Chicago have designed the Shea house, which will be called the Metropolitan. It is expected that actual work will begin within the next few weeks and the theatre opened to the public in the spring of 1920. The Metropolitan will have many innovations in theatre construction, several of them being original ideas of Mr. Franklin. The house will be devoted exclusively to motion pictures, and the policy at the Hippodrome will be changed to high-class vaudeville and pictures. The only thing now pending is the closing of the deal for the site, which will be announced within a few days.

Strand Films C. of C. Cruise.

The Strand Theatre is co-operating with the Buffalo Evening News in the production of a local news reel each week under the title of the News-Strand Pictures. Recently the Chamber of Commerce members, 500 strong, went on a boosting cruise to Cleveland, and the Strand cameraman went along. Thursday, June 26, the 2,000 feet of film "shot" on the trip was shown in the Strand after a great first-page announcement by the News. The Strand audiences consisted almost exclusively of "big business" men for the three days that the films were shown.

Vibbard Goes Touring.

N. Vibbard, manager of the sales and accessory department of the Famous Players-Lasky branch, is making an extended trip through territory included in the exchange's domain, and reports to Manager R. C. Fox that in spite of the warm weather exhibitors are well satisfied with the business outlook.

Sharick Exploitation Manager.

Andrew J. Sharick, former member of the Buffalo Enquirer reportorial staff, and more recently publicity director for the local Y. M. C. A., is working out of the Buffalo Select branch in the capacity of exploitation manager. Mr. Sharick's office here will be at 176 Franklin street. He put over the exploitation of "Bolshevism on Trial" at the Family Theatre the week of June 15, with the result that the Family enjoyed record-breaking business. Mr. Sharick obtained letters of endorsement from the Governor of the state down to the mayor, all of which were published in the Family advertisements. Mr. Sharick will cover a large territory.

Fox Witness at Syracuse.

R. C. Fox, manager of the Famous Players Exchange, went to Syracuse, Sunday evening, June 29, to testify at the trial of Van Arnman and Han Frohman, held in that city on bail in connection with disclosures that Syracuse has been the trading place during the past year for films stolen from all parts of the country. The local Paramount branch has suffered more than any other office, says Mr. Fox. Prints of Caruso in "My Cousin," "Hashimura Togo," Wallace Reid in "Nan of Music Mountain" and one reel of "Hide and Seek, Detectives," have been stolen and never recovered.

New Houses Projected.

New houses projected in western New York follow:

Hutchinson and Strautz have filed plans for a new motion picture theatre in Rochester.

The Outlet Company, 11 and 13 West street, Lockport, will build a film house in Lockport, N. Y.

E. and G. Moyer have completed plans for a motion picture theatre at Main and Green streets, Herkimer.

Plans have been filed for alterations to the Armory Theatre in Binghamton.

According to reports the Grand Lodge of the State of New York, F. & A. M., with headquarters at 46 West Twenty-Fourth street, New York City, is planning a new theatre building in Utica.

Cool Breezes at Hippodrome.

Harold B. Franklin, managing director of Shea's Hippodrome, has transformed his theatre into the coolest place in town. The lobby clusters have been covered with rich cretonne indirect lighting system shades, fern baskets suspended from the ceiling, lattice work replaces velvet curtains, the orchestra personnel garbed in palm beach, cretonne curtains placed in the several openings on the stage and countless fans hidden about the theatre. When Buffalo is hot fans start for the Hippodrome.

Film Building Needed.

One of the best things some man with money could do in Buffalo would be to erect a film building in which all the local exchanges could be housed under one roof. At present the offices are scattered all over town, and by the time an exhibitor gets around to all of them he is ready for bed. The proposiiton has been discussed several times, but has always gone up in smoke. The builder would not have to advertise space very long once the structure was started. The building would be rented the moment the first spade full was turned over.

Famous Players Changes.

C. J. Dolan, for several years connected with local exchanges, has joined the local Paramount branch as salesman. Bert B. Barnett has been made booking manager of the branch. Mr. Barnett has been with the company fourteen months.

Reports Business Booming.

"Eddie" Hayes, manager of Exhibitors Mutual branch, reports business booming in his office. Mr. Hayes has recently engaged William G. Schmidt as salesman.

"A Man's Country" Set, Showing That the "Country" Might Be a Dance Hall.

Such is really not the case, however, in this tale of '49, a Robertson-Cole feature distributed by Exhibitors Mutual.

Denver News Letter

Business Is Good in Colorado.

NEVER in the history of Colorado has the motion picture industry been as prosperous as at present. The fact that Goldwyn and Select have opened new general offices in Salt Lake City, which controls this district for those two concerns, exemplifies the fact that the game in this state is growing by leaps and bounds. The Pathe Company recently enlarged its offices in this city, and the Denver Film Supply Company was forced to seek larger quarters.

Reports from rural districts throughout Colorado are that the motion picture business is better today than ever. From scattering districts come reports that eleven new houses have been opened since May 26. Exhibitors from southern and western Colorado are daily visitors to Denver exchanges for the purpose of securing guaranteed showings for the summer months.

Banford Goes to Salt Lake.

W. H. Banford, formerly assistant manager of the Chicago branch of the Goldwyn Corporation, has been appointed manager of the new Goldwyn offices to be opened at Salt Lake City on July 1. Banford made a recent trip to Denver, where he engaged the services of H. Bradley Fisk, of the Denver office; Orale Barrett, formerly of the local office, and Miss Irma Jefferies, formerly of the World Pictures Corporation. The trio returned with Banford to the Mormon City, and will take up positions there.

Screen Club Holds Outings.

The Rocky Mountain Screen Club, composed of all the city's exhibitors, gave a picnic on Saturday, July 28, camping out in one of the mountain parks. More than fifty persons attended the event.

Brewer Branches Out.

N. G. Brewer has returned to Denver after purchasing the Lyric motion picture theatre at Sidney, Neb. Brewer is also owner of motion picture theatres in Chapelle, Neb., and Peach, Colo.

Cedar Ridge House Sold.

The motion picture theatre operated at Cedar Ridge, Colo., for several years by R. M. Owen has been sold by Roy E. Steele and J. L. Accola, who have taken immediate possession.

Eltuss Succeeds Colm.

Ben Colm, associate manager of the Film Clearing House, has been succeeded by William Eltuss, of Philadelphia. Colm

will devote his time in the future to the management of the Iris Theatre.

Megahan After New Equipment.

A. F. Megahan, manager of a string of houses along Curtis street, the Great White Way of the Rockies, is back in New York City on a six weeks' vacation. Megahan will look over some new equipment while back East, as he plans a number of renovations in his playhouses when he returns to Denver.

Epperson Returns.

C. W. Epperson, former manager of the local exchange of the Pathe Company, is back in Denver after serving in the aerial service of the United States Army. Epperson was stationed at Kelly Field, San Antonio, Texas.

Oregon News Letter

Medford Theatre Leased.

THE Page Theatre, Medford, one of the largest theatres in southern Oregon, has been leased from Dr. Page to Percy and Moran. The lease goes into effect on July 1, and is for a ten-year period. It is understood that the house will be devoted to road shows and big pictures. Heretofore pictures had been the rule and road shows the exception.

Women Ushers Affected.

Theatre men have been attending hearings before the Welfare Commission on the question of women working after six o'clock in the evening. An effort is being made to further regulate the working hours of women in Oregon and to prevent them from working late hours. Statements by the theatre men show that girl ushers, though employed at night, have better hours and better working conditions than women in other fields of employment, and that an adverse ruling would throw more than a hundred girls out of employment.

Theatre Changes.

July 1, the day Federal licenses and city taxes are payable, seems to be a popular time for theatre managers to sell out, and two sales are reported that will take effect on this date. One is the Princess Theatre, Arleta, a suburb of Portland, which C. J. Noonan will turn over to a Mr. White. Mr. Noonan has run the house for several years, building up an excellent business.

At Woodburn, Ore., A. Hanauska has sold the Bungalow Theatre to a Mr. Sharp, the sale to take effect July 1. The theatre seats about 300, and Hanauska, who is a talented violinist, has made the house very popular.

Detroit News Letter

Quimby Invades Detroit.

CLYDE QUIMBY, who operates theatres in Fort Wayne, Ind., and is financially interested in other houses in Indiana and Ohio, has purchased property at Grand River and Maplewood avenues, Detroit, and will build a large moving picture house seating 2,000. Work will start within a few weeks and be ready to open in November. It is Mr. Quimby's first Michigan venture.

Joe Horwitz Goes for a Swim.

Joe Horwitz, who owns the Michigan rights to Mickey, left June 30 to spend July and August at Far Rockaway, Long Island. He has withdrawn Mickey from the market during his absence, but will start booking it again when he returns Labor Day.

Gibbons Succeeds Bailey.

Miles Gibbons has been appointed Fox manager in Detroit succeeding M. S. Bailey, who resigned to enter the real estate business. Mr. Gibbons came direct from New York City, where he has been in charge of affairs for George Kleine.

Harry Guest Opens Office.

Harry R. Guest, former publicity manager for John H. Kunsky, has engaged in business for himself and will specialize in publicity and advertising matter for theatres. He has established an office at 604 Film building.

First National Moves.

The First National Film Exchange, of Michigan, has moved its Detroit office to 505 Film building.

Alpena House to Open.

Fitzpatrick and McElroy will open their Alpena theatre on July 12. It will be known as the Maltz Opera House.

Gilligham Returns.

A. J. Gilligham, of the Empire Theatre, Detroit, has returned after spending six months in California.

TEXAS OIL BOOM OFFSETS THE HEAT

And the Return of the Soldiers Also Tends to Keep Up Average of Summer Film Business

NOW that the summer heat is on, Texas film exchanges are beginning to realize what the great oil development in the northwestern part of the state and the breaking of the protracted drought in the pan handle district really means to them.

Normally picture business in Texas falls off fifty per cent. during the withering heat of the summer. General prosperity in the northwestern and northeastern parts of the state, where bumper crops and oil are making millions, has kept business good. The decrease in business to date has been so slight as to be hardly noticeable. This summer is expected to break all Texas film exchange records. The return of thousands of soldiers is also affecting business favorably.

Dallas Houses Receive Soldiers.

Huge banners displayed in front of Dallas moving picture shows gave the freedom of the houses to returning soldiers of the Thirty-Sixth and Ninetieth Divisions of Texas soldiers, of whom many regiments were welcomed home during the middle of June. The boys with the "O. T." and arrowhead on their shoulders took advantage of the welcome extended to them, and were cordial in their thanks to the local managements. Laurence Stuart, top sergeant of the 359th Infantry headquarters, headed the parade of that regiment through the Dallas streets. He has now taken off the khaki, and is back managing Hulsey's Old Mill Theatre. He fought in the Argonne and at St. Mihiel.

Free Shows for the Mexicans.

The principal Dallas film exchanges are co-operating with the city welfare board in establishing free moving picture shows for the Mexican population of Dallas. A dozen or more of them have promised to donate films when needed, mostly of an educational nature, for free display before the Mexican colony. Patriotic films will be shown the Mexicans, many of whom are studying to become naturalized citizens.

Kirkland Succeeds Coughlin.

O. E. Kirkland, former Pathe salesman, who has been overseas with the A. E. F., is back on the job. He takes the place of David Coughlin, who has gone to Philadelphia to enter the film business on his own account.

The Pathe Exchange has undergone a complete remodeling under orders of the Dallas fire marshal. The second floor balconies are now occupied by the film inspectors.

Two New Houses Open.

Two new moving picture shows opened in Texas June 20, the Majestic Theatre, owned by J. L. Cooley, at Nacagodoches, and the Jewel, owned by Mrs. E. L. Poore, at Carbon.

Community Will Move.

The Community Moving Picture Bureau is to move into the old quarters of First National and Metro on Main street early in July. The First National is remodeling the old quarters of the General Film Company a few doors up the street.

Want More of the Same.

The successful Dallas County moving picture campaign for the passage of $6,500,000 worth of road bonds has attracted the attention of other counties throughout the country. The Dallas Automobile Club has received many requests for the use of its "bad roads" films from other communities starting road bond campaigns.

Pioneer Busy Despite Hot Weather.

The Pioneer force of special representatives on the road continue to report sales in spite of the hot weather, in various sections.

Rights to three of this company's pictures were sold to the Pearce Films Corporation of New Orleans. The productions included in this deal are "The Girl from Nowhere," "Suspicion," and "Virtuous Sinners."

This sale was made by Jerry Abrams, who is now swinging through the South. Owing to the interest displayed by the buyers in this section, Mr. Abrams has been obliged to revise his itinerary, placing his visits to the other centers on his tour at a later date than originally contemplated.

The House of Pollard, the $25,000 Theatre of Which Guthrie, Okla., Boasts
Mr. and Mrs. George Pollard are seen at the left, snapped just as they were about to begin busy plans for their program.

PITTSBURGH MAYOR ASKS PICTURES' AID

Film Industry of the Smoky City Will Help to Put the Forthcoming Bond Issue Over the Top

LEO F. LEVISON, president of the F. I. L. M. Club of Pittsburgh, was called into a conference of publicity managers with Mayor Babcock, of Pittsburgh, Monday morning, June 23, the object of the meeting being to discuss the various means of boosting the coming bond issue.

Mr. Levison, representing the film industry of the city, heartily endorsed the bond issue and assured the Mayor that the exhibitors of the city will be glad to further the project by running slides in their several theatres. He also suggested that three or four minute speeches be made, which made a favorable impression on the Mayor and publicity men present.

That the bond issue will prove a valuable project for the city goes without saying, and the amusement business will reap its full share of the benefit. Besides helping along Pittsburgh in matters in which it is away behind other cities the bond issue will furnish employment for an army of men for several years to come.

Exhibitors of the city are accordingly urged to get behind the project and boost the issue in every way possible.

The power of the screen is emphasized in the request of Mayor E. V. Babcock to the picture interests to aid the city government. The special election at which the people will decide if the amount is to be authorized will be held on Tuesday, July 8.

Punxsutawney to Get Two New Houses.

Punxsutawney is to have two more moving picture theatres in the near future.

Fred Hewitt, owner of the Gem Theatre there, will erect a house to cost $80,000, work on which will begin as soon as the plans can be prepared and the contract let. Mr. Hewitt closed the Gem June 30 and will take a trip to New York for the purpose of inspecting the best there is in the picture house line, with a view to giving Punxy people a modern picture palace in every way. The house will have a capacity of 1,000 to 1,200.

Work on the new theatre being built by Tony Cavello is progressing rapidly, and present indications are that it will be opened to the public about September 1. The house will have a seating capacity of 500.

When these two houses are completed Punxsutawney will be well supplied with picture houses, two other houses being conducted by Mr. McCartney, the Majestic, a 600-seat house with a picture policy exclusively, and the Jefferson, a combination picture and road show house with a capacity of 1,000.

Smith Takes Over New Strand.

J. F. Smith, owner of the Opera House and the Grand Theatre, at Barnesboro, Pa., recently took over the New Strand Theatre there, owned by James Travis, giving him control of all the theatres in the town.

Mr. Smith has purchased the Antler Hotel property, on which he will erect a theatre to cost between $50,000 and $60,000, work on which is to begin early next year, with the expectation of completing the house by next summer. The new house will have a seating capacity of 1,200.

The Opera House has a capacity of 800; the Grand, 300, and the New Strand, 250. It is entirely likely that the latter two will be closed when the new house is completed. The Opera House will be used for road shows and pictures and the new house will have an exclusive picture policy.

Another House for Rowland and Clark.

Another fine theatre is to be added to the Rowland and Clark chain of houses.

It will be located on the South Side, at Seventeenth and Carson streets, Pittsburgh, next to the new post office building.

Plans are now being prepared for the structure, and work will be commenced next spring. It is expected to have the house ready for opening in the fall.

The size of the building will be 75x125 feet and the capacity will be about 1,000. It is estimated that the building will cost in the neighborhood of $100,000.

Eclipse Being Improved.

The Eclipse Theatre, at Waynesburg, of which Charles Silveus is owner, is doing some remodeling and improving. A new Gold Fibre Screen, new motors for the projectors, and other equipment have been installed. Painting and decorating of the interior and exterior is also included in the improvements.

Goras Sells Globe.

Pete Goras, of McKeesport, Pa., has sold his Globe Theatre there to Joseph Weiss and William Birnecranz, two local business men. It is said the consideration was in the neighborhood of $20,000. The Globe is a 600-seat house.

George Sells Victoria.

James George, of Harrisburg, Pa., has sold his Victoria Theatre there to Wilmer and Vincent, owners of a chain of houses in that section.

Personal and Trade Items.

The newest of Pittsburgh's independent film exchanges, Apex Pictures, located at 414 Penn avenue, has taken over the four productions formerly handled in the Pittsburgh section by the Hatch Film Company.

W. R. Baker and Walter N. Miller have taken over the American Theatre on Mount Oliver, Pittsburgh, and will reopen the house as soon as improvements are made. A Hallberg motor generator and other equipment is now being installed.

Hugh R. Murray, who has been managing the Cameraphone Theatre, Sharpsburg, during the absence of his brothers, Herbert and Cecil, who have been in France a year, is now on the road for the Triangle exchange.

M. Shulman, formerly with the Universal in Philadelphia, and just back from a year's service in France with the Seventy-Eighth Division, has joined the salesforce of Harvey Day's exchange.

Penman and Griffith are the new owners of the Brockway Theatre, at Brockwayville, Pa., having purchased the same from William Cox. The Brockway has a seating capacity of 500.

Sam DeFazio is again circulating among the film exchanges. He says the new Blackstone, Fifth avenue, Pittsburgh, which he will manage, is to be a palace.

The Penn Film Service, Pittsburgh, has taken over the films of the Capital Film Company, for the Pittsburgh territory, and will begin releasing them July 14.

Manager Rosenbloom, of the Majestic Theatre, Charleroi, has taken over the Victoria Theatre, at Donora, Pa., and will conduct both houses in the future.

Harry Grelle, manager of the Supreme, has been confined to his bed recently, suffering a nervous breakdown. At latest reports he was improving.

Kenneth Rapp, recently returned from France, is looking after his father's theatre in Etna, Pa.

P. W. Barrett, of the Strand, Parkersburg, will close his house for remodeling July 14, to remain closed for two weeks.

The Carlton Theatre, Du Bois, will be closed about July for remodeling and redecorating. The work will consume four to six weeks.

Wm. Hansen, assistant manager of the Goldwyn exchange, has resigned to accept a position in another line of business.

M. L. Pincus, assistant manager of the Pittsburgh Fox exchange, resigned that position recently.

The Exhibitors' Sign and Supply Exchange, 111 Fourth avenue, Pittsburgh, has moved to 1,000 Forbes street.

T. B. Mullin will open a picture house at Blair, W. Va., in the near future. Power's machines will be used.

The Avalon Theatre, Avalon, Pa., is being improved and beautified.

Eugene O'Brien Demonstrates How to Be "The Perfect Lover."
The Selznick star believes that industry, at the left, is its own reward; at the right, in his feature of the above name.

"Girl at Bay" Is Corinne Griffith's Next.

Corinne Griffith, who adds to her popularity with each succeeding picture, will undoubtedly gain many more followers with the release of her newest feature, "A Girl at Bay."

Although the play is based on a magazine story, "Hunt the Woman," by Joseph Collomb, it would almost seem the author unconsciously had Miss Griffith in his mind's eye when he was drawing the character of Mary Allen Blake, so perfectly does the role fit her. Thomas R. Mills directed the picture. In the cast are Walter Miller, Harry Davenport, Denton Vane and Walter Horton.

A "Jamb" in "Billing" Methods.
But it doesn't disturb Albert Ray and Elinor Fair in their Fox comedy, "Be a Little Sport."

Des Moines News Letter

Blank in Mason City.

A. H. BLANK has taken over the Bijou at Mason City and has installed J. Jolly Jones, Jr., as resident manager there, having had Mr. Jones in this capacity in Marshalltown for some months past. J. M. Heffner was former manager of the Bijou, which seats around 500 and has done a good business with pictures. Mr. Blank plans several improvements in the theatre and will continue the policy of first run pictures only.

Diebold on Vacation.

A. J. Diebold, general manager of theatres at Waterloo, Cedar Rapids, Mason City and Vinton, left recently via automobile for a ten days' vacation in Chicago. Before leaving he announced that he would close his recently acquired Regent at Mason City for a month to make alterations and repairs.

Hostettler Gets Another.

J. E. Hostettler has secured the Columbia at Waterloo in addition to his other houses there. The Crystal and the Plaza. The Columbia has been operated by P. Jurgenson and has shown first and second run pictures successfully for several years past. Mr. Hostettler will improve the property and will probably use it for second runs on his bigger pictures. He also will close up the Crystal during July to make alterations and to enlarge the seating capacity of that house.

Erickson Sells Out.

Erickson and Sons have disposed of the Empress at Cedar Falls to local parties as yet unannounced and will retire from the management of that house on July 1.

New House at Centerville.

C. M. Kellogg is rapidly finishing his new theatre at Centerville, and will have it ready for opening on or about Sept. 1.

Alhambra Theatre Under Way.

The new Alhambra in Des Moines will be a reality in October if present plans carry. Immediately upon the resumption of labor following local strike, the foundation was started and work will now be rushed to completion. Manager Harry Hiersteiner will personally supervise the completion of the house.

Westcott Puts It Over.

S. A. Westcott is making a big success of the management of the Isis at Cedar Rapids, Iowa. When J. E. Hostettler secured control of the house he immediately transferred Mr. Westcott from Charles City to the new theatre. Closing down for a week Mr. Westcott with a big force of men immediately transformed the interior of the house for summer. Cool green and blue lights peep out from walls lined with leaves and lattice work and the ventilation system installed keeps the house delightful in the hottest weather. Mr. Westcott was for years connected with the Fox Film Corporation in Minneapolis and is making as big a success as house manager as he did while selling film. George R. Norman is his successor as manager of the Gem at Charles City.

New House at Perry.

H. P. Marckres and J. C. Collins of the Rex at Perry are to build a new theatre with 650 seating capacity to be open before the first of the year. The present Rex will be converted into a business building. Mr. Collins is well known to the trade as former representative of A. H. Blank interests and General in this territory. Mr. Marckres has one of the largest shoe concerns in Iowa.

Metzger to Creston.

Eller Metzger, popular manager of the Rialto for the Abe Frankle interests, will leave soon for Creston to assume charge of the finishing touches to the new theatre there on which the Frankle interests have taken a long lease. E. H. Helmts, who put the Casino over to one of the biggest successes in Iowa, will assume the management of the Rialto and it is likely that he will supervise the Casino with the assistance of a house man.

Pathe to Have New Quarters.

Manager Paul Tessier, of Pathe, has closed a lease on a fine new exchange and will move to new quarters, together with Hodkinson and American, about the first of September.

Des Moines Open in July.

A. H. Blank announces that, barring unforeseen delays, the handsome new Des Moines theatre will open under his direction about July 10. The house is being rushed to completion, all material is on the ground and the first several weeks of service has been arranged for.

Notes.

Manager Harry Hiersteiner of the Family Theatre will soon install a new Cremona instrument to replace his present music.

Manager Punch Dunkle, of Iowa City, will close his house for three or four weeks late in the summer to make some repairs and to redecorate.

Manager "Buster" Brown, of the Strand, Iowa City, plans a two weeks' fishing trip as his annual vacation. He will redecorate his house prior to the opening of college in the fall.

Manager Bill Treloar, of Ogden, was a Des Moines visitor last week. He is closing his house for a few weeks.

NEW MUNCIE COMPANY TO INCORPORATE

It Will Improve a Circuit of Theatres Now Existing and Also Erect a Large New House

THE Andrews Theatre Company is a new concern to be incorporated at Muncie, Indiana, to begin the improvement of a string of motion picture theatres now owned by Ray Andrews, formerly secretary of the Motion Picture Exhibitors' League of Indiana, and his associates.

The new company, which will be incorporated for $500,000, also plans to construct a large, new theatre in the Muncie business district.

The directors are C. Ray Andrews, Forest P. Andrews, Arthur E. Bennett, William E. Hitchock, Karl Oesterle and William T. Haymond, of Muncie, and Gus Sun, of Springfield, Ohio. A permanent booking agency to represent all the theatres in the combination will be established in New York City.

The new company plans to double the seating capacity of the Star Theatre, the only vaudeville house in Muncie, and build one of the largest moving picture houses in the Middle West.

Hornbeck Acquires Boyer House.

H. H. Hornbeck, manager of the Hornbeck Amusement Company, of Lafayette, has acquired the Boyer opera house at Kendallville. The theatre has a seating capacity of 900 and will be transformed into an up-to-date motion picture house. The Hornbeck Amusement Company is now operating three theatres at Lafayette and one at Monticello, Ind.

Patrons Named the Mecca.

The "Mecca" is the name of a new and attractive motion picture theatre, which was opened at Decatur recently by B. M. Miller. The name was selected by three judges from a list submitted by patrons.

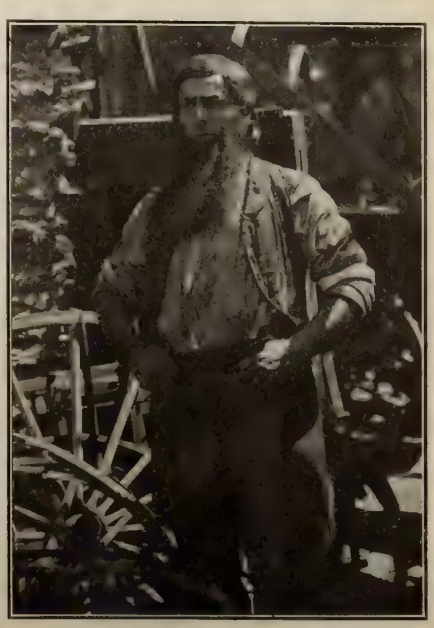
Standard Theatre Incorporates.

The Standard Theatres Company is the name of a new Indianapolis firm which has just filed incorporation papers with the secretary of state. The capital stock is given as $750,000 and the incorporation papers say the concern has been organized to carry on "general theatre business." The directors are F. H. Gruneberg, A. F. Brentlinger, F. H. Gruneberg, Jr., O. H. Olsen and J. H. Rohr. Mr. Brentlinger is head of the Bankers and Merchants Theatres Company, which operates the Liberty at Terre Haute, the Orpheum at Fort Wayne and the Murray and Murrette at Richmond, Ind.

Tri-State to Dissolve.

The Tri-State Motion Picture Company, of Indianapolis, has filed preliminary certificate of dissolution, according to the records in the office of the secretary of state.

If you could rent your theatre you might move to that other town where you believe you will fit into community life less like a square peg in a round hole. Try The World's Classified advertising.



Would You Recognize Him?
Noah Beery, as Joe Vernon, the blacksmith, in "In Mizzouri," Augustus Thomas' play to be made into an Artcraft picture.

CLEANING UP WITH THE STAGE STARS

Stage Women's War Relief Series, Released Through Universal, Gives Wonderful List of Stars, Authors and Dramatic Notables—How to Handle These Features

By Epes Winthrop Sargent

UNLESS you are willing to spend a little extra money to get a large extra return, you cannot count on getting the full value out of your bookings of the Stage Women's War Relief Series of twelve plays, in which a wonderful array of stage stars and dramatic personages appear for the benefit of the enterprise conducted by the women of the stage during the war. You can probably make money by merely booking and announcing these twelve releases, but you can make these two-reel productions far more important than any longer feature if only you go at it properly and boom the attractions to the limit.

If your patrons follow the star system—and most clienteles do—you can advertise stars money could not coax into regular picture productions, and you can make just as much money with Galli Curci in a two-reel story as you can with the same artist in a five or six-reel release if you give her the same publicity. The same holds good of the others, but you must plug just as hard for the two-reeler as you do for the five or six-act play, and you must hammer at it until every man, woman and child in your territory knows of the attraction.

The exact release plans have not yet been announced, but it is probable that these twelve pictures will be released at intervals of three or four weeks. Taking three weeks as the period, let a full week intervene between on production and the next without mention. The next week tell that another of the series is due, make a big splash at the commencement of the last week and keep right after it until your playing date.

But before you show your first release start in to tell what you are about to offer. Make it plain to your patrons that you are about to present what is probably the most unique offering ever put upon the screen.

To Start the Campaign.

For the opening attack take a page if your purse permits. If you cannot afford so much space, take a half or a quarter-page. Do not try to do it in less space than a fourth-page. If you cannot afford a quarter-page because of the high space rates, put your money into a well-printed booklet, taking the Jewel booklet for your copy. You probably cannot afford the tint work and special lettering, but you can persuade your printer to take especial pains with the job.

But even before this start in to tease your patrons. For a couple of weeks in advance run a slide reading:

> On Sunday, August 17, we shall make the most important announcement we have ever issued. Look for it in the Standard. You cannot afford to miss this.

If space rates are light, take a special line in your daily display reading, "See our wonderful announcement in the Standard, August 17." Run this daily for two weeks. Do not tell what it is you are going to announce. If they ask you, request them to wait until the proper date, assuring them that it will be worth waiting for.

For your splash, the general layout will be the same whether you use a page or a quarter. If you use a half-page space don't run it across the page, but keep it in proportion to the page dimensions. Try copy something like this:

* * * * * *

Mr. John Doe has the honor to announce that he has completed arrangements whereby he will be enabled to present to his patrons

The Most Remarkable List of
Stars of Stage and Screen
Ever Presented by ANY
Management

It is a positive fact that money alone could not enable any producer to gather under one standard this remarkable list of notables:

David Belasco, Bruce McRae, Elizabeth Risdon, Hilda Spong, Gladys Morris, Kathleen Nesbit, Cyril Maud, Violet Heming, David Bispham, Louise Closser Hale, Macklyn Arbuckle, John J. McGraw, Percy Haswell, Dana De Harte, Julia Dean, Shelly Hull, Yvette Guilbert, Edmund Breese, Mrs. William Farnum, Mabel Taliaferro, Robert Edeson, Margaret Leslie, Forest Robinson, Lucia Moore, Montagu Love, Enid Markey, Adele Rowland, Frederick Truesdale, Harry Davenport, William Courtenay, Jane Grey, Alphonze Ethier, Tom Wise, Gail Kane, Constance Binney, Otis Skinner, Henry Miller, Blanche Bates, Daniel Frohman, Flo Ziegfeld, William Jefferson, Mme. Galli-Curci, Holbrook Blinn, Jeanne Eagles, Julia Arthur, Ben Grauer, Nance O'Neil, Tyrone Power, Paul Gilmore, Alfred Hickman, Mildred Holland, Mathilde Cotrelley, Tharmara Swirskaya, John W. Cope.

(Note.—These names should be set in the advertisement in three or four columns in large type.)

Yet we shall present ALL of these stars **and many more** in a single series of only twelve plays; a dozen all-star casts employing even in the minor roles the very cream of the American and English dramatic stage in stories by Ann Irish, Jack Larris, Samuel Hopkinson Adams, Katherine Kavanaugh, Howard E. Miller, Frederick A. Kummer, Rachel Crothers, Wallace Clifton, Calder Johnstone, Jessie Bonstelle, Mrs. Otis Skinner and Ethelwyn Brewer De Foe.

MONEY COULD NOT BUY THESE STARS

But they gave their services gladly to the Stage Women's War Relief Fund in a series of two-reel pictures which are five-part features **with the padding left out.** The first of these absolutely unique presentations will be

DAVID BELASCO
The Most Famous Stage Director in America
in
A STAR OVER NIGHT
with
Bruce McRae, Hamilton Revelle,
Elizabeth Risdon, Hilda Spong,
Gladys Morris, Kathleen Nesbit,
Mrs. N. Rothschild and Edward
Martindel
To be presented Monday, Tuesday and
Wednesday, August 25-26-27.
See the Maker of Stars Creating a New
Luminary
GEM THEATRE
Broad and Main Streets

Don't Tell Too Much.

Don't try to tell too much in your first announcement. Let the names sink in and stop there, but get the editor to give you as much space as he will in the news columns to amplify this shot. Tell that the Stage Women's War Relief is an organization which includes practically every well known woman player. They made bandages and other Red Cross supplies, they gave entertainments for the purpose of raising funds to purchase ambulances, they did splendid work on the Liberty Loans and other drives and conducted a canteen in New York in addition to providing hundreds of entertainments for the soldiers themselves, ranging from visits to other canteens to special morning and Sunday performances of the current New York successes to which fighters alone were admitted.

The series of pictures was but one of their many plans for raising money, and all of the proceeds obtained from the sale of the picture rights were spent when money was most needed to welcome the homecoming heroes.

It is inconceivable that directors such as Daniel Frohman, dean of American managers; David Belasco, creator of an unbroken run of successes from Miss Helyet to the present day, and Flo Ziegfeld, creator of the Follies, could be hired to appear in any ordinary picture production, yet they gave their services to the women of the stage and take actual part in the pictures. Mr. Belasco, for example, figures in more than half the scenes of the production in which he appears and shows how he conducts rehearsals.

Play Up the Plays.

About two days after this first advertisement take up another angle. You do not need as much space, but you need to make this emphatic. Use:

"THE PLAY'S THE THING"

> We have already told you of the wonderful list of stars who are to appear in the Stage Women's War Relief Series, but we want to tell you something more than that. We want you to know that you do not merely see these stars. You see them act in a series of two-part dramas written by some of the best known authors. They are not dragged in merely to add to the list of the stars, but they play their respective parts in well-planned dramas which are five-reel features in all but length. Time and again you have seen plays which would have been twice as good had they been half as long. These plays have all of the plot of the longer-length dramas and the swift, tense action of dramatic sketches. Even were there no stars to be seen, you would like the plays and their production, but when you consider that **each** part is played by a star or featured actor or by some well known person appearing in his own character, you must realize what a real treat is in store for you. Watch for the first production, which shows how David Belasco develops his stars. It will be seen here.
>
> House Signature and Date.

Buy Plenty of Paper.

Now get busy on your real campaign for the first play. Each title carries one, three and six sheets and window cards. Even in a small town you can use 50 one-sheets and ten sixes with threes, according to your boards, and as many window cards as you can find room for. This may seem excessive to a lot of showmen, but it is a moderate layout of paper when you consider the attractions you have. There is not a hamlet in America where David Belasco is not known for example. It is worth $10 to $25 for paper to advertise a star of this magnitude. You should at least double your investment, and if the paper is advantageously posted you can do much better than that.

This is not an ordinary motion picture series. It is so big a thing that you must use circus methods to make your public

realize how truly big it is. And in spending extra money for advertising you are not merely advertising a single production. You are advertising all those to come in this series and you are advertising every regular release you will have, as well, for paper does not merely advertise the show; it advertises the house even more strongly.

It will be remembered that lately Lee Kugel went into a hard-baked Connecticut town, the most difficult proposition he could find in reaching distance, and with a two-reel feature on a Friday beat everything but the holiday house record. He did it with newspaper space and paper—largely paper. You can do precisely the same thing with each of these twelve pictures. If you think that paper does not pay ,try it just once, but go the limit and give it a fair trial.

Good Press Books.

Each release is accompanied by a special press book which gives you all possible material for press work and advertising phrases. Make good use of this book. Take the advance stories to the editor and ask him to run what he can. It is well written in newspaper style, and it is about people the editor knows. You won't have to argue with him. He reads the big city papers to get his telegraph news and he **knows** that these people are stars. He is sold on reading notices. All you have to do is to go and deliver the goods—and a few tickets. Where there is a photoplay editor on the sheet, you will have an even easier time.

For your "tomorrow" and your opening day displays go up to a quarter-page if you can afford it, dropping down to smaller space for the following days if you run more than a day. Even in the moderately small towns a two-day run is advisable. People will go out and talk. Unless you can get the whole town in in a single day, make it a two-day run.

But don't trust to the newspapers and posters alone. Work your screen. Make slides of some of the catchlines in the press book. Start your slides a week or ten days in advance and use two or three in series. Try the split-slide scheme, showing only a part of the message at a time and using from three to a dozen slides in the K. C. B. style.

Work the Phonograph.

Work the phonograph hook-up for Galli-Curci and Bispham. Get the Columbia and Pathe dealers to advertise Bispham and Victor to advertise the other. This is being done right along, and you can get a lot of extra publicity at no cost and with very little trouble. For these subjects order enough extra window cards to give the phonograph dealers a supply for window work, and you can even suggest that they split the cost with you and strip all the cards, "Get your Galli-Curci records at Jones' Phonograph Shop. All the latest records."

John J. McGraw, the manager of the New York Giants, appears in "Fighting Mad," the Arbuckle release. Play to the sporting goods places with this and get after the local sporting editors. You can get some special mention that will not be counted as part of your regular courtesy space. Get the local ball players interested. You might even get up a parade of uniformed junior clubs and if your town is in any league you may have the semi-pros or professionals lead off.

Use banners for every attraction. Get one for the house, of course, but try to get permission to string one or more across the streets at other points. If you cannot get banners, then send out an advertising wagon and keep it going. Make a six-sheet the basis of the wagon display, and add hand-lettering. Use some noise-making device to get attention, and if you are on an interurban line and can draw from the other towns, get them to make a deal for special small banners to be tied to the dashboards. They should make you a special rate in consideration of the extra business you will probably make for them.

To back this up, go into the other towns with paper a week in advance, and it will probably pay to send throwaways out, as well, but have them distributed by reliable boys who can be trusted to go to the other towns and do their work properly without supervision.

The plays are spaced too far apart to permit the sale of a season ticket at a special price, but to be certain of good business you can offer an advance sale, with or without a price reduction. Specify the show for which each ticket is good and use different colors or numbers for each batch of tickets. If you do not usually reserve tickets it would be a good plan to offer reservations for the advance sale, the tickets to be presented before a stated hour. It might be well to have all main floor seats reserved for this series. It will emphasize the special nature of this offering. If you do this, make a special appeal along the lines of

> Many persons do not go to the motion picture performances because seats are not reserved and they are unwilling to stand in line. We particularly want those people to see the wonderful Stage Women's War Relief Series, and to that end we have reserved all seats at the night permances and tickets may be had a week in advance at no extra cost. If desired, we will reserve the same seats for you at each of these twelve special performances, the reservations to be taken up not later than three days before the showing. Use blank on opposite side.

On the other side of the card print up the following copy:

Management, Gem Theatre:
Please reserve for me seats, Row.....
Numbers.....for the .....night show for..... evening. I agree to take the tickets up at least three days in advance or permit them to be sold.
Name.....,
Address.....
You incur no financial responsibility in making this request.

Make all the noise you can over the production. Make a special effort to get a real criticism of the show in the paper the next day. Arrange to have theatre parties written up, and to this end ask for details if you sell a block of tickets. You might even allow the society editor or reporter of the local paper a small commission on sales of blocks of seats arranged by him. Even in the small places you can get some sort of a social prestige.

Then, for a week after a showing, let the subject rest. You cannot keep up interest for a year if you work continuously. Make an intensive campaign for a week instead of trying to string it over a month. After the first picture make your newspaper and lithograph campaign simultaneously. Let them read the splash advertisement in the paper and then come downtown to find the lithographs all over the place.

Twelve Big Runs.

If you work it along these lines you can get twelve big runs. You cannot do this if you string out the campaign. You can mention the coming of the next play two weeks ahead, but hold back on your advertising until the week before and then start with a splash, drop down for the second day and gradually build up to the opening.

Study each press book carefully. Get them as far in advance as possible and lay all your plans for your campaign well ahead, as, for example, the baseball parade.

Plan for special stunts. The ninth story of the series, for example, deals with a stage-struck girl who tries to go from the local dramatic society to the New York stage. Her chief role is, of course, Juliet. Offer a price for the best performance of the balcony scene in costume. You can string this over a week or throw out the other features and have it follow the play instead of the five-reeler. By watching and studying the press books you can get a lot of ideas along these lines. Pick up every chance. The more noise you make the more money you gain, not alone on this series, but in the friends you make for the house.

ADVERTISEMENT.

Tom Santschi Gets Hands Filled with Fire and Eyes Filled with Beauty.
Madlaine Traverse, star of the Fox feature of the Northern wilds, "Rose of the West," helps him in his efforts in the above scene.

Advertising Methods Here Suggested for Awakening Interest in "Girls"

By Walter K. Hill

IN this comedy, famous as a stage success, Marguerite Clark has by far the best screen vehicle Paramount has provided her with in many moons. It is light and frothy, to be sure, but of a lightness that carries laughs aplenty and bears the imprint of cleanliness and dainty manipulation that will set every theatregoer at ease. And it entertains.

Promise a Clean Picture.

There is not a clergyman, not a churchman or the most straight-laced objectionist to picture who could have a word of fault to find with "Girls" as a play and the "girls" who play the parts that made so many thousands laugh when the Clyde Fitch comedy had its great vogue. Here should be a great matinee attraction, with the women and girls appealed to by every legitimate means possible in attracting their attention.

The fun is clean. The characters are wholesome. There are no complications in the least offensive or questionable. If ever a picture was constructed (even unintentionally) to put the screen in its best light here is the offering. It can be shown in a church or on the side of the parlor wall, and there will be none to say that anybody's sensibilities have been marred in the least degree.

Clean Comedy Brimming with Laughs.

This much promised to your patrons in good faith—a pledge the show will redeem every time it is run—go ahead and get out of your opportunity all you can. Don't misbill this. Don't appeal to anybody but clean women, girls and the men who are sure to follow where they lead. This is a strictly family proposition, with laughs galore for everybody from the "hired girl" to the "head of the house." Tell 'em so in as many different ways as you can possibly devise.

As the only "stunt" that would match this must include girls—and nice girls—in its manipulation, there is little prospect of any such advertising methods for "Girls." Anynow, the picture is not suited to "stunts," and they would be a detriment unless of a high-grade type employing pretty girls. Every effort should be made to reach the local societies of girls.

Promote "Girls" Clubs, Etc.

Girls' clubs, "circles," aid societies and social organizations of all types will afford opportunity for prospecting. You know your own town best. You know the class of people who come to your house. If you don't get the better element or as much of it as you desire this attraction will afford an opening.

Make Frames of Pretty Photographs.

Everybody likes to look at pictures of pretty girls. You may have frames that can be repaired, brightly painted and put in neat shape for window displays. Dig around among your local photographers and get as many pictures of girls as possible. They need not be of recent "vintage," photographs of other years that may have served as "specimens" for the photographer, so long as they are clean and attractive, may be used to fill the frame, as many in a frame as possible.

"Pretty Girls Are Always Worth Looking At" or "See This Galaxy of Pretty Girls" might be used as a card to hook the frame up with "Girls, and Pretty Girls, Too, Will Appear in 'Girls,' the Great Clyde Fitch Comedy at Paramount Theatre (day and date)." Your photographers might pick out one of their "prize" pictures of a pretty girl and let you use it, always, of course, with the consent of the subject photographed. And this goes for the general collection of photographs we spoke of.

CLYDE FITCH'S "GIRLS."
Cast.

Pamela Gordon	Marguerite Clark
Violet	Mary Warren
Kate West	Helene Chadwick
Edgar Holt	Harrison Ford
Mr. Loot	Lee Hill
Sprague	Thomas D. Persse
Lucille	Virginia Foltz
Mr. Dennett	Tom Ricketts
Mrs. Dennett	Clarisse Selwyn
Searles	Arthur Carewe

Have Your Merchant Feature "Girls."

If you can interest your merchants, some of them might make a "flash" in their advertising appealing to "girls." "Things That 'GIRLS' Need." "What 'GIRLS' Are Wearing." "Special Selection of Merchandise for 'GIRLS'." By hooking the word "Girls" into their advertising they would benefit by the drive you are making on the word "Girls," and they might mention Marguerite Clark and her "Girls" if you could "sell" the idea to the merchant.

"Girls" is such a good word to manipulate, and there are so many ways to hook up the word "Girls" in the eye-catching and purse-appealing manner. Girls at the soda fountain, girl clerks, stenographers, vacation girls and school girls, there are girls everywhere, and they will every one of them get a laugh and enjoy the fun in Clyde Fitch's "Girls."

Clyde Fitch Was Great Playwright.

You have in "Girls" a subject that was greatly successful on the stage. Clyde Fitch's memory still lives in the plays he had written, oodles of 'em. There was "The Girl with the Green Eyes," played by Clara Bloodgood; "The Climbers," starring Amelia Bingham; "The City," a play that "made" Tully Marshall; "Capt. Jinks," done by Ethel Barrymore; "The Cowboy and the Lady," in which Nat Goodwyn starred; "The Woman in the Case," starring Blanche Walsh, and many more. All of these plays had great vogue upon the stage, and Clyde Fitch made a name that should, and will, appeal to the very class of theatregoers who will most want to see the type of comedy Marguerite Clark is now showing.

Boost Name of Marguerite Clark.

If Marguerite Clark hasn't acquired a real following by this time there's not much to be said for billing, advertising, boosting and exploitation of this very dainty and talented star. The star system will fall of its own weight if Miss Clark can't draw money "on her own."

Therefore, bill her and bill her strong. Use her photographs, and get out as many of them as you can. The two girls who work with her are pretty ones also, and the trio should make an attractive flash in the lobby, in windows and as used in cuts (see press book) in your newspapers.

Fine Support and Production.

Only producers know why Harrison Ford has not been made known more prominently among picture players. He's clean-cut, manly, talented and admirably cast in support of Marguerite Clark. He's a chap the girls who come to see the play will like, and you had better tell 'em so. Use Ford's pictures along with Miss Clark, Mary Warren and Helene Chadwick. Promise an able cast and fine production, and the picture will make good for your promise.

We are offering some suggestions on advertising. The newspapers must be depended upon for this class of attraction, for you can't go in for sensational stuff unless you intend to deliberately deceive

Marguerite Clark, Mary Warren and Helene Chadwick, in "Girls."
Scene wherein Harrison Ford exits via an ironing board.

and dissatisfy your patrons. We have written copy for display and "reading" advertisements. Use the press book for newspaper copy, and use lots of it with your ads.

The word "Girls" in type to fill across a column might be frequently scattered through the local papers with the line (in small type), "Paramount Theatre (Day and Date." Four or five times on every page of the paper.

The word "Girls" on cardboard printed in bold type for throwaways will help. Print on both sides so that it will be read no matter how it falls. In small type use the name of your house and date. Just that, nothing more.

Get the one word "Girls" before the public eye by every method you can, starting your campaign a few days ahead of playing date, but not so far that the effect of your advertising will wane. "Girls" is an attractive word by itself, as every man knows. Work on human nature for results.

Take Space to Fit Your Purse.

In the advertisement where all sorts and conditions of "girls" are listed take as many examples as your space can afford. This same idea can be used for hand-bills to throwaway. Select those you desire, and run in single, double or triple column style, with type proportions increasing with the size of your space.

Get together all the pictures of girls you can; chromos, lithographs, photos or anything that will show the face of a girl, and decorate your lobby in every available space. Get over the idea of "Girls, Girls and More Girls," but don't promise a mob of 'em in the picture. But tell the public that what girls there are in the picture are pretty ones, clever ones and capable of making laughs and giving a high-class, clean entertainment.

Some Suggested Advertisements.

There are no end of combinations in which the word "Girls" may be used. Scatter the word "Girls" all through your local papers three or four days before the showing, and keep it up until playing date. Two and three line "readers" scattered among local items will help. Here are some:

The Old Maid who longed for a man is in
"GIRLS," WITH MARGUERITE CLARK
Coming Soon to the Paramount Theatre

The Girl who hated men "worse'n poison"
IN "GIRLS" (with MARGUERITE CLARK)
Will Make You Rock with Laughter

The League of Man-Haters in
CLYDE FITCH'S COMEDY, "GIRLS"
Made the World Safe for Cupid

Marguerite Clark and Girls in
CLYDE FITCH'S COMEDY, "GIRLS"
with Girls! Girls!! and MORE GIRLS
Paramount Theatre (Day and Date)

SPECIAL NOTICE TO MEN ONLY!
You Better Keep Away
or "GIRLS," with
DAINTY MARGUERITE CLARK
WILL MAKE YOU LAUGH
YOUR FOOL HEAD OFF!
At Paramount Theatre (Day and Date)

GOODNESS GRACIOUS GIRLS!
What a Time You'll Have
Watching **"GIRLS,"** with
MARGUERITE CLARK
Free Themselves from Horrid Man!
"Margie" Knows a Trick or Two Worth
Going Miles to Master!
Paramount Theatre (Day and Date)

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and the production. Advertising lay-out mats. Slides. Press book.

OH! LOOK-A HERE GIRLS!!!
You Simply **Must** Be
AMONG THOSE PRESENT:

American **GIRLS**	Foreign **GIRLS**	Domestic **GIRLS**
Athletic **GIRLS**	Bachelor **GIRLS**	Society **GIRLS**
Working **GIRLS**	Sewing **GIRLS**	Dancing **GIRLS**
Telephone **GIRLS**	School **GIRLS**	Laundry **GIRLS**
Saucy **GIRLS**	Flossy **GIRLS**	Bossy **GIRLS**
Colored **GIRLS**	Natural **GIRLS**	Affected **GIRLS**
Home **GIRLS**	Visiting **GIRLS**	Musical **GIRLS**
City **GIRLS**	Country **GIRLS**	Suburban **GIRLS**
Bathing **GIRLS**	Bicycling **GIRLS**	Motor Corps **GIRLS**
Skating **GIRLS**	Girly **GIRLS**	Red Cross **GIRLS**
Motoring **GIRLS**	College **GIRLS**	Seminary **GIRLS**
Convent **GIRLS**	University **GIRLS**	High School **GIRLS**
Big **GIRLS**	Little **GIRLS**	Medium **GIRLS**
Blonde **GIRLS**	Brunette **GIRLS**	Neutral **GIRLS**
Plump **GIRLS**	Svelt **GIRLS**	Thin **GIRLS**
Hired **GIRLS**	Tired **GIRLS**	Fired **GIRLS**
Lean **GIRLS**	Tall **GIRLS**	Lithe **GIRLS**
Languid **GIRLS**	Vivacious **GIRLS**	Lovable **GIRLS**
Married **GIRLS**	Single **GIRLS**	Divorced **GIRLS**
Old **GIRLS**	Young **GIRLS**	Just **GIRLS**

Don't Miss Seeing Clyde Fitch's
"GIRLS"
Starring the Screen's Daintiest Girl
MARGUERITE CLARK
Interesting to Every Girl with Eyes to See, a Heart to Rejoice and a Spirit to Laugh and Forget Everything Else Save the
MENACE OF MAN, MEN and MORE MEN!!
Paramount Day—Monday, June 30—at Paramount Theatre

GIRLS WHO ABOMINATE MEN
(And Girls Who Love 'Em)
GIRLS WHO SEEK INDEPENDENCE
(And Girls Who Cling and Cling!)
BATCHELOR GIRLS and MARRIED GIRLS
(Girls Old, Young and Middling)
ALL SORTS AND CONDITIONS OF GIRLS
Will Delight in Paramount's
Scintilatingly Snappy Photoplay
"GIRLS"
(Based on Clyde Fitch's Great Play)
with Dainty and Bewitching
MARGUERITE CLARK
in the Best Picture She Has Ever Had
Paramount Theatre (Day and Date)

"GIRLS" will be girls no matter how they hate the men.
"GIRLS" love the men no matter how much they may pretend otherwise.
"GIRLS" who don't love the men will eventually have change of heart.
"GIRLS" may think themselves independent—until they get lonely and lovelorn.
All this and more will be proven at the Paramount Theatre (day and date)

In Clyde Fitch's Great Comedy
"GIRLS," WITH MARGUERITE CLARK
Three Girls Try to Live Without Man's Love and Affection.
One by One the League of Man-Haters Goes Over to the Enemy.
Unctuous Wit. Keen Sarcasm. The Best and Cleanest of Fun.

Don't Worry About the League of Nations
Get Busy and Upset the League of Man-Haters
Marguerite Clark in "Girls"
Is President of "The Big Three"
Paramount Theatre (Day and Date)
ADVERTISEMENT.

Yale-Harvard Boat Race in George Walsh Production

A BIG thrill was added to the many in the William Fox production, "The Winning Stroke," featuring George Walsh, when Edward Dillon, the director, assisted by Hamilton Thompson, scenario editor, and utilizing ten cameramen, took over 5,000 feet of film showing the great Yale-Harvard varsity race on June 30 on the Thames River, according to the Exhibitors' Service Bureau of the Fox Film Corporation.

The filming of this aquatic classic was made necessary by the requirements of the college story in which George Walsh is starred as stroke oar of Yale. Special permits for the Walsh party were obtained from the University authorities to enable the company to move about freely—as scenes on the campus and elsewhere were desired. The New London Chamber of Commerce tendered its cordial assistance. Co-operation was extended from every hand.

Ten Cameramen in Action.

The day before the great race Director Dillon selected the positions to be occupied by his ten cameramen. On the morning of the race close-ups of both crews were taken. When the two crews took their positions the ten cameramen were prepared for action on bridges, wharves, the tops of trains, the Yale ferry, on launches, and at the Government submarine base, while from the air in a seaplane Howard Plimpton—considered the daredevil cameraman of the Fox organization—filmed the huge enthusiastic crowd that lined the shores, stood on top of the thirty-one trains on the river banks, crowded the piers and packed the craft of every description.

Washburn's Latest Leaves Beaten Path of Comedy

BRYANT WASHBURN'S new Paramount picture, "A Very Good Young Man," which was directed by Donald Crisp and is released July 6, promises to contain many novelties both in setting and plot.

Many of the scenes take place in a locale never before used on the stage or screen—an undertaking establishment. This may sound a bit grusome, but, as these scenes are all highly farcical and not at all in keeping with the supposed sombreness of the setting, the contrast will prove highly amusing, it is declared. A perfect reproduction of a small-town undertaking establishment was erected for these scenes, which, it is promised, are to be something entirely away from the beaten path of comedy.

Mr. Washburn has the support of a number of prominent screen players. His leading woman is Helene Chadwick. This is her first appearance in a Paramount picture.

Helen Jerome Eddy plays an important comedy role in the play. Julia Faye is another popular favorite among those in support.

Sylvia Ashton has a character part, that of the heroine's mother, and Anna Q. Nilsson has the role of a cabaret dancer. Noah Beery plays a hotel detective, and Mayme Kelso also has a big part.

Los Angeles Palace for Vitagraph Serials.

The Palace Theatre, of Los Angeles, one of the most popular motion picture houses in the West, will add Vitagraph serials to its weekly bill.

Under this arrangement an episode of a Vitagraph serial will be shown there every week, and each episode will be run for an entire week.

"Perils of Thunder Mountain," Vitagraph's snow serial featuring Antonio Moreno, with Carol Holloway in his support, will be the first serial to be presented at the Palace.

Among Independent Producers

Conducted by C. S. SEWELL

Sanford-McHenry Buy "Mickey" for Three States

F. M. SANFORD and L. C. McHenry, who have been associated in various film enterprises and road shows throughout the Middle West and southern states for the past seven years and who organized the Southwestern Film Corporation of Dallas, have disposed of their interests in that concern and established offices at 126 West Forty-sixth street, New York, where they are arranging for a number of feature productions to exploit as road shows. After considerable negotiations, they have secured from W. H. Productions the rights to the Mack Sennett production, "Mickey," featuring Mable Normand, for Georgia, Alabama and Tennessee.

Arrangements are being made to tour three "Mickey" companies, opening early in September. Each company will be equipped with the complete production of stage settings, lighting, and scenic effects. An extensive advertising campaign is being arranged, it is said, and that nothing will be left undone to make "Mickey" as big a film show as ever toured these states.

Negotiations are under way for a big reopening for one company at Atlanta, one at Birmingham and another in Nashville. All contracts for bookings will be made direct from the New York office, and the picture will be booked only on percentage basis. Exhibitors in the above states desiring to play "Mickey" should communicate with Sanford-McHenry Enterprises, 126 West Forty-sixth street, New York.

Red-Blooded American Film Is "Everybody's Business"

BY the time 'Everybody's Business' will be released," says the W. H. Productions Company, "the title will have become a household expression. While this photoplay is destined to become a financial success for state rights buyers and exhibitors, it will, at the same time, be the means of retaining and making new one hundred per cent Americans.

"It is a high-powered, red-blooded, American picture, possessing every element to satisfy the most critical movie fan.

"One of the most prolific and popular of American authors has written the novelization. An unusual campaign is being created for the exploitation of the story in connection with the picture, which will very shortly be given a trade showing."

S-L Production Is Sold for Eight More States

THE distribution of "Virtuous Men" on the state right plan is being carried forward vigorously by Arthur H. Sawyer and Herbert Lubin. The rate at which territories for this S-L picture, starring E. K. Lincoln, are being sold bids fair to beat their previous record in connection with "The Warrior." Herman Rifkin, well-known state rights buyer of Boston, Mass., purchased the picture for the six New England states. The presentation of "Virtuous Men" at Poli's Palace Theatre, New Haven, recently, convinced Mr. Rifkin of the merits of the production, and he is said to have paid a high price for the New England rights. Mr. Rifkin also successfully exploited "The Warrior" in the same territory, and believes he has acquired a worthy successor in "Virtuous Men."

Rights to Kansas and Missouri have been purchased for "Virtuous Men" by Dubinsky Bros., of Kansas City. This organization owns and operates a chain of picture theatres in both states. Among which are the Grand Opera House, Kansas City, and the Tootle Theatre, St. Joseph, Mo. This sale was made by Bert Lubin, special traveling representative of S-L Pictures. Dubinsky Bros. will present "Virtuous Men" as a regular theatrical attraction in their various theatres at an early date, while Herman Rifkin has already booked the production for the entire chain of Poli's houses, giving the picture a continuous run of twenty-one days.

Bloxbe Holds Trade Showing for "Young America" Films

THE Bloxbe Film Corporation trade showing of their new series of two-reelers was held at Wurlitzer Hall on Tuesday afternoon, before a large crowd of state rights buyers and others. This offering is known as the "Young America" series, and consists of twelve two-reel subjects of a novel character.

The first two subjects were shown and are said to be characteristic of the ten that are to come. Each picture has for its theme a deed performed by some hero during the war for which a medal of honor was awarded. The only war scenes in the series is that part of the story dealing with the particular deed that won the medal for the hero.

The first picture is the story of Charles Scala, an Italian, said to be the first American soldier to escape from a German prison. The earlier life of this hero is portrayed, together with his escape and later capture of six German prisoners. Among this number was a German spy that Scala knew in America.

The next picture, now under way, deals with the McIntyre sisters, the Salvation Army lassies, who saved an ammunition train at great personal risk and who were awarded the Distinguished Service Cross. Around this story is an interesting romance, and the large amount of newspaper publicity obtained by the McIntyre sisters should be of great assistance in handling this picture.

Following this film the Bloxbe Film Corporation announce it will produce a picture with the greatest individual hero the war produced, and follow this with the war's greatest "Ace," etc., until the twelve big features are concluded.

The pictures are said to have secured the endorsement from some of the greatest educators and other prominent men. The great individual heroism and deeds of valor will be treated as historical events. The series will be ready by September 1. Phillip Van Loan is the director.

Tourneur Filming "Victory"

Maurice Tourneur has commenced the production of a photoplay version of Joseph Conrad's book, "Victory." This feature is being made at the Tourneur studio in Culver City, California, with the exception of the outdoor scenes, which will be filmed at several places, necessitating long trips from the studio. A fine cast has been engaged, which includes Jack Holt, Seena Owen, Lon Chaney, Wallace Beery and Bull Montana. Even the "bits" are said to have been placed in the hands of capable players.

The Comedian at the Right Holds the Only "Dead Head" in the House.
Otherwise, this Bulls-Eye laughmaker, "Get the Hook," with Beatrice Lovejoy, is an altogether lively affair.

Israel Cobe—"Irresistible Izzy"
Manager of Pioneer's new Buffalo branch.

Israel Cobe Made Manager of Pioneer's New Branch

ISRAEL COBE, known to his friends as "Izzy," or "Irresistable," has been placed in charge of the exchange recently established by the Pioneer Film Corporation in Buffalo.

Mr. Cobe has long been looked upon as a specialist on upper New York territory. He not only knows practically every exhibitor, but is familiar with the individual needs of each of his clients. In the past, in addition to being special representative of the Pioneer Film Corporation, he has traveled in the interests of the Universal, Alliance, Hepworth and many other film concerns.

Mr. Cobe has entered upon his new managerial duties with great enthusiasm, and in order to handle the increase in business which is anticipated as soon as the Pioneer attractions now in preparation are released, several additional salesmen will shortly be placed under his direction.

The chief assistant to Mr. Cobe will be Howard S. Hummel, who for several months past has been handling the Pioneer attractions in New York State west of Utica. Mr. Hummel is a man of long theatrical and film training. At one time he owned and operated a chain of popular-priced houses with headquarters in Cincinnati. Already gratifying results have been reported on the advance bookings on "Virtuous Sinners," "The Lady of the Dugout," "The Hearts of Men," and the other Pioneer pictures.

Bathing Girls and Film Continue at Broadway

THE Sol Lesser presentation of Mack Sennett's "Yankee Doodle in Berlin" is now in its second week at the Broadway Theatre, New York. At each performance Bothwell Browne and the Sennett Bathing Beauties appear in person. Mr. Browne is seen in an oriental divertisement, assisted by a number of bathing beauties.

The cast of the picture includes, in addition to Bothwell Browne as an American Ace who impersonates a dancer and enthralls the Kaiser, Marie Prevost, as a little Belgian girl; Ford Sterling, as the Kaiser; Mel St. Clair, as the Crown Prince; Bert Roach, as "Hindy," and Eva Thatcher as the Kaiserin.

Ben Turpin is a private and Chester Conklin and Charles Murray, a Hun officer and an American private, respectively.

Nat Spitzer, of Bulls Eye, Announces Film Novelty

NAT SPITZER, manager of the Bulls Eye Film Company's studios at Hollywood, announces that, anticipating the ever-forward trend in motion picture production, especially in the field of humor films, he has conceived a method of filming short, humorous stories without losing any of the texture of the original version. This will be done, declares Mr. Spitzer, by screening, in subtitle form, the full text of the manuscript, inserting the characters by appropriate timing, and, by skillful adjustment and cutting, fitting the action to the printed tale. The narratives will be short, with an abundance of situations heretofore only sketchily developed, and will include the "spoken lines."

"One of the many stumbling blocks that impede the production of masterpieces is the attitude of some of the producers," says Mr. Spitzer. "The public wants an interesting story, well written. The film industry has been a valuable adjunct to our educational system and Bulls Eye intends that the public shall not suffer through the lack of ingenuity on the part of the producer. Of course, there must be plenty of action or there would be no moving pictures; but under the new plan of our company the patrons of our exhibitors will get the tersely-told story in printed form and also the action incidental thereto. The story must propel the action of a picture just as surely as the horse pulls the cart."

Elaborate Advertising Aids for "Custer's Last Fight"

THE Western photodrama is one of the few things in moving pictures that seems to make a permanent appeal to the public," says the Tower Film Corporation. "The subject itself predisposes the film fan in its favor, and when the name of Thomas H. Ince is coupled with it as the producer, its success is doubly assured. This is the combination offered in the revival of 'Custer's Last Fight.' It is replete with intense dramatic action and faithfully depicts one of the most tragic incidents in American history."

The Tower Film Corporation is disposing of this production on the independent market and have prepared an elaborate advertising campaign. The advertising matter consists of a twelve-page campaign book, press stories, newspaper cuts of various sizes, lobby displays of 11x14 photographs and remarkable posters of two styles of six-sheets, three-sheets and one-sheets.

Bert Lubin Reaches Coast on Tour for S-L Pictures

BERT LUBIN, traveling representative of S-L Pictures, is making a tour in the interests of "Virtuous Men," visiting the leading state right buyers and exhibitors from New York to California, with the two-fold purpose of selling "Virtuous Men" and inaugurating exploitation campaigns.

Mr. Lubin thus far has visited Buffalo, Albany, Boston, Pittsburgh, Cleveland, Detroit, Indianapolis, St. Louis, Chicago, Milwaukee, Minneapolis, Des Moines, Omaha, Denver and Los Angeles. On his return he will make stops in Oregon, Washington, Montana, the Dakotas, and Canada.

He has disposed of "Virtuous Men" for the states of California, Arizona, Nevada, Kansas and Missouri, and has spent several days with exhibitors, outlining the accessories and publicity aids available and preparing newspaper campaigns.

Wherever possible, meetings of the exhibitors owning the later-run houses and those situated in the outlying districts, have been held, in order that the fullest possible benefit might be obtained from his expatiation and demonstration of the S-L exploitation idea for "Virtuous Men."

Mr. Lubin reports conditions throughout the country as excellent, the increased number of big attractions available and the improved conditions of ventilation, cooling systems and added comforts counteracting the proverbial summer slump.

Another Sale on "Brown of Harvard"

Officials of Film Specials, Inc., handling the Selig reissue, "Brown of Harvard," announce the consummation of a deal by which the rights to this production for Maryland, Delaware, District of Columbia and Virginia have been secured by C. W. High, of 412 East Lexington street, Baltimore, Md.

(*Additional State Rights News on Page* 291)

Franklyn Farnum Registers a Big Smile as He Signs with Canyon Pictures.
Jack Weinberg, seated at the left, is the president of Canyon Pictures Corporation, which will make a series of Western two-reelers with Farnum. Joseph M. Goldberg, treasurer, is standing.

Producers' and Distributors' News

"Red Lantern" Continues to Draw in Southland

W. E. ATKINSON, general manager of Metro Pictures Corporation, is in receipt of telegrams and letters from prominent Southern, Middle Western and New York State exhibitors containing reports of a continued wave of record business for "The Red Lantern," the Nazimova pageant drama of the screen presented by Messrs. Richard A. Rowland and Maxwell Karger and distributed by Metro.

The reports from the South reveal that not even a hot wave, which made motion picture theatre-going more or less uncomfortable, was able to spoil the enthusiasm of picture patrons intent upon seeing what has been described as Nazimova's supreme achievement.

"Jack" O'Reilley, recently discharged from Camp Gordon, says:

"For five months I was publicity director at the Liberty Theatre at Camp Gordon, and during that time became acquainted with just what the soldiers wanted. I personally ran a contest for motion picture stars and Nazimova was by far the first choice.

"The Criterion Theatre, where Nazimova is playing the present week in 'The Red Lantern,' is packed at every performance; and to accommodate the motion picture public in Atlanta it was necessary for the manager to arrange special morning shows."

E. V. Richards, manager of the Strand Theatre in New Orleans, wired as follows:

"Just closed an engagement of one week at the Strand with Nazimova in 'The Red Lantern,' breaking all previous records, including a big war special. My patrons state that the picture is worth more than the advanced price of eighty-three cents. So send us another."

According to George W. Fuller, branch manager for Metro in Washington, the picture broke all attendance records at the Parkway Theatre in Baltimore on Monday night of its run; that a hot spell intervened, reaching a temperature of 98 degrees, and slightly affecting the attendance for two days; but that it soared again beginning with Thursday.

Theatres Run "Sunnyside" Simultaneously.

For the first time in the history of Detroit, Mich., the Adams Theatre and the Madison Theatre, the two big downtown first-run houses, have booked "Sunnyside," Charlie Chaplin's third million dollar comedy released by the First National Exhibitors' Circuit, for same day and date for initial runs at their houses during the week of June 22.

Other cities in Michigan which will have pre-release showings of "Sunnyside" are Grand Rapids, Flint, Bay City, Saginaw and Lansing.

Lucas Started in Opera.

Wilfred Lucas, that spendid actor who portrays the role of Jim Buckley, the lovable scout of Stewart Edward White's "The Westerners," produced by Benjamin B. Hampton for W. W. Hodkinson distribution, commenced his theatrical career in grand opera. He entered the dramatic field in "Quo Vadis," playing the role of Marcus Vinicius for two years. Mr. Lucas is a native of Ontario, Canada.

Thurlow Bergen

Placidly smokes awaiting sunrise in Gerald Bacon's "Sun-Up," released by Frank Hall's Independent Sales.

World Pictures to Release "Girl Alaska" in August

WORLD PICTURES announces that in August it will release on its program without extra cost to its franchise holders, "The Girl Alaska," which it secured from George Kleine. Mr. Kleine, in his letter to the World turning over this picture, said:

"We commend this simple tale of adventure to our friends because it is actually and beyond dispute the first and only story of Alaska that was really made in Alaska. There have been several photoplays of the North which have endeavored to reproduce the wondrous beauties of this mysterious country with the aid of the builder and scene painter's art, but have fallen far short of the mark. The stage of this story is Nature-Alaska as she is today and has been for centuries. A marvelous panorama of snow capped mountains, wild trails, majestic streams, glorious lakes and, last but not least, awe inspiring mountains of ice-glaciers that arouse the most torpid imagination to the highest pitch of reverent admiration."

Albert L. Smith, having made several trips into the wilds of Alaska, conceived the idea of making a true Northern story on real Alaskan soil. Accompanied by his wife and two professional players, Henry Bolton and Lottie Kruse, they made the trip on this great adventure, and for the other characters of the story enlisted the services of the native population.

By securing "The Girl Alaska" as a program picture, the World Corporation again brings assurance to the exhibitor that it will continue at all times its efforts to procure the best material possible in its policy of furnishing the exhibitor with money-getting pictures.

Robertson-Cole Announces Cast of "The Man Beneath"

SESSUE HAYAKAWA, whose Robertson-Cole features are distributed by Exhibitors Mutual, takes care in the selection of the players who support him in "The Man Beneath."

Among those who appear with the Japanese star in "The Man Beneath" is Helen Jerome Eddy. Ohers are Pauline Curley, Jack Gilbert, Fanny Midgley, Fontaine La Rue and Wedgewood Nowell.

Hayakawa himself is cast as Doctor Chindi Ashutor, of Calcutta, India, a young Hindu physician noted for his mastery of the bubonic plague—a man who is loved by all, but whose color prevents him from winning the girl he loves better than life, and for whom he is willing to sacrifice all.

Miss Eddy will be seen as Kate Erskine, a plain, wholesome type of young woman, who has known Dr. Ashutor from his boyhood days, and who respects him and trusts him, but, because of his race, is prevented from loving him.

Pauline Curley is cast as Mary Erskine, Kate's sister, a young impetuous girl, who is not over fond of Dr. Ashutor. Jack Gilbert plays James Bassett, Dr. Ashutor's one time chum and Mary's beau, with a heart that has never "grown-up," and with a lightness of spirit that gets him into deep waters from which he emerges only through the assistance of Dr. Ashutor.

Fontaine LaRue characterizes the Countess Pepite Florence, a member of high standing in a black hand society, whose one ambition is to make trouble for those outside of the society. She is unscrupulous and stops at nothing to accomplish her end. She has as her consort Francois, a discredited gambler and professional murderer, who takes delight in plunging a knife between someone's ribs; played by Wedgewood Nowell.

Scenes in three different countries are depicted on the screen—Scotland, India and Italy.

New Salisbury Picture Ready.

"The Man in the Moonlight," the Universal production starring Monroe Salisbury, is a strong drama of the Canadian Northwest. The story was written by Elliott J. Clawson and was directed by Paul Powell.

The locale of the feature-picture is in the Canadian Northwest, and many of the scenes were made in the California mountains with the purpose of giving the play exceptional realism.

The story abounds with thrilling scenes in connection with the operations of the Canadian mounted police and the outlaws which have for years infested that neighborhood.

One of the best character portrayals of recent productions is that part played by Johnnie Cooke. Throughout this production he is seen as the companion of the bandit, Rossingnol, which part is played by Monroe Salisbury.

Big Thrills in "Elmo" Serial.

Four fights, three creepy escapes from death and a series of shocks comprise the fifth episode of "Elmo the Mighty," the Universal serial, starring Elmo Lincoln, supported by Grace Cunard.

A Group Which Helped John Emerson and Anita Loos Cement Their Life Partnership.

Left to right: Agnes Smith, Francis Marion, Frederick Newman, Mrs. Talmadge, John Considine, Constance Talmadge, Maurice Revines, John Emerson, Mrs. John Emerson (Anita Loos), Eugene O'Brien, Marceta Esmonde, Edmund Golding, Norma Talmadge, Captain David Kirkland, Natalie Talmadge, Gaston Glass and Beulah Livingstone.

"Good Times" Title Is Good for Advertising

ONE of the most extensive exploitation campaigns ever arranged on any Robertson-Cole feature has been mapped out for "Better Times," Brentwood's successor to "The Turn in the Road," which will be distributed by Exhibitors Mutual.

The Convention Hall in St. Louis, where hundreds of the foremost exhibitors of the United States gathered for their annual meeting last week, was plastered with placards bearing no other wording than "Better Times."

R. S. Ballyntine, managing director of the Muse Theatre, Omaha, who recently booked the Robertson-Cole attraction on screening, urges exhibitors to conduct a "Better Times" week. He has found the merchants of Omaha ready to join him in a big advertising campaign before and during the run of the picture simply on the strength of the fact that the times require an optimistic viewpoint.

Coupling up the signing of peace with the showing of "Better Times," Exhibitors Mutual urge the showmen might profit by using advertising material bearing the line: "Peace is here, 'Better Times' coming," which might prove a highly popular slogan.

Exhibitors cleaned up with "What Every Woman Wants," another Robertson-Cole feature, simply because they used good judgment in coupling up their advertising with that of the principal merchants. This same stunt undoubtedly can be accomplished with "Better Times," especially with candy and sodas.

Presentation of "Oh, Boy!" Causes Informal Song Week

OH, BOY!" Albert Capellani's first offering as an independent producer, is earning enthusiastic commendation and being steadily booked at first class houses.

The twenty-four sheet has been commended for its beauty, its feminine attractiveness and general attention-getting quality. In each place in which the film has been shown so far, there has been an informal "Oh Boy" week of popular melodies. Among the latest bookings are the Colonial Theatre, Indianapolis; Princess Theatre, Sioux Falls, S. D.; Rivoli Theatre, Denver; Rialto Theatre, Des Moines; Strand Theatre, Evansville; American Theatre, Terre Haute; Rialto Theatre, Lincoln; Royal Theatre, El Dorado, Kan.; Indiana Theatre, Marion, Ind.

Universal Film Based on Fannie Hurst Story Ready

THE Fannie Hurst story, "A Petal on the Current," with Mary MacLaren in the title role, is shortly to be released by Universal.

The original story of "The Petal on the Current" was laid in New York, but in the photoplay production the scenes were taken in San Francisco. This does not in any way change the story, for had the scenes been taken in Petrograd or Sydney the theme would have remained the same. The scenario was written by Waldemar Young, and the entire production was directed by one of Universal's directors, Tod Browning.

The scenes of the drama are laid in San Francisco in a department store, a night police court, the San Francisco jail, the waterfront and Union Square. The story deals with the threatened ruin of a girl through circumstantial evidence.

Robert Anderson, who played the part of Monsieur Cuckoo in D. W. Griffith's "Hearts of the World," is cast in the leading male role; Fritzie Ridgeway, David Butler, who played the part of Holt in "The Unpainted Woman"; Gertrude Claire, Beatrice Burnham and Victor Potel are the important members of the supporting cast.

Selznick Offers Books to Wounded Boys.

Frank Dazey, scenario editor of the Selznick Pictures Corporation, has several books and magazines on hand that have been purchased as possible material for pictures, and then found not suitable. As these books are of no further value to the company, Mr. Dazey says that he will be glad to send them to any army or navy hospital that would like to receive them. These books are among the best sellers and written by the most famous authors and are in perfect shape. Any of the boys at the base hospital that would like a little reading matter, it will be forthcoming if they will write the publicity department of Selznick studio, 807 East 175th street, New York.

J. Warren Kerrigan Stars in Narrative of Mexico

J. WARREN KERRIGAN has taken the step that enlarges his future plans for the screen in keeping with the plans and policies of the W. W. Hodkinson Corporation, the distributors of his pictures. He has not only formed his own producing organization, as was recently intimated from Los Angeles, but will appear in newly created Robert Brunton productions, each of which will be a special production from well known novels and previously published stories.

The first of these bigger productions has just been completed and shipped to the Hodkinson organization in New York for July release. It is a fast and melodramatic story, "A White Man's Chance," from the novel of Johnston McCulley, published by Frank A. Munsey Company, and directed by Ernest Warde.

Mr. Kerrigan's leading woman is Lillian Walker, and in his supporting cast are Joseph J. Dowling, Andrew Arbuckle, brother of the famous "Fatty"; Howard Davies, Joseph Hazelton, George Fields and Joseph Ray.

The story tells the startling adventures of Donald Joseph Blenhorn (J. Warren Kerrigan), junior partner of a Boston legal firm, who is sent to Mexico to investigate the man whom their client, Dorothy Charlton (Lillian Walker), is to marry.

Grey's "Desert Gold" Has First Exhibitor Showing

ALONG with the announcement from Benjamin B. Hampton at his Los Angeles studios that Zane Grey's "Desert Gold," produced by him in conjunction with Eltinge F. Warner, is completed and ready for shipment comes the news to W. W. Hodkinson Corporation that four of the most prominent first-run exhibitors on the Coast have visited the studio the past week for an early view of the big Zane Grey feature.

A master print and the negative of the picture have been shipped East to Charles A. Weeks, treasurer and general manager of Zane Grey's Pictures, Inc., and the Hodkinson organization, distributor, announces trade showings will shortly be held in all thirty exchange cities.

This melodrama of the Southwest relates two contrasting yet intertwining love stories. The cast is a large one, with E. K. Lincoln, Margery Wilson, Eileen Percy and W. Lawson Butt and Russell Simpson in the leading roles. Other members of the cast are Edward Coxen, Walter Long, Frank Lanning, Arthur Morrison, William H. Bainbridge and Frank Brownlee.

"Desert Gold" was directed by T. Hayes Hunter, for years stage director for David Belasco and other famous producers.

Buster Keaton in Arbuckle Cast.

Fatty Arbuckle is diving into his new Paramount-Arbuckle comedy with both feet, so to speak, "Back Stage" being the title, and it is a picture that, it is said, will be one of the most effective he has ever done. The life behind the scenes of itinerant players who are giving a show in a tank town furnishes the theme of the comedy.

Buster Keaton is back in the cast, with Al. St. John, Mollie Malone and others to add to the hilarity. The company is working at the Astra Studio in Glendale, Cal., pending preparation of a new studio located probably in Culver City.

Hamilton Starts "The Four-Flusher."

Hale Hamilton has started work at the Metro studios in Hollywood on "The Four-Flusher," an original comedy drama by Izola Forrester and Mann Pagg, which was adapted for the screen by A. S. Le Vino. Harry L. Franklin is the director.

Making a "Spectacle" of a Poor College Professor of Psychology.
Is the scene depicted above from the Fox Sunshine comedy, "Are Married Policemen Safe?"

Harold Lloyd Stars in Woolly West Burlesque

"GATES OF BRASS," the second of the Frank Keenan Productions, heads the Pathe program for July 6. It is based on a story by Kate Corbaley, the great love of an unworthy father for his daughter, who believes him to be the soul of honor; the love of a worthy young man for the girl, that no disaster may shake, and above all the wonderful heart devotion of the father for the girl.

Mr. Keenan has surrounded himself with a cast including Lois Wilson, who brings all of the simple charm of freshness and youth to her part; George Fisher, leading man, and Clyde Benson, Edwin Tilton, Lillian Langdon, and Frank De Loan.

In "The Two Amazons," episode No. 12 of the Pathe serial, "The Tiger's Trail," starring Ruth Roland, Belle Boyd (Miss Roland), escapes from the tiger worshippers by diving from a high cliff.

"Billy Blazes, Esq.," the Harold Lloyd comedy, is a satire on the popular pattern of "Westerns" known to the screen. It is full of rapid, snappy action, and while it is a broad burlesque, still it has some of the real thrill of the "wild and wooly" border story.

Pathe Review No. 13 shows in its Novagraph slow-motion pictures "What the Eye Misses," and well-known athletes furnish the demonstrations. The scenic beauties of rural France shown by the Pathe color process. There is shown also the intricate workings of the modern quick-firing rifle, which discharges 900 shots a minute and has played a big role in the winning of the war, educated monkeys, views of the most wonderful specimen of the New York Zoological Society, and where money is coined.

Apfel Wants a Bear—A Tame One.

Oscar Apfel, preparatory to beginning work on the picturization of "The Oakdale Affair," with Evelyn Greeley as the star, has been busy interviewing dealers in wild animals in order to secure a bear that is sufficiently tamed to permit of being introduced in the picture. Recently Mr. Apfel informed Miss Greeley that he will expect her to become acquainted with the bear, so that she can get him to perform stunts before the camera without danger of personal injury. Needless to say, Miss Greeley is not so keen for the part as she was when she first read the scenario.

Dorothy Dalton Has Dual Role in Drama of Paris

"L'APACHE," the first Thomas H. Ince production to be made in the Eastern studios of the Famous Players-Lasky Corporation, has just been completed. Dorothy Dalton plays a dual part in this drama of the Parisian underworld. Joseph DeGrasse, of the Ince directorial staff, was in charge of the production. Some of the scenes were elaborate, the setting for the interior of the Poulet d'or in which Miss Dalton does the dance of the Apache took up half of the New York studio, requiring the use of one hundred and fifty extras to fill in the scene. A troup of acrobatic dancers and professional jugglers were used to give atmosphere.

Miss Dalton plays the dual role of Natalie Bourget and Helen Armstrong. Robert Elliott played the part of Otis Mayne, Macey Harlam, well known for his character parts, plays the part of Jean Bourget; Austin Webb plays the part of Harrison Forbes, Alice Gale is seen as Jane, Louis Darclay as the Mouse, one of Jean's accomplices, and Clara Beyers as Zelie.

Fantastic Setting for Dana Picture.

In "The Microbe," scenarioized by June Mathis from the story by Henry Altimus, in which Metro will star Viola Dana, there is a dream scene calling for a forbidding "Door of Despair."

The "set" for this scene was the despair of the technical department at Metro's Hollywood studios until Director Henry Otto hit upon the novel idea of having D. Anthony Tauszky of the art department paint the entire setting—virtually a huge background—in oils. This Tauszky did. By double exposure the actors play their parts before this picturesque background, and the result is an effect that visualizes the phantasmagoria of a dream.

Film World High Steppers Gather in Flying A Studio

MANY high-steppers in the screen world are gathered together for supporting purposes in the next "Flying A" feature starring Mary Miles Minter, which is down on the American program for release July 13.

Alan Forrest, Miss Minter's leading man, is in the role of "Lawrence Bartlett," eccentric author of Broadway hits—a radical departure from the usual type of breezy hero he has played of late.

J. Barney Sherry has the experience of assuming for the screen a role he once played in real life. He appears as "David Marston," a powerful theatrical producer, one of the important links in the chain of circumstances that is woven around a little French dancing girl.

Rosemary Theby is seen to advantages in the dramatic role of "Cecile," a Parisienne who once belonged to the band of bold apaches and who has never lost the tiger-like fierceness of the clan. She is a foil for the sweet girlishness of Mary Miles Minter.

Vera Lewis, known for her Griffith characterizations, is cast as "Mme. Marie Provost," tyrannical aunt of the little star.

Bertram Grassby, the screen's bad man of the gray-dog variety, does some vermillion "villaining" at the heroine in the role of "Harley Pembroke," a society idler.

E. Alyn Warren, as "Luigi," a musician from the land of Garibaldi, gives a performance that testifies that he has devoted more study to the mannerisms of the Italian than almost any other actor who appears upon the silversheet.

The story of "Yvonne from Paris" is by Joseph Frank Poland, prepared for the screen by Frank Howard Clark; Emmett J. Flynn directed the production.

Billie Burke Making New Artcraft Film at Fort Lee

AT the Fort Lee studio of the Famous Players-Lasky Corporation, Billie Burke is now engaged under the direction of John S. Robertson in the production of a new Paramount-Artcraft picture based upon Avery Hopwood's play, "Sadie Love." The working title of the production is "Twin Souls."

Playing opposite Miss Burke in the role of Count Luigi is James L. Crane, and among those in the supporting cast are Helen Montrose, Hedda Hopper, Jed Prouty, Shaw Lovott, Mrs. Wiggins, May Rogers and Charles Craig.

Every available foot of space at the Fifty-Sixth street studios in New York and Fort Lee studios in New Jersey is at present occupied. George Fitzmaurice, director of Elsie Ferguson, is using the greater part of the Fifty-Sixth street studio for "A Society Exile," Miss Ferguson's next picture. One of the sets is an elaborate Venitian street scene, with six houses, a bridge and a tank to hold water enough to float gondolas extending the whole length of the studio. "Teeth of the Tiger," by Maurice LeBlanc, recounting the further adventure of Asene Lupin, with David Powell in the leading role, is also being produced there. At Fort Lee the sets for the Burke picture take up so much space that it was with difficulty that sufficient room was found for Dorothy Dalton to commence work on "The White Rook," her next Eastern-made Ince picture now being started under the direction of Joseph DeGrasse.

Universal Making a Dog Drama.

Can you imagine a drama of the eternal triangle—played by dogs? Universal announces that it will stage a real drama of the eternal triangle of domestic life, using real canines exclusively. There will be no human actors.

Norman Dawn is to direct the three dogs who will play the principal and only roles. The tentative title is "The Eternal Triangle."

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

EXPERT information is the best sort, after all. The estimable club women who have joined an association in New York whose object is the improvement of the motion picture are wrestling bravely with the complicated problems before them and offering earnest but impossible suggestion for the guidance of the producer.

At the last meeting one of the members made an intelligent and constructive address until she approached her subject on technical grounds. During a plea for the suppression of the unworthy picture and a just recognition of the many excellent ones, she wanted to know why the screen could not have a class of pictures that would become standards and could be shown regularly every three or four years.

The question would have been answered by herself if she had given her reason for not buying a standard hat, wearing it for a season, putting it away for three or four years and then wearing it again, and repeating this process every four years for the rest of her life. Her answer would have been:

"Hats go out of style."

This is also true of moving pictures. No matter how excellent the material and the workmanship in both the hat and the photoplay they are set aside for the same reason; they have gone out.

But a hat is not a total loss, if it belongs to a thrifty woman. It is taken apart and made over by her, and the better the material the more often it is used, being handed on to the next generation and the next after that.

The same is true of the moving picture: It is only the shape which goes out of style. The material of the novel, the stage play and the moving picture has become standardized. It goes out of fashion on account of its form and is continually being made over again. Unfortunately, the material often gets into the hands of the botcher and he makes a sorry looking affair which excites only ridicule, when he expected it to be "the glass of fashion and the mold of form."

In a broad sense, the motion picture is doomed to eternal slavery to the dictates of fashion. Imagine the comments, audible and suppressed, which would be heard on every side if a lady should enter a ballroom tomorrow night wearing a frock made four years ago! Picture all the women in a photoplay attending a like function in gowns four years behind the present styles! Can't you hear the remarks from their sisters in front of the screen? The fact that the picture was made four years ago would have no effect on the scorn and derision which would arise on all sides.

WEITZEL.

IN THIS ISSUE.

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Girls (Paramount).
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Be a Little Sport (Fox).
Putting One Over (Fox).
The Avalanche (Artcraft).
Yvonne from Paris (Pathe-American).
The American Way (World).

PROGRAM and Advertising Phrases and Advertising Angles for the pictures reviewed in this department are based on the **productions as shown on the screen** and are not prepared in advance from the press books. They are consequently correct and represent each and every picture in its completed form, just as it will appear in your theatre.

"Paid in Advance"

Six-Reel Universal-Jewel Production Tells Great Story of Canada and Alaska.

Reviewed by Robert C. McElravy.

A SPLENDID dramatic success is achieved in this six-reel Universal-Jewel production entitled "Paid in Advance." It was adapted to the screen by Allen Holubar, who produced "The Heart of Humanity." The new subject is a different type of story, but reflects in every stage of its development the same skilful hand that created the Canadian war epic.

The plot of this subject was suggested to the producer by a story by James Oliver Curwood. It ranges between the Canadian Northwest and the gold fields of Alaska, and maintains in both localities a finely suggestive atmosphere. The cast, so far as the principals are concerned, is made up entirely of screen favorites, and so excellent is the team work of these tried players that the numerous tense situations are raised to extreme dramatic heights.

Dorothy Phillips plays the role of a beautiful young Canadian girl who is lured to Dawson City under pretense that she can be of service as a nurse. She finds herself the one pure woman in a winterbound palace of pleasure, from which there is no escape. The only man in the place who retains his respect for a good woman is a degenerate miner, known as The Cur. It is to this man that the heroine sells herself, to escape a worse fate. The Cur's regeneration furnishes a strong climax to this vigorous, elemental story. A big subject, splendidly presented throughout.

Cast.

Joan, The Girl.....Dorothy Phillips
John Gray.....Joseph Gerard
Bateese Le Blanc.....Lon Chaney
Marie.....Priscilla Dean
Jim Blood.....William Stowell
Gold Dust Barker.....Frank Brownlee
Regan.....Bill Buress
Flap Jack.....Harry De More

Written and Directed by Allen Holubar.
Suggested by James Oliver Curwood.

The Story.

In "Paid in Advance," a Universal-Jewel production, Joan Gray, daughter of a Canadian fur trader, finds herself beloved by two men, who are objectionable to her, one named Bateese Le Blanc, and the other called "The Beast." Through the jealous lying of a half-breed girl, the two men fight a fatal duel under unusual circumstances, in which "The Beast" is killed. Joan suddenly finds herself the subject of malicious talk, and decides to go with her father to Dawson City, who has had a business offer from two men from the gold fields.

Joan's father dies on the long trip to the gold fields, and she arrives alone at the pleasure palace of Gold Dust Barker, her father's supposed friend. The girl finds herself a virtual prisoner among rough men and fast women. She learns that Barker's offer to her father had been simply a lure to bring her to this place.

Barker offers Joan the choice of giving herself to him alone or to "the crowd." Joan rebels and fights for a month to retain her virtue. But Barker persists and she finally confronts the crowd in the wine room and offers to marry the highest bidder. One man, a drunken miner known as "The Cur," still retains his respect for womankind. He bids a hundred thousand dollars for her, and wins. But in his efforts to hold her he finds it necessary to kill Barker and others. The regeneration of The Cur follows, and a year later he and Joan are reunited in Montreal under happier circumstances.

Program and Advertising Phrases: Splendid Dramatic Story of Canada and Alaska by the Producer of "The Heart of Humanity."

In Which Tense Situations are Raised to Extreme Dramatic Heights by the Wonderful Work of a Cast Composed of Screen Favorites.

Remarkably Well Rounded Photoplay with Unusually Effective Story, Cast and Direction.

Wonderfully Dramatic Story of a Good Woman Amid Evil Surroundings Who Marries a Degenerate Miner to Avoid a Worse Fate.

Advertising Angles: Play up both the star and director, linking them with The Heart of Humanity. Add that it is from a suggestion by James Oliver Curwood. Then take up detail suggestions such as "She was the one pure woman in the winter-bound palace of pleasure." "Lured to the Klondyke to serve as nurse, she sold herself to the highest bidder to

(*Continued on page 277*)

ZaSu Pitts Grieved at the Departure of This Fifth Avenue Bus.
It is taking away a precious cargo in "Better Times," the Robertson-Cole feature distributed by Exhibitors Mutual.

"Sahara," With Louise Glaum, Books in Buffalo

SO powerful did J. Parker Read, Jr.'s, production starring Louise Glaum in "Sahara" prove at the New York Strand for its premiere metropolitan engagement that the Mark-Strand Company has booked "Sahara" for first runs in its Buffalo Strand, its Syracuse Strand and in the four outlying or neighborhood houses in Buffalo. Contracts were signed for these cities during the past week by Moe Mark, president of the Strand organization, and Walter Hays, treasurer, with the W. W. Hodkinson Corporation.

Other big first-run contracts signed during the week call for immediate playing dates at the Rialto Theatre, Tacoma, and first runs in Birmingham, Montgomery, Galveston, Indianapolis and a dozen other large cities.

The Brooklyn Standard Union describes the popularity of the film as being "a stampede by the big exhibitors of the country to book the biggest and most appealing motion picture of the year." Not only are the foremost first runs of the country all contracted for "Sahara," which the Chicago Herald and Examiner acclaimed as "a picture sure to be one of the most talked of releases this year," but they have displaced other pictures to obtain heavy patronage with this powerful C. Gardner Sullivan drama that was personally supervised by Allan Dwan. In addition, all except two of the big circuits of theatres in the country have booked "Sahara," and of these two circuits one could not be taken on because the production had been booked by its competing circuits. Negotiations are now at the closing point for the only circuit in the United States not yet represented on the Hodkinson books.

To date eighteen Hodkinson branches have given trade showings, and reports from all tell of unusual exhibitor interest in the production. Nor is the widespread interest confined only to first-run exhibitors. In the Chicago territory, due to the smashing success scored by "Sahara" at the Lubliner and Trinz's Pantheon Theatre, and the glowing reviews of all Chicago critics, Hodkinson salesmen are reaping a contract harvest throughout Illinois.

Denver and Detroit are lining up second-run houses on the picture, reports from these territories revealing that few productions this year have impressed exhibitors as has this Louise Glaum production.

"Oakdale Affair" is a Mystery Story.

Edgar Rice Burroughs, the author of "Tarzan of the Apes" and "The Return of Tarzan," is taking more than usual interest in the picturization of his novelette, "The Oakdale Affair," which Oscar Apfel is producing for World Pictures, with Evelyn Greeley as the star. "The Oakdale Affair" is a mystery story entirely different from anything that Mr. Burroughs has heretofore written. The novelty of this theme so impressed Mr. Apfel that when he made his contract with World Pictures to produce a series of features, as a condition precedent to his contract, he insisted that one of these should be "The Oakdale Affair." This picture will be released on the World program on July 28.

"Shades of Shakespeare" Is New Christie Special

THE fourth of the Christie Specials titled "Shades of Shakespeare" has just been completed under the direction of Al E. Christie for release in July. Alice Lake is featured. With Miss Lake are Earle Rodney, Eddie Barry, Eugene Corey, Ward Caulfield and Al Haynes. For the sake of the plot a number of the Christie beauties were under the necessity of being unbeautiful in this production, since they appear at a disadvantage, dressed as unfortunate refugees in a shattered Belgian homestead.

"Shades of Shakespeare" is just what the title might imply, the story of an amateur play in which the hero and the villain and the stage hands and everybody else connected with the performance are so bad that the world's greatest playwright must have turned over once more in his grave.

The production is the first Christie picture in which Alice Lake has appeared, and also her first appearance as the head of a feature cast. Miss Lake, after the completion of the Christie special, will return to the Metro Company to apepar again with Bert Lytell, and may head later another cast for a Christie feature in two reels.

Tivoli Theatre Runs Russell Features.

"Bill" Russell is such a prime favorite with the clientele of the Tivoli in San Francisco that he is always billed for a solid week. "Some Liar," his breezy comedy of a coffin and cradle salesman, is booked for the week of July 6, and his latest picture, the mystery-adventure called "A Sporting Chance," will be on the Tivoli program for week of July 27.

Margarita Fisher Has Big Support in "Tiger-Lily"

ANOTHER of those strong all-star casts of which recent American productions have been able to boast appears in Margarita Fisher's forthcoming release, "The Tiger-Lily."

As "Carmina," nicknamed "Tiger-Lily" because of her purity, vivid beauty and fierce tigerlike grace, Miss Fisher is a young American-Italian girl assisting an uncle in the management of a quaint tavern frequented by the Italians of the settlement. The democratic American lover is finely protrayed by Emory Johnson.

J. Barney Sherry has the role of the young man's millionaire father who has set his son an example of international alliance by his own second marriage to an attractive Italian woman, a role interpreted by Mme. Rosita Marstini.

Beatrice Van plays the part of a haughty young society beauty who has been picked by both families as the proper bride for young David Remington, and who is quite ready to indorse the arrangement. George Periolat makes a picturesque Italian innkeeper. E. Elyn Warren, who in "Yvonne from Paris" was a happy-hearted Neapolitan violinist, shows himself equally skillful in delineating the opposite type of a vengeful Italian to whom the law of the vendetta is more sacred than the law of God. Another interesting Italian characterization is furnished by Frank Clark as "Antonio," a battered old organ-grinder.

Joseph Franklin Poland wrote the story, and it was directed by George L. Cox. It will be released July 27.

Oleon Showman Celebrates Anniversary of Big "U

AN EXAMPLE of the whole-hearted spirit with which the exhibitors throughout the country responded to Universal's invitation to celebrate its anniversary month of June by booking some of its productions during that period is the case of Fred. C. Bitner, owner of the Havens Theatre, Oleon, N. Y.

Mr. Bitner was so enthusiastic over the idea of joining the festival that for the week of July 7 he has booked a double Universal bill every day, one feature and one comedy in each program, as follows: For Monday, "The Light of Victory," starring Monroe Salisbury, and "Society Stuff," a two-reel comedy, was billed; Tuesday, "A Fight for Love," with Harry Carey, and "Guilty," a Lyons and Moran comedy, will be shown; Mae Murray's "What Am I Bid?" followed by "Swat the Flirt," a comedy, will occupy the program; Wednesday, "Fire Flingers" and "Straight Crooks"—the first starring Rupert Julian and the second a Lyons and Moran comedy, will fill the bill Thursday, while "The Amazing Wife," with Mary MacLaren, and another comedy, "How's Your Husband," are booked for Friday.

The week's program concluded with "The Exquisite Thief," Priscilla Dean's vehicle, and "Strike Breakers," a happy medium for Lyons and Moran.

Prisoners See "Humanity" Film.

On Sunday, June 15, Universal's picture, "The Heart of Humanity," was shown to the inmates of the Nebraska State Penitentiary. This special showing was arranged by J. H. Calvert, of the Nebraskan Universal Exchange, and H. M. Hillman, manager of the Sun Theatre in Lincoln, Neb. Mr. Calvert has been supplying the Nebraska state institutions for more than two years with commercial reels free of charge. During the recent showing of "The Heart of Humanity" at the Sun Theatre the warden of the state prison witnessed the show, and asked Mr. Hillman if it could be shown to the inmates of the prison. Arrangements were then completed to show the great picture.

REVIEWS AND ADVERTISING AIDS (Continued)

escape a more dreadful fate." "There was one man in the Klondyke who did not think $100,000 too much for a virtuous woman."

Advertising Aids: One, three, five and twelve-sheets. Various stills. Heralds in Rotogravure. Window cards. Lobby displays. Advertising book. One, two and three-column cuts.

"Young America"

Bloxbe Film Corporation Presents First Two Pictures of Series of Two-Reel Patriotics.

Reviewed by Margaret I. MacDonald.

THE first two pictures of a series of twelve two-reelers, each presenting one of our war heroes in the role he played in his individual act of heroism on the battlefield of France, were shown at Wurlitzer Fine Arts Hall, on Tuesday, July 1. These pictures are being handled by the Bloxbe Film Corporation, Inc., and were directed by Philip Van Loan, who also arranged the scenarios.

In the pictures shown, the star actors were Charles Scala, an employe of a green grocer in New York's Italian section, and Howard Cooper and Barney Tovin, ready made clothiers of the Bronx. The first named, Charles Scala, spent some time in a German prison camp, from which he escaped under thrilling circumstances. He not only made good his escape, but brought back a half dozen German prisoners. The picture, which opens previous to his call to arms, shows him at work at the green grocer's, and introduces a sweetheart, and a rival sailing under false colors. Scala meets and kills him in self-defense on his way back to the American lines, according to the author.

The second of the series introducing Cooper and Tovin has a stronger vein of interest than the first. The fact that the two men, partners in business in America, meet on the battlefield under extraordinary circumstances supplies an unusual situation. Barney Tovin enlists in the American army, and in France is sent on the dangerous mission of reestablishing a line of communition in "no-man's-land." The presentation of this period of the story is very well done, showing each stage of the dangerous journey, the repairing of the telephone line, the unearthing of a machine gun nest, and Tovin's rescue by his friend and partner, who entered the army under the draft, when a shell has felled him and killed the Germans. The return to America, the reunion and the rounding up of the love story in which both are in love with the same girl, close an interesting episode from the late war.

The pictures, viewed from a dramatic standpoint, might be open to criticism. The fact remains they are interesting because they remind us once again of the splendid part the American soldier played in the war. The boys themselves have acquitted themselves well as "picture actors." In fact, Barney Tovin took to it like a duck to water, bringing to the portion of the picture dealing with the carrying out of his dangerous mission a realism that might be envied by some of those older in the game.

"Cupid Forecloses"

Regulation Novel Adapted to the Screen Vitagraph Picture Starring Bessie Love Offers Fair Entertainment.

Reviewed by Edward Weitzel.

TAKEN from Florence Morse Kingsley's novel, "Hurrying Fate and Geraldine," the Vitagraph has renamed the story "Cupid Forecloses," and given the leading part to Bessie Love. As a picture it is considerably overburdened with motives and the plot does not get out of well-worn grooves. The material, however, is clean, and in its new form offers fair entertainment for the average film patron. Much care has been taken with the production. The locations are in keeping with the demands of the story, and director David Smith has preserved the correct atmosphere to all the scenes.

Bessie Love, as the school teacher, Geraldine Farleigh, is consistent to the character at all times. The part is what is known as a straight one, and the star does not have a chance to put in those clever comedy touches she knows so well how to handle. Wallace McDonald looks and acts like a real chap in the character of Bruce Cartwright.

Bessie Love
Seen as the little schoolmar'm in "Cupid Forecloses."

The rest of the cast is satisfactory. Several of the titles are entirely too stiff and unnatural to represent the conversation of ordinary human beings.

Cast.

Geraldine Farleigh.....Bessie Love
Mrs. Farleigh.....Dorothea Wolbert
Bruce Cartwright.....Wallace McDonald
Oliver Brown.....Frank Hayes
Jim Connors.....Jim Donnelly
Mrs. Connors.....Aggie Herring
Rufe Tinker.....Jake Abram
Aunt Adelaide.....Anne Schaefer
Nat Farleigh.....Gordon Griffith
The Postmaster.....Otto Lederer

Story by Florence Morse Kingsley.
Scenario by S. Olmstead and E. J. Montague.
Directed by David Smith.

The Story.

A debt for $3,000 contracted by the grandfather of Geraldine Farleigh causes most of the trouble in "Cupid Forecloses." The money was borrowed from General Fisk, and his heir, Bruce Cartwright, puts the matter in the hands of the law firm of Bullers & Smith. When Smith arrives to collect the money he finds that the granddaughter is supporting the family by teaching school, and that the only way he can collect is to foreclose the mortgage and sell the property. The lawyer is attracted by Geraldine, and when she refuses to encourage him he starts to put the law in motion. Geraldine at once writes to young Cartwright for more time, and receives a letter signed by the name of Bullers. It states that the writer has been asked by Mr. Cartwright to visit the Farleigh place and talk the situation over with her.

Bullers arrives. He is young and handsome, and promises to get Cartwright to give her more time. Bullers is as good as his word, and Geraldine and he are apparently about to fall in love with each other, when a new turn in affairs takes place. The daughter of the village postmaster returns from the city, where she has been at school. Shortly after this she and Bullers elope. Geraldine is greatly hurt, but she hides her feelings and tries to raise the money to pay off the mortgage and save her mother, her aunt and her young brother from losing their home.

A letter from the postmaster's daughter brings the news that she is now Mrs. Bullers. One day Bullers returns to town and denies this statement in the presence of Geraldine and the postmaster. The enraged father starts to thrash him, and Geraldine hurries away. Just then Mrs. Bullers arrives, accompanied by a strange man. He is the real Bullers. The other chap is Cartwright. He carried the postmaster's daughter off so that she might marry his friend, Bullers. Cartwright jumps into his car and speeds after Geraldine. Everything is explained, a receipt for the money is found and Cartwright embraces the school teacher without further delay.

Program and Advertising Phrases: Screen Adaptation of a Florence Morse Kingsley Novel, "Hurrying Fate and Geraldine."

See Clever Little Bessie Love in a Different Kind of a Part Which Demonstrates Her Versatility.

Romantic Love Story of a Girl Who Taught School to Support Her Invalid Father and Finally Won a Wealthy Husband.

The Story of a Mortgage Which "Cupid Forecloses," with Bessie Love in the Leading Role.

Advertising Angles: Play up Miss Love for your selling point, making what capital you can of the fact that the story is taken from "Hurrying Fate and Geraldine." For the story angle use, "She fell in love with the man who eloped with the postmaster's daughter. When he returned and said he was not married she almost wanted to see him thrashed—but there was an answer and it was the right one, and she—well, what do you suppose?"

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

"A Man's Country"

Alma Rubens Plays Western Heroine in Robertson-Cole Five-Part Production.

Reviewed by Margaret I. MacDonald.

THERE is not a great deal of merit in the Robertson-Cole production, "A Man's Country," if viewed from the critic's corner. It belongs to the school of melodrama, the kind that is loved by the ordinary throng; but

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Not Slapstick—Ralph Ince Directing Eugene O'Brien in "The Perfect Lover."
A view "teaming" with life from Eugene O'Brien's first Selznick picture.

Law or No Law, Robertson-Cole Erects a Fifty-foot Barroom in "A Man's Country"

THE spectacular screen version of "A Man's Country," a Robertson-Cole feature starring Alma Rubens, which will be distributed by Exhibitors Mutual, is one of the costliest pictures ever turned out of the Brunton studios. Out of a maze of lumber and other material grew the wild Western town of Huxley's Gluch, dating back to the early settlement period of California, which cost the producers more than $30,000 to erect. Perfect "forty-nine" atmosphere was created in the confines of the Brunton lot.

Streets and buildings were erected for this setting, and complete inside and outside structures built for this story of the golden West that was. The main street in this phantom town of filmdom was more than a thousand feet long, with stores, bank, post office, church and the big Washington Hotel of 1850 barring the lower end of the street, looming up as an impregnable reminder of the California that has been absorbed in the progress of civilization.

Has Big Dance Hall.

Oliver Kemp's dance hall, an excellent reproduction of a structure of the early days, covered an area of over eighteen hundred square feet, with a fifty-foot bar and a long rail that breathed an environment of the early days when guns were notched to the hilt, and an exceedingly wide gulf existed between the good and bad of a community. The gambling appliances in the dance hall are all in perfect keeping with the times, and some of the devices were in actual use in the days of forty-nine.

Henry Kolker directed the production. No expense was saved in combing all California for early settlers to play in this unique startling feature. Men were brought from the mountain and mining districts. Some of the old settlers are over ninety years of age, gray and grizzly and bent with age. But they were full of pep and spry as crickets in the dance scenes in Oliver Kemp's dance hall. There was no false hair or grease paint used by these hoary citizens of the past, the long gray beards were "all wool and a yard wide."

Joseph Dowling appears as town marshal of Huxley's Gulch. In the shooting and gambling scenes, Lon Chaney and Alfred Hollingsworth did some regular Western fighting over the gambling tables.

Del-The Theatre Changes Policy.

A "reinforced concrete" policy of changing the screen program daily which has remained in effect since the existence of the theatre has just been broken at the Del-The, one of Detroit's most pretentious neighborhood houses, after Charles A. Loder, lessee, and Edgar Sullivan, house manager, were present at a screening of some First National Exhibitors' Circuit productions. Immediately after the screening, Loder informed Harry Scott, First National's Detroit representative, that he had decided to swerve from the Del-The's daily change policy. As a result he booked "Daddy Long Legs" for the first four days of the following week, and "Mary Regan" for the remaining three days.

Paramount-Flagg Comedy Satirizes Economy Craze

THE economy craze which swept the country as a result of national war activities is satirized by James Montgomery Flagg in his new Paramount comedy "The 'Con' in Economy," which is released June 29. The moral of the story is not to economize unless you are quite sure you can afford it.

Elise Bartlett and Arthur Houseman are the featured players in this brochure. They protray the roles of wife and husband who have novel ideas regarding economy. The wife is a victim of the craze, and, after discharging her maid, she buys all sorts of things because they are cheap, wears abbreviated skirts and loses a fortune in Wall street. When steel goes up, she buys a flock of safety razors to get ahead of the steel magnates.

Of course, this sort of economy is expensive, and, when the husband loses his bank roll in a poker game at the club whither he has gone to save money, the climax is reached.

Gives Views of the Frigate "Constitution."

Advice to the lovelorn, how to make your way safely out of jail, how elephants are manicured, and the history of the "divorcities," or divorce-germ, are some of the subjects shown in the highly diverting and instructive edition of Universal's New Screen Magazine for this week. It is the twentieth of the series.

Of historic interest is the first scene shown. The Frigate "Constitution," nicknamed "Old Ironsides," is seen docked at the Boston Navy Yard. An intimate view of this veteran seahound that is one hundred and twenty-two years old and has survived three wars follows.

Exhibitors Co-operate in Pathe Honor Sales Month

EXHIBITORS in all part of the United States are joining hands with Pathe sales organization in an effort to make the month of June—Pathe Honor Month, named in honor of the recent visit in America of Charles Pathe—the greatest in the history of the concern.

The fact that the exhibitors are keenly interested in the outcome of the contest is indicated by the following telegrams taken at random from the sheaf that has been pouring into the home office ever since the contest was announced. The telegrams are addressed to Mr. Pathe himself:

The wire from Max Gold, of the Lyric, Majestic and Strand theatres, Paterson, N. J., reads: "If you have released anything which I have not booked, have salesman call on me. Want to be booked 100 per cent. Pathe product during Pathe honor month. Good luck."

"Accept my sincere congratulations on your dedication of the month of June as Pathe honor month. You deserve every encouragement that the industry can give you. It is with pleasure that we will give all the business possible, not alone during June, but every month thereafter," is the telegram from C. E. Tipton, Manager Lyric Amusement Company, Huntington, W. Va.

"Dombey and Son" Shows Characters of Real Life

ALTHOUGH most of Charles Dickens' novels were appropriate only to some particular period, the theme of "Dombey and Son" remains the same for all time and all countries. The producers took advantage of this fact to build a big production around this great story.

Of course, one of the main reasons for the charm and long life of Dickens' works is the fact that his cleverly drawn characters are met face to face in everyday life. An Oliver Twist, a Fagan, a Dombey, a Little Nell, a Carker or an old Sol appear so frequently that any interesting character is apt to be likened to a Dickens' character. Bearing this in mind, the picture of "Dombey and Son" not only tells this intensely dramatic story without sacrificing any of its thrills or heartthrobs, but the producers have adhered faithfully to the character drawings, thus bringing home forcibly to the audience the amazing variety of characters and the abundance of incidents born of the boundless wealth of Charles Dickens' imagination.

Fairbanks Advertising Is Linked Up with Prize Fight

THE management of Loew's Valentine, Toledo, O., linked up the advertising of the Artcraft picture starring Douglass Fairbanks, "The Knickerbocker Buckaroo," with the Willard-Dempsey fight, regarding which all Toledo has been talking for the past six weeks.

The athletic prowess of the star was seized upon as the main talking point. "Would Douglas Fairbanks have a chance for the heavyweight championship?" was the line which led off the advertisement under a picture of the star in a boxing pose. Below this in two columns running the full length of the page were seven paragraphs, each telling of some accomplishment of the star's and each headed with "DOUG" in large type.

How such an advertisement was bound to catch the eye of the readers of the paper, particularly when the fight was the most talked-of event in the city, is easy to understand. The advertisement ran on the entertainment page of the Toledo News-Bee and easily dominated the whole page.

REVIEWS AND ADVERTISING AIDS (Continued)

the reins of production have not been governed by skilled hands. There is, for instance, action in plenty, enough gun play to satisfy the obsessions of the small boy or melodrama loving adults; but the convincing tone that should make one follow with increasing interest the characters and plot of a story is lacking. The thrilling days of California's '49 should have inspired a better story, and infinitely better direction than is evident in "A Man's Country." As presented, the outline of the plot is not clear.

Alma Rubens' work is the saving grace of the production. She is at all times natural and pleasing as Kate Carewe, and carries well the role of the "bit of tinsel" in the mining camp.

Cast.

Kate Carewe.....Alma Rubens
Ralph Bowen.....Albert Roscoe
"Three Card" Duncan.....Lon Chaney
Marshall Leland.....Joseph Dowling
Ruth Kemp.....Edna May Wilson
Oliver Kemp.....Alfred Hollinsworth
Connell.....Phil Gastrock

Story by John Lynch.
Director—Henry Kolker.

The Story.

The story of "A Man's Country" follows a brief bit in the career of a young woman, Kate Carewe, who spends much of her time at the dance hall of the village saloon. A young minister comes to town and endeavors to clean it up, and appears on the scene when a notorious gambler shoots and kills the saloon keeper. A second shooting takes place later when the same man kills his partner at cards. Kate aroused by the gambler's actions, plays him for the saloon and wins. About this time a plague breaks out in the village, and the inhabitants flee to the hills, leaving Kate, the minister and a couple of orphan children, for whom they are caring, alone at the tavern. The close of the story finds Kate in love with the minister and ready to join him in plans of salvation.

Program and Advertising Phrases: A Melodrama of the Golden West in the Days of '49.

Alma Rubens in a Fine Interpretation of a Western Dance Hall Girl Who Proves She Is True Blue When Misfortune Comes.

The Story of a Dance Hall Girl Who Won the Love of a Minister.

How a Girl Reared Amid Evil Influences Found Happiness in Helping Others.

Advertising Angles: Play up Miss Rubens in a stirring melodrama. Advertise it as a play of action and direct your appeal to the lovers of melodrama. Get what you can out of the melodramatic angle.

Advertising Aids: Two one-sheets, one three-sheet, one six-sheet, one twenty-four-sheet. One, two and three-column mats, thumbnail and program cover cuts. Announcement slide. Eight 11x14, eight 8x10, and two 22x28 photo gelatines.

"Girls"

Paramount Presents Marguerite Clark in a Bright Comedy from the Stage Success by Clyde Fitch.

Reviewed by Louis Reeves Harrison.

A CHEERY little comedy, not a dark note in it, "Girls" could stand on its own merits as a screen product with any good cast. It is well constructed by the scenarists Clara Beranger and Alice Eyton, admirably handled by director Edwards and sparkles with bright lines in the sub-titles, but it would be a pity to leave out Marguerite Clark. She is hardly a representative man-hater in appearance—it is almost impossible for her to register wrath—but she is delightfully feminine, and her expressive features are almost constantly busy with intelligent revelation of what is supposed to be passing in her mind. Her characterization as the leader of a man-hating group of man-loving girls is a gem of portraiture. All the other "girls" are well impersonated, the entire cast responding to the sunny mood of the story, the subordinate role of the man-crazy female getting a full share of the laughs. The story is, however as light as a feather—it simply floats along—but it is entertaining, and it therefore has the best reason for existence.

A fine audience at the Rialto enjoyed this Paramount product, the artistic presentation, of course, contributing heavily to the general pleasure. "Girls" should form a pleasing addition to almost any program.

The Story.

Three of the characters in the Paramount production, "Girls," Pamela Gordon and her chums, Violet and Kate, room

Marguerite Clark
Giving the anti-prohibition "high sign" in "Girls."

together, two using the bed by turns and one the Morris chair. Over the door Pamela has placed a sign, "No MEN Shall Cross This Threshold," and terrible oaths are sworn that none of the three will ever, ever wed. Then comes Edgar Holt, chased by an irate husband whose wife he has not sought, and does cross the threshold in a hurry, locking the door behind him, excitedly unaware that three young ladies have just retired in the room he has so hurriedly entered. He cannot leave by the door without compromising a lady, so he is ejected by Pamela across a narrow court by means of an ironing board into the room of a romantic old maid.

Holt becomes fascinated before leaving Pamela, and seeks to aid her through a mutual friend, succeeding first in giving her a vacation in the country and later securing her a position as confidential secretary with his own firm. Pamela is firm, however, in repelling all his advances, though she becomes sore at heart over it, particularly when the two other members of the man-hating club yield to their natural instincts of man-chasing and secure husbands.

Pamela holds the fortress against young Holt when he feels sure he has won her heart, refusing him admittance to her room, then regretting it miserably. But he is enterprising. He gets there by the means by which he was once ejected. He starts to cross the narrow court on a shutter, and breaks through it on the way. Pamela is forced to rescue him, taking him into her arms, and, at last she yields gracefully, surrenders, to become his prisoner of love for life.

Special Service Section on this production, appearing elsewhere in this issue, furnishes complete exploitation suggestions together with program and advertising phrases, advertising angles, cast and advertising aids.

"Colonel Bridau"

Adaptation of the Balzac Novel, "La Rabouilleuse," for Entente Film Corporation, Inc., Lacks Dramatic Intensity.

Reviewed by Margaret I. MacDonald.

A SHOWING of the six-part French production, "Colonel Bridau," which is an adaptation of the Balzac novel, "La Rabouilleuse," at the Wurlitzer Fine Arts Hall, suggested to the spectator that a revision of subtitles and a reassembling of scenes would be effective in correcting some of its mistakes.

The Balzac story of the Napoleonic period contains plenty of material for a good screen production, and interesting situations in plenty. But the production, as it stands, is devoid of dramatic intensity. The story is told in a poor narrative style, and the picture construction is otherwise poor. Its style is old fashioned, and the acting with one or two exceptions, is of the conventional order. The spontaneity and technique present in the best stage and screen efforts is often absent in "Colonel Bridau."

It would not be fair to neglect to comment on the charming personality of Pepa Bonafé, who is one of the delightful figures of the picture. Ralph Marianus and James De Ross also do good work. The production would benefit greatly by being cut down.

Cast.

Flora Brazier.....Pepa Bonafé
Madame Bridau.....Jennie Vitti
Marietta.....Nelly Pintus
Vedie.....Ida Bruni
Colonel Philippe Bridau Chevalier, Ralph Marianus
Max Gilet.....James De Ross
Jean Jacques Rouget.....Fario Ferrarese
Duke of Monfrigneuse.....Philip Ricci
Joseph Bridau.....Nicholas Crespi

Directed by Joseph Pintus.

The Story.

The incidents on which "Colonel Bridau" is founded are laid in the Napoleonic period, and center about a conspiracy to rob a rich old man, Jean Jacques Rouget, of his fortune.

The conspiracy is hatched by Flora Brazier, a pretty young woman who has been adopted by the old man, loved by him, and surrounded with luxury, and an ex-Napoleonic officer, Max Gilet. Colonel Philippe Bridau, of Napoleon's body guard, the profligate nephew of Rouget, dis-

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Robertson-Cole Heavily Booked in Minneapolis

JUST to prove that "Better Times" is coming Manager Mantzke of the Minneapolis branch of the Exhibitors Mutual, last week wired the home office that every print of Robertson-Cole features allotted him for July had been booked solid for the entire month. Manager Mantzke reports heavy bookings on "The Turn in the Road," "The Man Who Turned White," "Diane of the Green Van," Beatriz Michelena in "Just Squaw" and other Robertson-Cole specials.

Charles Perry, manager of Ruben and Finkelstein's Strand Theatre in Minneapolis, booked "Captured by Cannibals," second of the Martin Johnson South Seas series, for the entire week of June 22. Bill Mance, manager of the Lyric, another Ruben Finkelstein theatre, played Sessue Hayakawa's "The Courageous Coward" during the week of June 29.

Practically every leading exhibitor in the Minneapolis territory is now playing Robertson-Cole features.

"The Better Wife" Tells of Romance in England

SELECT PICTURES' forthcoming attraction, "The Better Wife," which is presented by Clara Kimball Young and her own company, is described as the story of an American girl's romance in England and the Continent. The picture will be released during this month, and work is now being rushed on the exhibitors' advertising, including the lithographs, lobby displays, cuts, mats and press book.

In "The Better Wife," Miss Young is seen as Charmian Page, the daughter of a wealthy American business man, who is touring England and the continent. While in England, Charmian visits her friends, the Kingdons, and through them becomes acquainted with Sir Richard Beverly, a character which is played by Nigel Barrie, Miss Young's leading man.

The role affords Miss Young opportunity for wearing some of the loveliest gowns she has ever shown on the screen.

Blackton Company Returns from Location.

J. Stuart Blackton and his cast and staff returned to New York last week after a ten days' sojourn in the Cumberland Mountain region, where exteriors for "Moonshine and Shadow," his newest production, were filmed. This feature, which will be the first release of his new organization, the J. Stuart Blackton Feature Pictures, Inc., is now being completed for fall release under distribution plans to be announced later.

On location with the producer were Jack Martin and his studio staff, who preceded the company and superintended the erection in the mountains of a typical Cumberland region cabin which was used for both interiors and exteriors; Stanley Olmsted, scenario writer, who collaborated with Commodore Blackton on both the story and the scenario of "Moonshine and Shadow," and Sylvia Breamer, Margaret Barry, Robert Milasch, Slim Rube, Jay Strong and J. Stuart Blackton, Jr.

Florence Evelyn Martin.
Co-starred with Guy Empey in Select's "The Undercurrent."

Work Progressing Steadily on "Impossible Susan"

DESPITE the heavy rains of the last week work on the second Virginia Pearson production, "Impossible Catherine," is rapidly nearing completion. The company is still at Lake George, where the final scenes are being taken under the direction of John B. O'Brien, director general of the Virginia Pearson Photoplays, Inc.

The unusual beauty of the surrounding country serves as a picturesque background for the story, which concerns itself principally with the unconventional pranks of Catherine Kimberly, the heroine. In portraying her, Virginia Pearson gives to the screen a type entirely new from the characterizations she has given in the past.

William B. Davidson, playing opposite her, is cast in a role that is very much to his liking. As John Henry Jackson, nicknamed "Stonewall," he sets upon himself the arduous business of taming the impetuous Catherine.

"A Very Good Young Man" Is New Washburn Comedy

BRYANT WASHBURN'S next Paramount picture, "A Very Good Young Man," is released July 6 by the Famous Players-Lasky Corporation. It is another light comedy production.

In this picture Mr. Washburn plays the role of LeRoy Sylvester, a model young man, who works in the public library. He is in love with a beautiful girl who tells him that inasmuch as he has never sown his wild oats she fears he will lead a wild life after they are married, and thus cause her unhappiness.

The adaptation of the story was written by Walter Woods from the three-act play of the same title by Martin Brown. Donald Crisp directed, and C. Edward Schoenbaum was cameraman.

The supporting cast includes Helene Chadwick, Julia Faye, Wade Boteler, Sylvia Ashton, Jane Wolf, Helen Eddy, John Burton, Anna Q. Nilsson, Parks Jones, Mayne Kelso and Jack Stark.

Report Big Bookings on "A Dangerous Affair"

"A DANGEROUS AFFAIR," the first of the series of four special productions produced by Charles Miller for release by Frank G. Hall, vice-president of the Charles Miller Productions, Inc., is now booking through the Film Clearing House exchanges to substantial business, it is reported by the branch managers.

The first of Mr. Miller's series presents an all-star cast headed by Herbert Rawlinson, Florence Billings and Stuart Holmes, and offers a story with the three big dramatic elements—adventure, romance and mystery—playing prominent parts in the plot.

Those who have seen "A Dangerous Affair" at private review showings pronounce it a picture with more than the average advantages.

Emmett J. Flynn
American director who produced "Yvonne from Paris" and "A Bachelor's Wife" and who is now making a William Russell picture.

Publicity Drive Speeds Up Bookings on Pathe Serial

PATHE'S huge billboard, newspaper, trade journal and fan magazine advertising and publicity campaign for the Western Photoplays serial, "The Great Gamble," to be released on August 3, is bringing results which promise to surpass bookings on any serial distributed through Pathe.

With release date still six weeks away, each one of Pathe's thirty branch offices is busy signing up exhibitors in all parts of the country. The one thousand or more exhibitors who book Pathe serials on standing order were among the first to sign for the new serial and to their number will be added a great many exhibitors who have never before played serials.

Bookings were speeded up in the New York territory by the trade showing at the New York Roof Theatre on Friday, June 20, arranged by W. E. Raynor, manager of the New York branch. Nearly 300 exhibitors were present, and showed their enthusiasm by applauding the various stunts of Charles Hutchison, who is co-starred with Anne Luther.

Final Interiors Being Made on "The Wolf."

Earle Williams and the entire cast of "The Wolf" have returned to Los Angeles from Lake Tahoe, where they have completed the outdoor work on the picturization of Eugene Walter's play. A few scenes are yet to be made at Vitagraph's Hollywood studio. Director James Young is confident that "The Wolf" will be the best Earle Williams feature as yet produced at the West Coast studio. In Mr. Williams' supporting company are Brinsley Shaw, George Nichols, Jane Novak, Robert McKim, Billy Mason and Beulah Clark.

Strand to Show "The Veiled Adventure."

Constance Talmadge's recent Select picture, "The Veiled Adventure," has been booked at the Strand Theatre, of New York, through the efforts of Branch Manager Henry Siegel, of the New York exchange. This comedy-plus-drama was written for her by Julia Crawford Ivers, was directed by Walter Edwards and has as Miss Talmadge's leading man Harrison Ford. The production will be the feature attraction at the Strand Theatre during the week of July 6.

REVIEWS AND ADVERTISING AIDS (Continued)

covers the conspiracy, stepping into the scene just in time to prevent his uncle from signing a paper which was calculated to relieve him of his entire fortune. Philippe at the same time reveals to Rouget the deceitful part which Flora had been playing toward him in leading him to believe that she reciprocated his love, while she has secretly loved Gilet.

Philippe's act so pleases his uncle that he agrees to share his fortune with his family, who have been deprived of the necessaries of life through his greed.

Program and Advertising Phrases: Thrilling and Romantic Story Based on Well Known Novel by Honore de Balzac, Master of French Literature.
Not a War Picture, But an Absorbing Story of the Napoleonic Period Dealing With Glory, Gold and Avarice.
Stage Play Made Famous by Otis Skinner Presented in Screen Form by Excellent Cast of International Actors.
Introducing a New Screen Vampire, Pepa Bonafé, an Actress with Wonderful Ability and Charming Personality.

Advertising Angles: You have no known stars to offer, so make your chief play on the fact that this story is taken from Balzac and was also presented as a stage success under the title, "The Honor of the Family," with Otis Skinner in the leading role. Direct your advertising chiefly to the better class of patrons. You can gain some interest for the cast through the fact that the players are not known here.

Advertising Aids: One one-sheet, one three-sheet, one six-sheet. One 30x40, and one 40x60 lobby display. Two 22x28 hand colored photographs, sets of 8x10 photographs, illustrated booklets, press sheets, heralds, cuts, slides, and novelties.

"Prudence on Broadway"

Triangle Special Production Features Olive Thomas in Story of Pennsylvania Quakers.

Reviewed by Margaret I. MacDonald.

OPPORTUNITIES for Olive Thomas are not running wild in the Triangle special "Prudence on Broadway." She is pretty and demure as the Quaker maiden, but the generally colorless style of the production has deprived her of a chance to exercise her talent.

The picture presents a wholesome story without much "punch." Too many sub-titles interfere with the action of the picture, bearing the burden of clear definition. And the action itself is definition. And the action itself is sluggish, with the players relying too much on "posing" in trying to put over the intention of the story.

The plot is at fault for not providing more interesting situations and smarter detail, and it would be difficult for the director to make much of the material in hand. The picture will, however, please the average audience because of the quaint sweetness of its general plan.

Cast.

Prudence.....Olive Thomas
Grayson Mills.....Francis McDonald
John Melbourne.....Harvey Clark
John Ogilvie.....John P. Wild
Mrs. Ogilvie.....Alberta Lee
Mrs. Allen Wentworth.....Lillian West
Mr. Wentworth.....Edward Pell
Kitty.....Mary Warren
Mrs. Melbourne.....Lillian Langdon
Miss Grayson.....Claire McDowell

Story by Catherine Carr.

The Story.

The central figure of the story, "Prudence on Broadway," is a pretty Quaker maiden, whose father is of the stern, old fashioned sort. Prudence, outwardly devout, but inwardly imbued with a love of gaiety, is sent to a fashionable boarding school for the purpose of coming in contact with the devil, who she is expected to conquer. Here she joins in the usual school girl pranks, and because of her seeming demureness, escapes the blame that should be hers.

A visit to a city relative brings her in further contact with the wicked world. Here she attracts the attention of a wealthy young man, and is further pursued by a married man. The latter lures her to an inn to dine with him, with the promise that he will give her back a bank note for money that he has loaned her on a gambling debt. She works a clever ruse, by which she gains possession of the check through a promise to get him back certain letters which he had written to an actress with whom he has had an affair. The fact that only one of these letters is in her possession places her tormentor in an uncomfortable position, when he discovers that he has been tricked.

The picture closes with Prudence becoming engaged to her wealthy young suitor.

Advertising Angles: Make your strong appeal the fact that in this play Miss Thomas is seen as a demure young Quakeress; a part strongly contrasting with her recent vehicles. Try such lines as "Did you think dashing Oliver Thomas could play a demure little Quaker Maid. See Prudence on Broadway and you'll say she can." "She was sent to boarding school to learn to lick the Devil and—well, she didn't get the worst of it." Make an extra bid with lithographic paper showing her in costume.

Olive Thomas
Appropriately prudent in "Prudence on Broadway."

Program and Advertising Phrases: Dainty Olive Thomas in the Attractive Role of a Quaintly Sweet Quaker Maiden.
The Story of a Quaker Girl, Outwardly Devout, but Inwardly Imbued with a Love of Gaiety.
When the Stern Father Sent His Demure but Mischievous Daughter to Broadway, Things Began to Happen which You Will Enjoy.
Her Father Sent Her to a Fashionable School to "Meet and Conquer the Devil." Did She? "Prudence on Broadway" Will Show You.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle magazines. Press sheets.

"The Uplifters"

May Allison in Metro Picture of Rather Meager Entertaining Qualities Makes a Personal Hit.

Reviewed by Edward Weitzel.

WALLACE IRWIN is up to date in his story, "The Uplifters," which appeared in the Saturday Evening Post, but his supply of humor must have been running somewhat low at the time he wrote it. Used as a vehicle by Metro for May Allison, it does not measure up to the clever material which has fallen to the lot of the blonde star in her later pictures. The story is a satire on the bolsheviki and the rest of the long-haired cranks that will do anything to avoid honest work. There are several amusing scenes in the picture, but it lacks the snap and go of good comedy.

No fault need be found with the production. It was directed by Herbert Blache, and has a competent cast. May Allison puts the charm of her personality into the character of Hortense Troutt, and makes everything possible of the young stenographer who hopes to improve her condition by giving up her job with a reliable firm and going to work for a leader of a new movement for the uplift of humanity. Pell Trenton is a straightforward appearing young man that fits snugly into the part of Saul Shilpick, Jr., and Kathleen Kerrigan does a neat character role in the person of Harriet Peebles Cull.

Cast.

Hortense Troutt.....May Allison
Saul Shilpick, Jr.....Pell Trenton
Saul Shilpick, Sr....Alfred Hollingsworth
Harriet Peebles Cull...Kathleen Kerrigan
Elsa.....Caroline Rankin
Larry Hoden.....Howard Gaye
Larry's Wife.....Lois Wood

Story by Wallace Irwin.
Scenario by George D. Baker.
Directed by Herbert Blache.

The Story.

"The Uplifters" starts off with Hortense Troutt, a stenographer in the office of the Shilpick firm, with fine prospects ahead of her. She has a good job and young Shilpick is deeply in love with her. Hortense has a mind of her own and concludes to ignore the young man. One night she goes to a meeting of the Button Makers' rally and hears Harriet Peebles Cull lecture, and learns that she and the rest of the office force are slaves of industry. The elder Shilpick is blessed with a hasty temper, and when, the next day, he gets on the girl's nerves, she throws up her job, goes to the Cull woman and announces she wants to be one of the uplifters. Harriet, who knows how to look out for number one, offers to make Hortense her comrade and to share her home with the ex-stenog. The girl accepts, and soon finds that she has become general servant to the establishment. She is so infatuated with her new life and her exalted purpose that she scrubs and cooks and allows herself to be courted by a long-haired reformer who turns out a believer in free love and already has a wife.

Young Shilpick finds out where Hortense is staying. He pretends to seek

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Little Ben Alexander Consoles Clara Kimball Young in "The Better Wife."
Select is distributing this feature, made by Miss Young's own company.

Marjory Daw Has Leading Female Role in First United Artists Fairbanks Film

DOUGLAS FAIRBANKS' first release through United Artists Corporation is rapidly rounding out, and the atmosphere at the Hollywood studios, where the production is being made, indicates extreme optimism on the part of the star and his associates over the success of his first independent release.

Marjory Daw is playing the leading female role. This is the sixth picture in which Miss Daw has played opposite Fairbanks. Miss Daw is an ideal type for the young American girl, and, when it is remembered that Doug uses rather extreme and heroic methods in rescuing damsels from predicaments, it stands to reason that it requires some experience to play heroine to his hero.

Frank Campeau, who has been associated with Fairbanks for over a year, plays the heavy role. His good work in many of the recent Fairbanks productions, particularly in "The Knickerbocker Buckeroo," has gained for him as much popularity on the screen as he enjoyed on the stage, when he created the role of "Trampus" in "The Virginian" and when he played "Joe Garson" in "Within the Law."

Sam Sothern, a famous London and New York actor, and brother of E. H. Sothern, makes his first screen appearance in the new production. Mr. Sothern has a good part in the Fairbanks picture, and both on this side of the Atlantic and in London his screen debut will be looked for with anticipation by his host of friends.

Albert McQuarrie will also be one of the main supports in the new production. Mr. McQuarrie had a good part in "The Knickerbocker Buckeroo," and, in addition to his work in the picture, he is serving as an assistant to Director Joe Henaberry.

The camera work of the new production will be under the supervision of First Lieut. Victor Fleming. Lieut. Fleming was in charge of the photographers on board of the Steamship "George Washington," when President Wilson made his first trip to Europe. He was in the Signal Corps of the army for one and a half years. Two and a half years ago he joined the Fairbanks Company, and has been with Doug continuously, except for his service in the army.

Billy Shay, who recently returned from France with military honor decorations, is already at work with Mr. Fairbanks and Director Henaberry in the assembling of the completed portion of the production.

Selznick Engages Young to Direct Elsie Janis

ELSIE JANIS will be directed in her first Selznick Pictures production by James Young. This information was received this week from Myron Selznick in Los Angeles, the president of Selznick Pictures Corporation having gone to the Coast largely for the reason of engaging a competent director. Mr. Young and Mr. Selznick will start back for New York together in a few days.

The plans for the Elsie Janis production are so elaborate that it has been decided to hold a conference of the heads of the producing department before Mr. Young arrives in the city in order that the long conference may not be interrupted by other matters. Consequently, Mr. Selznick and Mr. Young will be met in Chicago by Harry Rapf, general manager of the Selznick studios, and Edmund Goulding, superintendent of continuity. They will remain there until they have laid out all details concerning the production, so that as soon as they arrive in New York work can begin and be continued without interruption.

Locale of Morey Film Jumps Around Globe.

"The Man Who Won," Harry T. Morey's new feature, has provided Director Paul Scardon unusual opportunities in selecting his settings. The locale jumps pretty much all over the world. Starting in Russia, the action takes Mr. Morey, as Christopher Keene, over a considerable portion of that unfortunate country, across the Himalayas to the Malay Peninsula, and then in a roundabout route to Oregon, where the major part of the action takes place. The supporting cast includes Betty Blythe, Maurice Costello, Bernard Siegel, Robert Gaillard and Denton Vane. The story was written by Cyrus Townsend Brady, and was picturized by Edward J. Montague.

Universal Purchases Four Stories for Harry Carey

THE sloppiest scenario ever written has been purchased by Universal. It was written in lead pencil in a scrawling hand on railway time tables, backs of restaurant menus, theatre programs, telegraph blanks and a myriad of nondescript bits of writing and wrapping paper. It is called "The Eternal Savage," and is to be Harry Carey's next starring vehicle, and a nice fat price was paid for the story.

Ordinarily, Eugene Mullin, Universal's scenario editor, insists that all scripts be neatly typed and on one side of the paper only. But this was written by Harry Carey himself.

Two other new stories have been purchased for Harry Carey, according to announcement made by Universal. "A Man of Wrath," by Frederick P. Jackson, who wrote "The Ace of the Saddle," a previous Carey vehicle, has been purchased, and is being put into continuity. "The Hill Man," by J. Tipton Steck, who prepared the scenario for Carey's "Outcasts of Poker Flat," has also been purchased by Universal. Director Ford believed all three stories to be ideal Harry Carey vehicles.

Crowds at Park See Film of Fighters in Training

BEFORE attending the obsequies of "King Booze," Broadway thronged the Park Theatre, Columbus Circle, on the evening of July 1 to see Jess Willard and Jack Dempsey in training for their epcohal fight in Toledo, July 4.

This great sporting film, together with "The Challenge of Chance," starring Jess Willard, is drawing record crowds every night.

Through the efforts of Frank G. Hall, president of the Independent Sales Corporation, which has the United States and Canadian rights of the "Challenge of Chance," New York sport fans are being given an opportunity of seeing the Kansas champion in the role of both fighter and actor.

Thousands of enthusiasts unable to go to Toledo for the "Big Show" are nightly crowding the box office at the Park Theatre to see Willard and Dempsey limbering-up at Maumee Bay. This film depicts the pugilists' daily activities in the ring and on the road in preparation for the greatest drama of the fistic world on July 4.

"Woman Michael Married" Is Quite a Fashion Show

THE WOMAN MICHAEL MARRIED," which Bessie Barriscale has just completed for Robertson-Cole to be distributed by Exhibitors Mutual, is a story of the ultra-fashionable set of Long Island, and in accordance with the locale will be a veritable fashion show. The story by Du Vernet Rabell, which appeared in a recent issue of a leading magazine, provides for one of the most lavish productions ever attempted by the B. B. Features, producers of Bessie Barriscale's pictures.

Miss Barriscale's wardrobe was largely increased for this production, but the heavy expenditure for gowns is expected to be more than compensated by the furore they will create among female enthusiasts of the silent art.

Not alone does Miss Barriscale dress handsomely, but Marsix Manon and Bonnie Hill, who have important parts in the production, wear some stunning costumes which will have a strong appeal for women. Men will appreciate the bathing costumes worn by the attractive beach decorators during the water scenes shot on the beach at LaJolla.

Henry Kolker directed the production.

REVIEWS AND ADVERTISING AIDS (Continued)

admission to the uplifters, carries off the disgusted girl, and they are married just as soon as his automobile will carry them to the nearest minister.

Program and Advertising Phrases: Pretty May Allison Star of an Amusing Satire on the Bolsheviki.

A Saturday Evening Post Story by Wallace Irwin with Charming May Allison in a Congenial Role.

Humorous Story of a Stenographer Who Has a Startling Experience with a Band of So-called "Uplifters."

The Girl, Disgusted with Her Surroundings, Joined "The Uplifters." What Happened Then? This Metro Picture Will Show You.

Advertising Angles: Make the most of the fact that this story ran in the Saturday Evening Post. As it was run some time ago it will be well to give a brief sketch of the story to recall it to memory. This can best be done by reference to the situations, such as "They called her 'comrade,' but she cooked and scrubbed for the uplifter." "Did you ever see an unsociable socialist? There's one in The Uplifters." Play up Miss Allison for a personal appeal with "May Allison scrubs floors in The Uplifters," and similar suggestions.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

"Be a Little Sport"

Albert Ray and Elinor Fair Featured in Five-Reel Fox Farce-Comedy.

Reviewed by Robert C. McElravy.

THERE is amusing material for farce-comedy in this five-reel Fox production, entitled "Be A Little Sport." It is rather conventional in certain respects as to plot, but well acted and develops some laughable situations. The cast has pleasing juvenile leads, Albert Ray and Elinor Fair appearing as the lovers. George Hernandez gets considerable humor out of the role of uncle, and Lule Warrenton plays effectively the role of the aunt who makes a specialty of "understanding men."

The plot turns on the promise of the hero to be married at a certain time, in order to please his uncle and aunt and get their money. He lays his plans accordingly, but the actress to whom he is engaged begins a flirtation with a man who turns out to be the hero's uncle. The hero, to make good with his aunt, asks a friendly stenographer to go through a pretended marriage. But a real minister appears instead of a fake one, and he finds himself really united to the stenographer.

The situations are of a farcical sort, and a number of them will bring laughter. The production as a whole is light and entertaining.

Cast.

Gerald Faulkner.....Albert Ray
Norma Martin.....Elinor Fair
Matilda Faulkner.....Lule Warrenton
Dunley Faulkner.....George Hernandez
Carlotta LaMere.....Leota Lorraine
Dick Nevins.....Eugene Palette

Story by Hale Merriman.
Scenario by Joseph A. Roach.
Directed by Scott Dunlap.

The Story.

Gerald Faulkner, the hero of "Be a Little Sport," is a young manufacturer's agent for selling tin cans. He is in love with an actress, named Carlotta LaMere. Gerald's uncle, who has become rich after striking oil in Kansas, promises the youth a hundred thousand dollars if he will be married the following Saturday.

Gerald agrees to this proposition and asks Carlotta to wed him on the appointed day, when his uncle and aunt are to be present. Carlotta agrees, but on the day before the wedding sends a note asking that the ceremony be postponed. It develops later that she has met Gerald's uncle and begun a flirtation with him, not knowing of the relationship.

In desperation, Gerald tells his story to Norma Martin, a pretty stenographer across the way from his office. She agrees to help him get the money by taking part in a pretended marriage. But when the hour arrives, instead of the fake minister Gerald had expected, a real one he had previously engaged appears. His uncle and aunt are there, and Gerald and the stenographer soon find themselves actually married, and with the check for a hundred thousand in the girl's hands. Some amusing complications follow, in which the actress, Carlotta, takes part. The uncle's flirtations with this creature are exposed, but all ends well, as Gerald and Norma decide to remain happily married.

Advertising Angles: Use the title as a teaser both in the papers and on snipes. If you cannot afford snipes send out a discreet boy with a brush and some water color paint. Then play up the title in the regular advertising. It is a good selling line and will bring money if properly featured. Play it up in big letters. Then give emphasis to the fact that this is a comedy, pulling up some of the situations, if you have the space.

Program and Advertising Phrases: Clever Farce Comedy Dealing with a Couple Who Suddenly Find Themselves Very Much Married.

Albert Ray and Elinor Fair in Breezy and Entertaining Photoplay Showing the Amusing Complications of a Fake Marriage which Proved to Be a Real One.

You Will Enjoy This Story of a Couple Who Married in Great Haste But Fell in Love at Leisure.

In Which Cupid Reshuffled the Cards and Proved That He Certainly Knew His Business.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one twenty-four sheet. Twelve 8x10, twelve 11x14 and three 22x28 photos, cuts, mats, press book.

Elinor Fair and Albert Ray
Believe things are "going up" in "Be a Little Sport."

"Putting One Over"

Five-Reel Fox Subject Features George Walsh in Pleasing Double Role.

Reviewed by Robert C. McElravy.

A NEW twist is accomplished in the familiar "double role" story, in this five-reel Fox production entitled "Putting One Over." George Walsh, hero of many previous Fox subjects of a light, engaging type, is featured in this. He plays the parts of Horace Barney and Jack Trevor, who resemble one another in everything except the shades of hair. Horace is killed in a railroad wreck, and some scheming individuals, who were taking the mentally incompetent Horace to a sanitarium in order that they might enjoy his fortune, are now fearful that the money may pass into other hands.

Jack Trevor is in the same train wreck, which is so well staged that it looks like the real thing. Jack awakens from his unconscious state dressed in the pajamas of Horace Barney and finding himself called by that name. The situation presents a unique psychological experience, and the result is very painful to Jack, who really begins to think he is after all the man who was killed. But he rallies from this attitude and brings disaster upon his enemies, incidentally winning a girl and a fortune.

This subject opens slowly, but so clearly that it carries the interest well, and the complications are effective when they come. George Walsh tries out his athletic abilities frequently, and to particular advantage in the last reel.

Cast.

Horace Barney } Jack Trevor } .....George Walsh
Helen Townsend.....Edith Stockton
Maurice Claypool.....Ralph J. Locke
Thomas Farrel.....Frank Beamish
Dr. John Wallace.....Robert L. Keeling
Giles.....Matthew L. Betts
Dobbs.....Jack Dillon
Mrs. Townsend.....Mrs. Eliz. Garrison
Mrs. Eleanor Davies.....Marcia Harris
Johnny Thompkins.....Henry Hallem

Directed by Edward Dillon.

The Story.

Horace Barney and Jack Trevor, in "Putting One Over," are strangers to one another, but almost identical in appearance, and are on a seaboard express train which is wrecked. Horace, a rich youth of weak mentality, is killed. He was being taken to a sanitarium by an unscupulous guardian and his accomplices, who desire to gain possession of the youth's money.

Jack Trevor, on first recovering unconsciousness after the wreck, finds himself in bed, wearing the pajamas of the late Horace Barney, and surrounded by the latter's servants and belongings. Claypool, the rascally guardian, and his friends, have had the body of Horace buried, and substituted Jack Trevor in his place, so they may still control the fortune.

It is all bewildering to Jack, particularly when he finds that he is supposed to be in love with Helen Townsend. When he tries to explain that he is Jack

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MENGER, RING AND WEINSTEIN, INC.

extend a cordial invitation to those in the industry whose favors we have received and those whom we would strive to serve, alike, to view our new and commodious show rooms and plant, where may be seen samples of the handiwork which seventeen years of service has made us masters of.

Our experts in decorative lobby displays, are now preparing their routes for trips that will cover the entire country. If you are interested in our product, communicate with us at once and your city will be included.

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REVIEWS AND ADVERTISING AIDS (Continued)

Trevor, everyone thinks it is the addled Horace speaking, for Jack's hair has been dyed and the resemblance is complete. He almost begins to believe the lie himself, but later, when he learns of the villainy afoot, he proceeds to take very definite action. He enters the house where the conspirators are busy with their plans and knocks them out, taking each one of them in turn. Later Jack finds he has also won the girl and the fortune.

Program and Advertising Phrases: Amusing Story With Clever Complications Based on the Substitution of a Young Man for His Double.

In Which Athletic George Walsh Is Again Engaged in "Putting One Over" in a Manner Which You Will Like.

Substituted for His Double, He Really Believed He Was the Other Fellow Until "The" Girl Appeared. Then Things Began to Happen.

When the Hero Awoke in an Insane Asylum Under an Assumed Name and Found Himself Surrounded by Crooks, What Then? Well, Just See What George Walsh Did in "Putting One Over."

Advertising Angles: Play up Walsh and then work in the story of the substitution with such lines as "What is the color of your hair? Just a difference in shade nearly got Jack Trevor in the insane asylum. See Putting One Over and learn how to keep out of the foolish house if your hair is the wrong shade." You can work this for window cards with locks of hair of different shades. A little care will give you an interesting display card at small expense. For a side feature play up the realistic train wreck.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets.

"The Avalanche"

Paramount Presents Elsie Ferguson in Marvelous Character Intepretations Set Forth in a Strong Story by Gertrude Atherton.

Reviewed by Louis Reeves Harrison.

IT IS wonderfully revealed by Elsie Ferguson in "The Avalanche" that the intelligent woman of today is not a solo instrument, but a whole orchestra of feminine characteristics. While there is one ruling trait, an acquired one, an effect of association developed into a passion for gambling, and while "Chichita," "Helene" and "Madame Delano" of the story differ in appearance only as mother and daughter might ordinarily do in real life, they are distinct women, each clear-cut as a cameo, each a creation of her environment, all three impersonated by an actress so accomplished as to rank at the top of screen interpreters.

The star's performance must stand as one of the finest ever shown on the screen. She has often made good use of limited opportunity—in "The Avalanche" she becomes the brilliant embodiment of her sex in three flawless representations of character. A sensuous animal as "Chichita," the passion of her sex for self-sacrifice flowers as "Madame Delano," and all the sweet, almost-childish irresponsibility of girlhood as "Helene" comes to the surface with charm and refinement

"The Avalanche," like many stories leading up to scenes of large power, gets under way slowly—there is a big train of incidents to start. Its movement is slow at first, but it gains momentum as it progresses until its speed is of the kind that holds tense interest. To this powerful effect is contributed fine direction and a cast so well balanced that every member of it unconsciously adds to the value of the picture. The play held a crowded house at "The Rivoli" spellbound after it was well under way, aided by a musical accompaniment that was perfection, and it should hold by its own merits in any house, but chiefly through the rarely beautiful and lifelike interpretation of character by Elsie Ferguson.

Cast.

Chichita, Helene, Mme. Delano ..... Elsie Ferguson
Price Ruyler ..... Lumsden Hare
Mrs. Ruyler ..... Zeffie Tilbury
John Harvey ..... Fred Esmelton
Ferdie Derenforth ..... William Roselle
Sybil Price ..... Grace Field
Nick Delano ..... Warner Oland

Story by Gertrude Atherton.
Scenario by Ouida Bergere.
Directed by George Fitzmaurice.

The Story.

The sudden and destructive effect of bad habit, "The Avalanche" that sometimes follows devotion to demoralizing games of chance, comes to Madame Delano late in life. Her gambling father was killed while she was known as "Chichita;" later on, her gambling husband shoots himself, leaving her with a little daughter, Helene, and she marries another gambler, Delano, when she places her little one in a convent, arranging with a New Yorker, John Harvey, to act as the child's guardian. Long years pass, and Madame Delano prospers materially. She is running a fashionable gambling house for society people, when she first sees her daughter, Helene, get the fever. Helene, now Mrs. Ruyler, has become restive during the absence of her husband, and she has been led to pass the time at the fashionable gambling resort run by the Delanos. Her mother half recognizes her.

Helene plays with feverish excitement, winning at first, then losing until she has pawned all her jewels and owes Delano thousands of dollars. The ruthless Delano threatens exposure unless Helene meets her obligations, and she is childish enough to be driven to a frenzy by his threats. Madame Delano, who has been interested in Helene, now learns that the young wife is her child, and attempts to make a partial settlement of her debts, but this act is discovered by her husband and is regarded as unfriendly to his business. Helene has a struggle with Delano, during which he loses his balance and falls backward over a balcony. He is dead when Helene goes to his assistance.

A Jap valet notes her attire and telephones for the police, but Madame Delano arrives in time to assume the hat and wrap of Helene and substitutes herself when the police arrive. She is accused of murder and sent to prison, while Helene escapes. Rather than mar her daughter's happiness, Madame Delano ends the murder charge by taking her own life. Helene, guiltless of evil intention, simply a childish wife, easily influenced, is transformed by the double tragedy to a thinking woman, and she becomes a happy one when her husband forgives her while she is in his arms.

Program and Advertising Phrases: The Story of a Mother's Sacrifice to Save Her Daughter from the Terrible Consequences of Folly.

(Continued on page 287)

We do not CUT prices but quote SENSIBLE prices for
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TITLES—TINTING
Cameramen Furnished—All Work Guaranteed
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Try before you buy. Sold by all the leading supply dealers throughout the country.
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The Musical Marvel Write for Catalogue
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Automatically supplies only such voltage as arc requires. No waste of current in ballast.
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National Electric
Ticket Register Co.
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

PREMIER TITLE CO
HIGH QUALITY FILM TITLES
OUR SPECIALTY
528-532 EAST 35th ST. CHICAGO

Dorothy Green Is Appropriately Kittenish in "The American Way."
The kitten serves as the beginning of Arthur Ashley's romance in this new World feature.

H. B. Franklin Uses Quotations in Advertising Hall Caine's "The Woman Thou Gavest Me"

HAROLD B. FRANKLIN, manager of Shea's Hippodrome, the leading picture house in Buffalo, New York, found that the Paramount-Artcraft production of Hall Caine's "The Woman Thou Gavest Me" "really put itself over."

As usual, a hand-drawn advertisement, four columns in width and three and a half inches in depth, was employed in the Buffalo papers. Good punch was inserted by quoting a brace of powerful passages from the novel.

Mr. Franklin goes on to say: "In preparing the advertising copy we depended on the press matter furnished by the Famous Players-Lasky Corporation together with extracts coined from the novel itself. A special cover design was used on the theatre program the week previously which not only served as an attractive cover, but also served to thoroughly acquaint patrons with the attraction for the coming week.

"An exceedingly valuable aid was the two-page color spread on the picture which was published in the New York Tribune. Several hundred of these spreads were secured from New York, mounted on attractive mat boards and placed in prominent locations throughout the city. The co-operation of all the book stores was secured and special window displays were arranged.

The weather was extremely hot, and for this reason "cool" slogans were incorporated in all the advertisements. Special settings were prepared for the stages on each side of the screen. One of these was a reproduction of the altar of the church used in the picture, while the other was a bower of flowers. These were revealed before the opening of the picture and then gradually faded away, leaving the whole stage dark with the exception of the screen.

May Allison to Begin Work in "Fair and Warmer"

WITHIN the next fortnight May Allison will start work before the camera in the international stage sensation, "Fair and Warmer," Avery Hopwood's best farce.

"Fair and Warmer" is one of the thirty-six established stage successes acquired by Screen Classics, Inc., for its stars to be distributed by Metro under the new policy of "fewer and better" pictures recently announced by W. E. Atkinson, general manager. Acclaimed by more than 5,000 dramatic critics in this country, where it ran for more than two years, and England, where it is entering upon its second year, as "the funniest farce ever produced," "Fair and Warmer" was purchased by Screen Classics, Inc., with the conviction that it could not fail to repeat on the silver sheet the triumphs it achieved on the stage.

Miss Allison will have the role of "Blanny" Wheeler, the innocent and deceived little wife, who stays at home one night and begins a brief career of naughtiness by drinking cocktails of her own brew.

Maxwell Karger, director general of all Screen Classics, Inc., productions, as he has been Metro's director general, will personally supervise every detail of the production. The personnel of the supporting cast will be made known as soon as Mr. Karger has made his complete selections.

"The Perfect Lover," a Selznick Drama, Completed

EUGENE O'BRIEN'S first production for Selznick Pictures, "The Perfect Lover," has been completed, and work will begin shortly on his second one, "The Sealed Heart." It also will be a Ralph Ince production. Mr. Ince is still busy in putting the finishing touches upon "The Perfect Lover." Meanwhile, Edmund Goulding, of the scenario department, has conceived a unique plot, which has been accepted for the next production.

"The Sealed Heart" will be unique in the history of screen literature in that the scenario will be supplied from Mr. Goulding's theme by Eugene Walter, the dramatist.

Mr. Walter is so interested in Mr. Goulding's theme that he was easily persuaded to develop it into a complete dramatic story for Eugene O'Brien. Until he has completed his work and production has begun the nature of the story is being kept secret. A big sensation is promised in the second Eugene O'Brien offer.

This makes a complete schedule for the first three of the O'Brien productions for Selznick Pictures. As announced last week, "Blind Youth" has been secured for his third vehicle. "Blind Youth" is the successful play by Willard Mack and Lou Tellegen, and furnished Mr. Tellegen with his greatest stage success.

Pathe News Is Indorsed by Thirty-five Governors

PATHE EXCHANGE, INC., stresses the fact that thirty-five governors of states have given emphatic indorsement of the Pathe News, which is now being shown in all civilized countries of the world. The consensus is that it not only furnishes an education in citizenship, but it is steadily working to bring a better understanding between the far-scattered nations.

A recent issue of the Pathe News shows exclusive pictures of Lieutenant Beck's amazing aerial adventure into the Yosemite Valley accompanied by a Pathe cameraman.

No. 23, issued on July 20, is a fair example of the general plan. It consists of feathered celebrities—Nature's animated fan, the Indian peacock, shown unfurling its beautiful plumage; showing the contrast between male and female, and the golden pheasant of China.

Art in Silks.—The making of pictures of silk by the Japanese artisan and the rainbow fabric shown in Pathecolor.

Making a Speaking Disc.—An interesting exposition of the process of manufacturing the modern phonograph record.

The South African Bushman.—The nearest approach to the missing link shown capering in his native jungles, and his movements analyzed with the aid of the Novagraph.

Yosemite Park.—The scenic beauties of this "sculptural garden spot" of the world shown in Pathecolor.

Simplex's Chicago Agents Report Many Installations

THE Exhibitors' Supply Company, distributors of Simplex projectors, with offices in Chicago, Indianapolis and Milwaukee, report to the Simplex factory that the past two months have proven banner months for Simplex sales.

Among the Simplex installations made within that period from the Chicago office are Douglas Theatre, Chicago; Longview Commercial Club, Longview, Ill.; Joan Theatre, Burlington, Ill.; Empress Theatre, Peoria, Ill.; L. Orr & Son, Dwight, Ill.; Court Theatre, Auburn, Ind.; Honeymoon Theatre, South Bend, Ind.; Empire Theatre, Moline, Ill.; Butterfly Theatre, Kenosha, Wis.; Orchestra Hall, Chicago; Liberty Theatre, Culver, Ind.; Victory Theatre, Peotone, Ill.; Amusu Theatre, Fulton, Ill.; Vaudette Theatre, Sterling, Ill.; Family Theatre, Dixon, Ill.; Majestic Theatre, Milwaukee, Wis.; Twentieth Century, Chicago; Academy Theatre, Waukegan, Ill.; Wigwam Theatre, Sheffield, Ill.; Kedzie Annex, Chicago, and Lyceum Theatre, Terre Haute, Ind. The majority of these theatres have installed two machines each.

Says "Thirteenth Chair" Has Note of Timeliness

BAYARD VEILLER, author of "The Thirteenth Chair," which has been called the "super-achievement in melodrama" believes that Leonce Perret's film presentation of the stage success comes at a time when the natural demand for this class of story is strongest with the American public; that the clash and stress of melodrama particularly appeals to the national spirit. The six-reel photoplay in which Marie Shotwell is seen as Rosalie La Grance, the clairvoyant, will be released by Pathe on August 31.

Leonce Perret points that the screen version, with its latitude of treatment and its unusual light and shadowy effects, realizes the author's idea. "I do not flatter myself so far as 'The Thirteenth Chair,' for example, is concerned, that I have written something particularly wonderful. It is simply that I have sounded a sympathetic note which is caught by those who go to see either the play or the screen presentation of it."

REVIEWS AND ADVERTISING AIDS (Continued)

See Elsie Ferguson in Three Distinct and Marvelous Character Interpretations Based on Story by Famous Author, Gertrude Atherton.

How an Inherited Passion for Gambling Led to a Situation Which Came Near Destroying a Young Wife's Happiness.

Superb Star in Powerful Photoplay That Lives Up to Its Title, Gaining Momentum Until it Reached a Smashing Climax.

Advertising Angles: Direct your chief appeal to the followers of the star, telling them that she plays in this, three finely drawn characterizations in which she is given one of the finest opportunities of her screen career. Appeal also to the general public, telling them that this story is by a famous English novelist, and has for its theme the grip of gambling upon its women devotees. In your general advertising take the paragraphic punch style rather than narrative. Do not tell the story but pick out the big points of the story for exploitation. If you can get hold of an old roulette wheel or any gambling device, use it for a lobby display. You might be able to borrow something from the police in the larger places.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

"Yvonne from Paris"

Five-Reel American-Pathe Subject Features Mary Miles Minter in Pleasing Comedy.

Reviewed by Robert C. McElravy.

THE SAME delicacy and charm that were apparent in her last number are found in this new American-Pathe release featuring Mary Miles Minter, entitled "Yvonne From Paris." It is a light comedy of pleasing caliber, though not so effective from a dramatic standpoint. It contains many delightful humorous touches, but its story is improbable and does not reach so successful a climax.

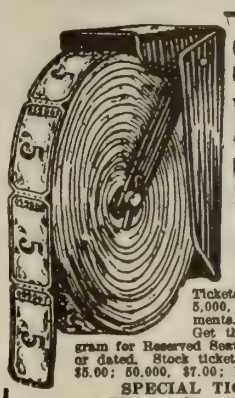
Mary Miles Minter is a most appealing screen figure and her appearance is so obviously ingenuous that she has no difficulty in getting over situations that might bother another actress. She leaves, for insance, no question in the mind of the spectator when she invites a young playwright to remain in her apartments over night because she is afraid to be alone. She portrays in this number a young dancing girl from France who has come to America, minus a chaperone, in quest of adventure. She is without funds and travels in the steerage, where she makes good friends of an Italian family and also an enemy of a French adventuress. The latter figures prominently in the story.

The cast is an agreeable one throughout and the settings have been carefully looked after. The subject as a whole, though lacking in dramatic strength, is entertaining and better than the average in presentation.

Cast.

Yvonne Halbert.....Mary Miles Minter
Lawrence Bartlett.....Alan Forrest
Aunt Marie Provost.....Vera Lewis
David Marston.....J. Barney Sherry
Harley Pembroke.....Bertram Grassby
Cecile.....Rosemary Theby
Luigi.....E. Alyn Warren
Henri Franey.....Jack Farrell

Story by J. F. Poland.



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Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

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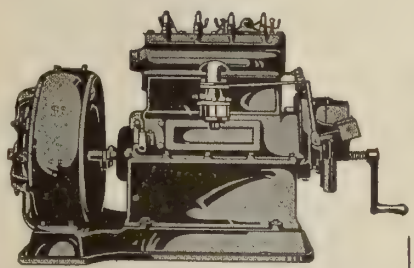
Ten Thousand..... 3.00
Fifteen Thousand..... 4.00
Twenty-five Thousand..... 6.00
Fifty Thousand..... 8.00
One Hundred Thousand.....12.00

National Ticket Co., Shamokin, Pa.



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60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

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Colors Are Beautiful, Brilliant and Permanent

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For 5 or 10 W. and 25 or 40 W. Lamps

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For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation

85 Shaftesbury Avenue, London, W.

Specimen on Application

Scenario by F. H. Clark.
Directed by Emmett J. Flynn.

The Story.

Yvonne Halbert is a young dancing girl in Paris. She is highly successful, but grows tired of the monotonous round of her life and of the overwatchfulness of her aunt. She desires to get out and see the world, and most of all, wants to know if people like her for herself or because of her reputation.

A theatrical representative from America wants to bring her to New York to appear in a new production, written by Lawrence Bartlett. Yvonne wishes to go, but does not want her aunt to come with her. She solves the problem by running away. She comes to New York, short of funds, and riding in the steerage, where she makes the acquaintance of an Italian violinist, Luigi, and his family, and also wins the enmity of Cecile, a French Apache girl who is also coming to New York.

Yvonne dances on the streets of New York, to Luigi's music, and then in a cabaret. Here she is observed by David Marston, the producer who wanted to make a contract with her. He offers the girl a contract, not knowing she is Yvonne, but intending to bill her under that name out of revenge, because he thinks Yvonne has broken her promise to him.

In the course of the story, Cecile, the Apache girl, claims to be the real Yvonne, but the arrival of the aunt straightens that situation out. Yvonne marries the playwright, with whom she has fallen in love.

Program and Advertising Phrases: Mary Miles Minter Star of Story Replete with Delicacy and Charm, That You Will Surely Enjoy.

Breezy Story of a Young and Ingenuous French Dancing Girl Who Came to America in Search of Adventure, and Found It.

Interesting Experiment of an Attractive Dancer Who Sought to Discover Whether She Was Popular Because of Herself or Her Reputation.

Romantic Story With Delightfully Humorous Touches Featuring Dainty Mary Miles Minter.

Advertising Angles: Make Miss Minter your chief talking point and back this up with the declaration that in Yvonne she has an unusual opportunity. Paint a word picture of the charming and innocent little French dancer who runs away from her aunt to see the world and comes to America in the steerage without a chaperone. Make the paragraph alluring, keep away from the suggestion of sensationalism and you can sell to advantage. For a preliminary advertise the special appearance of Mlle. Yvonne, the famous French dancer, then hook up with the play title.

Advertising Aids: One-sheet, two three-sheets, one six-sheet, one twenty-four-sheet. Colored lobby displays, one, two and three-column line cut ads and mats, two 22x28 photos, slides, press book, music cues, press photos, one and two-column newspaper cuts.

"The American Way"

Five-Reel World-Picture Features Dorothy Green and Arthur Ashley in Romantic Story.

Reviewed by Robert C. McElravy.

IN THIS five-reel World-Picture, entitled "The American Way," there is a pleasing quality of entertainment, though it has been given a mechanical development which robs it of any particular suspense. The incidents in themselves are very good and contain several thrills, but the manner of

(Continued on page 289)

Lewis Burston Introduces His Two Stars, Francis Ford and King Baggott.
The Burston Company, after completing the "The Mystery of 13" serial, starts on a new chapter picture, featuring both Ford and Baggott.

No Gamblers, Guns or Gin in Hampton's "The Westerners"; Film Has No Star Role

UNUSUAL in many respects is "The Westerners," Benjamin B. Hampton's first Great Authors production, distributed by W. W. Hodkinson Corporation.

The picture boasts not a single gambler, two-gun man or sheriff, which in itself is enough to differentiate the production from any previous picture dealing with the rugged West. Riotous scenes of dancing, gambling or drunkenness are noticeably lacking.

Though much of the action takes place in a saloon and dance hall not a foot of film is utilized in showing mere scenery or what has been mistakenly called "atmosphere." It is Mr. Hampton's belief that atmosphere is characterization and action. Accordingly, every foot of "The Westerners" is used in telling the story.

Produced with the personal supervision and approval of the author, every detail of production is perfect. Stewart Edward White, in writing "The Westerners," wrote a romantic story of a country and peoples he knew. When a young man just out of college, he went to the Black Hills of Dakota and prospected for gold and hunted big game. Molly, the sturdy, womanly heroine, played by Mildred Manning; Jim Buckley, the kindly scout, portrayed by Wilfred Lucas; hot-headed but good-natured Cheyenne Harry enacted by Roy Stewart, and the villainous half-breed as played by Robert McKim were all characters taken from real life, and, when the story was staged, Mr. White was of invaluable assistance in giving the actors a better understanding of their roles.

Realism runs throughout the production. From the type of guns and daggers used at that time and in that locality to boots, saddles and clothes everything is correct. You may not know that a certain knife was a Mexican knife and should not be used by an Indian, but Stewart Edward White knew it, and an Indian knife was procured.

There is no star role in "The Westerners." Every character is essential, and therefore every character has been treated the same. The result is a well-balanced story in which all the principals, Roy Stewart, Mildred Manning, Wilfred Lucas, Robert McKim, Graham Pettie, Frankie Lee and Mary Jane Irving, have the prominence demanded by their role and share honors accordingly.

Edward Sloman has given the picture intelligent direction from the script by E. Richard Schayer.

"Cupid Forecloses" Is Next Bessie Love Picture

WORD comes from Vitagraph's Western studio that "Cupid Forecloses," Bessie Love's new play, is especially adapted to Miss Love's personality, and that as Geraldine Farleigh she will have one of the most pleasing roles in her career.

"Cupid Forecloses" is taken from "Hurrying Fate and Geraldine," the novel by Florence Morse Kingsley. It tells the story of a village school teacher, the sole support of her mother, who becomes entangled in high finance. She fights a brave fight against many trials and tribulations. Finally she not only prospers, but wins in love as well.

David Smith is directing the picture. In Miss Love's supporting cast are Wallace McDonald, Dorothea Wolbert, Frank Hayes, Jim Donnelly, Aggie Herring, Jake Abram, Anne Schaefer, Gordon Griffith and Otto Lederer.

"Flying A" Announces Cast of "The Hellion"

THE American Film Company, Inc., which has under production "The Hellion" (working title), has just made known the personnel of the cast.

Margarita Fisher, the star, will be seen in three separate characterizations, one of which—that of a madwoman—calls for a makeup and characterization which will amaze those who have seen her only in comedies of the lighter sort.

Emory Johnson heads the supporting cast, with Henry Barrows, George Periolat, Lillian Langdon and Charles Spere interpreting the other prominent parts.

The story and scenario are by Daniel F. Whitcomb. George L. Cox is directing the picture.

Metro Will Produce Well Plays Under New Policy

THE announcement by W. E. Atkinson, general manager of Metro Pictures Corporation, of the "fewer, bigger and better pictures" policy under which Screen Classics, Inc., will make and Metro will distribute only multiple reel superfeatures after September 1, with the consequent discontinuance of Metro's program pictures, has been followed by a flood of enthusiastic congratulations.

As each one of the forthcoming Screen Classics, Inc., special productions is to be made without regard to expense and with ample time taken for best production results, each one will be preceded, accompanied and followed by an advertising and publicity campaign of immense proportions in order to insure a splendid reception. The exhibitors are to receive every aid.

Already the field force has been supplied with literature and sales helps for the first four of the great Screen Classics, Inc., superfeatures—"The Man Who Stayed at Home," "Fair and Warmer," "Lombardi, Ltd.," and "Please Get Married," and also the Nazimova production, "The Brat," which will be distributed solely by Metro.

The four Screen Classics, Inc., superfeatures mentioned are among the thirty-six successful stage plays and famous novels purchased for Screen Classics. There is an all-star cast headed by King Baggott in "The Man Who Stayed at Home"; May Allison will star in Avery Hopwood's screaming farce, "Fair and Warmer"; Bert Lytell will do "Lombardi, Ltd.," by the clever Frederic, and Fanny Hatton and Viola Dana is the star in "Please Get Married," the latest comedy hit of the New York theatrical season.

The list of plays and stories also includes James A. Herne's celebrated stage vehicle, "Shore Acres"; "The Willow Tree," "Yosemite," "The Right of Way," "The Yellow Dove," "The Walk Offs," another Hatton comedy; "Tess of the d'Urbervilles" and "The Temple of Dawn," a novel by Miss I. A. R. Wylie.

Chicago Critics Favorable to "Happiness a la Mode"

CONSTANCE TALMADGE'S latest Select picture, "Happiness a la Mode," in which she is presented by Lewis J. Selznick, has just completed pre-release engagements of one week each at the Zeigfeld Theatre and Bijou Dream Theatre in Chicago, and, according to the newspaper critics, the production went over like a breeze from the lake.

Virginia Dale, writing in the Chicago Daily Journal, says that it is probable that Miss Talmadge and her leading man, Harrison Ford, have brought more clean and clever five-reel comedies to the screen than any other two film folk in the profession. "They are excellent foils for each other," Miss Dale says, "and in this production, like many others, they are as breezy and refreshing as a gust from the lake."

Mae Tinee, of the Chicago Daily Tribune, says that the picture is not so innocent as some of the Constance Talmadge-Harrison Ford productions, but exceedingly well done. Rob Reel, of the Chicago Evening American, says that Norma's sister is no longer capricious, but capable. One of the best reviews of the picture was written by Observer in the Chicago Herald and Examiner. Observer says: "The picture is sufficiently spicy to be of summer value, and the entire photoplay is of hot weather character, farcical, funny and full of Miss Talmagde's tricks. The scenario gives her some decidedly interesting scenes."

"Must Sell," "Wanted to Rent," "Will Buy Theatre"—these are only a few of the business opportunities The World's Classified brings to light. Give them a look.

REVIEWS AND ADVERTISING AIDS (Continued)

stringing them together is like that of a loosely constructed serial.

Arthur Ashley and Dorothy Green play the leads in an agreeable manner. The former appears as Richard Farrington, son of an English lord, who comes to America to visit a Long Island family. Richard meets the heroine under unusual circumstances, and this induces him to give an assumed name. He knows that she is fond of American ways, especially in heroes, and he sets out to win her without revealing the fact that he is heir to a title. He succeeds in this and proves his worth in several romantic incidents.

The character of Richard is the outstanding feature of the story. This is not brought out in a thoroughly convincing manner, though Arthur Ashley looks the part and does the various "stunts" required of him in acceptable manner. But there was nothing about his early career to indicate that he could assume the part of a lumber camp foreman.

The settings in the lumber camp region are very attractive.

Cast.

Richard Farrington.....Arthur Ashley
Betty Winthrop.....Dorothy Green
Stuyvesant Van Allen....Franklin Hanna
Mrs. Van Allen.....Lisle Leigh
Henry Steinmetz.....Carl Sauerman
Bill Meginnis.....Ed Roseman
Jerome Schwartz.....Robert Fisher
Half Breed.....Harry Semels
Lord Farrington.....Charles Wellsley
Tony.....John Adrizoni
Gina.....Hazel Sexton
John Smithers.....Stewart Fisher

Directed by Frank Reicher.
Story by Florence C. Bolles.
Scenario by Wallace C. Clifton.

The Story.

Richard Farrington, the only son of Lord Farrington, of London, is the hero of "The American Way." He is a wild youth who causes his father much uneasiness. After an all-night escapade, Lord Farrington determines to send Richard to visit the Van Allens in America. The Van Allens are wealthy Long Island people, who have made their money in lumber. They have a pretty ward named Betty Winthrop, and Mrs. Van Allen lives in the hope that Richard may fall in love with the girl when he arrives.

Richard meets Betty in a park and rescues her kitten from a tree. As she drives away he gives her, by mistake, a card bearing the name John Smithers. Betty's handbag falls from her automobile, and Richard plans to restore it to her.

When he next sees Betty on the Van Allen estate, he overhears her say she would rather marry "a red-blooded American burglar than a spineless aristocrat." Richard then permanently assumes the name of John Smithers, which happens to be that of a young American crook who had robbed him. Mr. Van Allen is impressed by Dick's appearance and gives him a job in his lumber office, still believing his name to be Smithers.

In the course of time Dick is sent to the lumber camp, where he makes good with the men, after a fist fight with the rascally foreman. Betty comes with the Van Allens, and he saves her life. He also exposes some crooked work at the camp and in the home office. His assumed name almost gets him into trouble with the police, but the arrival of Lord Farrington clears everything up, and he wins the confidence of Mr. Van Allen and the love of Betty.

Program and Advertising Phrases: Pleasing Romantic Story, the First of a Series of World Pictures Starring Arthur Ashley and Dorothy Green.

How a Titled Englishman Adopted "The American Way" to Win a Charming American Girl, Told in a Sparkling Comedy.

Pep, Speed, Sparkle and Snap in Highly Entertaining Photoplay Introducing Two New Screen Stars, Arthur Ashley and Dorothy Green.

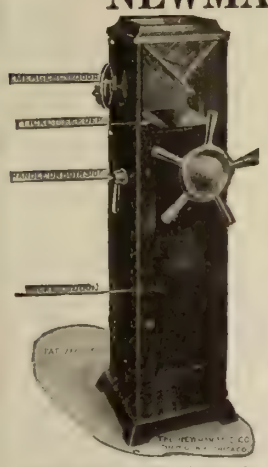
Her Chance Remark Cause the Titled Englishman to Masquerade as an American Burglar. Why? "The American Way" Will Show You.

Advertising Angles: The title offers a chance to whoop it up on the word "American" and can be used heavily, but it would be well to take especial pains to make it clear that this is not a flag-waving story. Use instead such lines as "He won the girl in the American Way." "He was an English lord, but he had an American Way about him." Feature the stars. You can get a good distributed piece by printing visiting cards with "John Smithers, Yonkers, N. Y., U. S. A." on one side, and on the other, "You wouldn't think a card like this would lead to romance, but see 'The American Way' at the Gem Theatre, Tuesday, and see what happened. It's great."

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts.

EXHIBITORS
If you want a real picture organist or pianist, write us. Endorsed by biggest exhibitors East and West
PROFESSIONAL SCHOOL of PICTURE PLAYING
Strand Theatre Los Angeles

"NEWMAN" Ticket Chopper



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COMMENTS

Pathe Exchange, Inc.

THE FALSE IDOL (Pathe).—Episode No. 13 of "The Tiger's Trail." A picturesque instalment opening with a gun fight in the mountains between the bandits and the sheriff's posse. Belle and Jack take the supposed idol to the tiger worshippers in order to get the Pact, but discover that it is a substitute for the real one. They are then set upon by the Indians and chased into a volcanic region, where they are in danger of death from poisonous fumes.

AT THE OLD STAGE DOOR (Rolin-Pathe).—A comedy number featuring Harold Lloyd, Bebe Daniels and Harry Pollard. The scenes are laid at an opera house, which Harold invades in a high silk hat. He is mistaken for the manager and treated royally, but later the deception is discovered, and he is hustled out in the rain. The number is nicely presented and gets over in good shape.

Universal Film Company.

IN DEATH'S GRIP (Universal), June 2.—Chapter 12 of "The Red Glove." This repeats Billie's fall from the fire escape, a canvas below saving her from death. The principal scenes occur at the resort of the "Wharf Rats," where Wiley and his men have Tia Juana and Jose captives. Billie comes to the rescue, and is herself captured. Her life and that of the others is endangered by a tug, which is sent crashing into the boathouse by Wiley and his men. The climax is particularly strong.

A STAR OVER NIGHT (Jewel), June 16.—A two-reel production made for the Stage Women's War Relief featuring David Belasco and a number of prominent players. The most interesting feature of this picture is the glimpse which it gives of David Belasco directing a stage production. A simple story of how a jealous

(*Continued on page* 291)

Robert Warwick Scores New York Success in Film Adaptation of "Secret Service"

PARAMOUNT and Artcraft productions were the features of the programs at all three of Broadway's big picture houses—the Rialto, Stand and Rivoli—during the week of June 22. In addition, both the Strand and Rivoli presented the latest Paramount-Mack Sennett comedy, "Hearts and Flowers."

At the Rivoli the feature was the Paramount-Artcraft special production of William Gillette's famous play, "Secret Service," with Robert Warwick in the stellar role. Incidentally, it marked Warwick's first appearance on stage or screen since his return from service. The production was splendidly received at every performance.

The feature attraction at the Rialto was Charles Ray in the new Paramount picture, "Hay Foot, Straw Foot," a Thomas H. Ince production. The production was well received. Jerome Storm directed the picture.

Big business all week at the Strand again attested the popularity of Dorothy Dalton, Thomas H. Ince's Paramount star. "Miss Dalton never has been more beautifully poised or surer of herself than in this difficult and somewhat unsympathetic character," is the opinion of a critic of a prominent New York daily. Victor Schertzinger was the director.

Lincoln Heads Cast for Zane Grey's "Desert Gold"

ONE of the strongest casts ever assembled was selected for the Benjamin B. Hampton-Eltinge F. Warner picturization of Zane Grey's "Desert Gold," a W. W. Hodkinson Corporation release. Every player was chosen because of his suitability for the role, and the result is literally an all-star cast.

E. K. Lincoln considers his part of Dick Gale, the young Easterner in search of adventure in the West, the best of his screen career. An out-door role in which he can ride and use his fists in several hard fights is Mr. Lincoln's idea of a real part.

Eileen Percy is a beautiful and capable Nell, the girl whose wealth of golden hair causes the Mexicans to call her "Luvia d'Oro," meaning Shower of Gold. Margery Wilson, whose vivid brunette coloring is in strong contrast to Miss Percy's blondness, is so perfectly cast as the Castilian girl, Mercedes, that she might have been the original of Zane Grey's story.

Edward Coxen is the manly Captain Thorne. The versatility of W. Lawson Butt, the English actor, finds him in a variety of parts. In "Desert Gold," he is the Yaqui Indian whose gratitude to Gale for saving his life stands the hero in good stead.

Other members of the cast are well-known as portrayers of particular types. Rojas, the Mexican bandit, is portrayed by Walter Long. Frank Lanning's specialty is Indian roles, and accordingly he was cast as the traitorous Papago Indian. Mrs. Dark Cloud is an Indian mother. Russell Simpson is the cowboy, Ladd. Other roles are splendidly portrayed by Arthur Morrison, William H. Bainbridge, Frank Brownlee, Mary Jane Irving, Laura Winston and Joe Holquim.

American Names Cast for "Other Side of Eden"

FROM Santa Barbara comes word of the complete cast for William Russell's current production, tentatively entitled "The Other Side of Eden."

The star, playing the role of Dabney Morgan, a young mountaineer, will be supported by Mary Thurman, who will bear the euphonic name of Elenore Colonna. The only other feminine role of prominence will be taken by Pauline Curley. Harvey Clark, Frank Brownlee and Fred M. Malatesta complete the cast.

The story of "The Other Side of Eden" is from the typewriter of Stephen Fox, who also supplied the script of "A Sporting Chance," recently released.

Emmett J. Flynn is directing the production.

National Cash Register Uses Simplex for Shows

TWO interested visitors made the rounds of the Simplex plant last week, and, after their visit had been completed, were both of the opinion that the National Cash Register Company had acted wisely in designating Simplex as the official projector for the various road shows it conducts.

Floyd H. Abbott, projectionist, and W. H. Farley, lecturer, are two active members of one of the five road shows which the National Cash Register Company maintains. Each show carries an advance man, a lecturer, a projectionist, a large number of stereopticon slides and a minimum of 3,300 feet of motion pictures. The equipments comprise seven trunks, Simplex projectors, with aluminum pedestals, and all of the electrical apparatus and fixtures which go toward making a high-class road equipment possible.

The particular show to which the Simplex visitors are attached had been working during the last summer and fall in Eastern Canada, and since February 14 has been playing engagements throughout New England and New York.

One-Legged Actor Dances in Thomas' "The Volcano"

WILLIAM H. GIBSON, who plays "Davy" in Augustus Thomas' new Four Star drama, "The Volcano," and whose long career with the Cohan and Harris forces has made his fame country-wide, is probably the only wooden-footed actor in the world who can get away with a mechanical pedal and nobody be the wiser. Gibson was a famous dancer when he lost his foot in an accident.

Those who are fortunate enough to witness a performance of "The Volcano," which W. W. Hodkinson announces for early release, will see a dance by "Davy" that most two-footed toe-twinklers would be proud to equal. The fact is that Gibson walks just as well, dances just as well, and looks just as well as he did before he lost one of his feet.

Billie Rhodes
As she will appear in Hodkinson's "The Blue Bonnet."

"The Undercurrent" Will Be Released in August

PRESIDENT LEWIS J. SELZNICK, of Select, announces that he has postponed the release of "The Undercurrent" until August. This is the special in which Guy Empey is being presented by Select, and its release had originally been announced for July. But President Selznick is so impressed by the big picture and by its possibilities as a business-getter that he is unwilling to release it in the middle of the dog days, and has therefore decided to hold it over until August in order that the picture can be ready for the very busy days of early September.

Miss Martin plays the part of Empey's wife. Next to the character portrayed by Empey, Miss Martin's part is the strongest one in the production. The other members of the cast are Marguerite Courtot, Betty Blythe, Sallie Crute, William Dunn, Charles A. Stevenson, Harry Lee, Eugene Strong, Arthur Donaldson, Betty Hutchinson, Edward Elkas, Roland Osborne, Victor A. Stewart, Frederick Buckley, Frances Vera Boehm and Joseph A. Donahue.

"The Westerners" Changes Theatres in Los Angeles

COMPLETING its successful engagement at the Kinema Theatre, Los Angeles, where it had its American premiere, Benjamin B. Hampton's first Great Authors production, Stewart Edward White's "The Westerner" at once moved into Quinn's Rialto for a continuous first run, thereby attaining a record held by few other pictures in Los Angeles in the past two years. The film closed at 11 Saturday night in the one theatre, and opened again at 1 Sunday in another four blocks distant.

Prints have now been shipped to all Hodkinson managers from the New York laboratories, but are available to the first-run theatres in the larger cities of the country for special release engagements only. No contracts will be accepted for routine or program showings throughout the summer and fall. This production is being handled as an individual attraction and booked independently, according to the Hodkinson policy.

Gilbert Parker's Story Is in Cutting Stage

"YOU NEVER KNOW YOUR LUCK," starring House Peters, the Sunset Pictures Corporation's production of Sir Gilbert Parker's story, is now in the assembling and cutting stage, Director Frank Powell having completed the final scenes on the new W. W. Hodkinson release at the Solax Studios, Fort Lee, N. J., July 3, co-incident with the arrival of Phil. F. Webster, secretary and general manager for Sunset Pictures, at whose San Antonio plant the picture was filmed for the most part.

The director has received from London a set of interior and exterior views of the Brooks' Club, famous gambling palace in the British capitol, with which the Gilbert story deals in part. These London scenes will supplement those taken in a skilfull duplication of the noted gaming house built by Mr. Powell at the Solax plant in addition to a counterfeit of Monte Carlo, which is also one of the important settings in the picture.

REVIEWS (Continued)

leading lady does herself out of money and honor, while the object of her jealousy steps in, carries the show and wins the love of the play's author, is interesting and well put over. The production was directed by George Terwilliger. Other members of the cast in addition to David Belasco are Hamilton Revelle, Elizabeth Risdon, Hilda Spong, Edward Martindel, Cathleen Nesbit and Bruce McRae.

IN THE DEPTHS OF THE SEA (Universal), May 26.—Chapter 11 of "The Red Glove." The glove itself appears at the opening of this instalment, being picked up from the water by a sea gull and carried to shore, where it is placed in a rubbish heap. There are further attempts at villainy by Wiley, who tries to get young Murdaugh into his power through a forged check. The number closes with Billie falling from a fire escape. The serial is full of action and carries the interest well.

ELMO, THE MIGHTY (Universal), "The Mystery of Mad Mountain," June 16.—This is the first episode of a new serial by William E. Wing, featuring E. K. Lincoln, of "Tarzan" fame; Grace Cunard, Ivor McFadden, Frederick Starr, Virginia Craft and others. This is a rugged story of the great outdoors, abounding in adventurous episodes. The plot, in which the girl's father is victimized by some designing financial crooks, is set forth rather crudely, but soon clears up and establishes several interesting leads that will be followed closely by observers. The story itself is conventional in quality, but the melodramatic character of the episodes is promising. In this number the girl's father believes he has committed murder and disappears in the heart of the "Mad Mountains."

THE ROPE OF DEATH (Universal), July 7.—Episode No. 17 of "The Red Glove." A most interesting installment of this serial, which is gradually drawing to a close. In this Billie learns the facts concerning her parentage from the old actress of the dance halls. The second reel brings on a new battle between Billie and her friends and the gang of Vultures. The wagon wheel ride makes a new stunt of interest, though the observer will probably not fall very hard for it.

ALL IN THE SWIM (Star Comedy) June 9.—Eddie Lyons and Lee Moran appear in this number. They convert Eddie's palatial home into a sanitarium during his father's absence. The tank scenes are very funny and the boys are having a good time with the girls and their patients when the father returns. This is an enjoyable number.

Abramson's New Production Titled "Someone Must Pay"

THE Norma Talmadge studio is the scene of Ivan Abramson's present activities, which will result in a six-reel drama, "Someone Must Pay," prepared for the Graphic Film Corporation. The story, which is by Mr. Abramson, is said to abound in tremendous situations and has for its motive: "Think before you speak. Decide before you act."

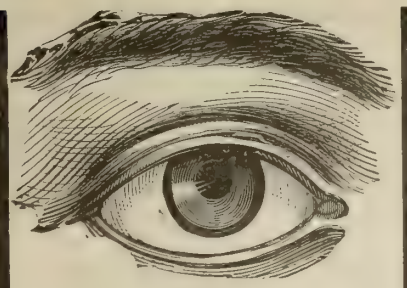
The subject of jealousy is strikingly dealt with, and the terrible consequence of unfounded suspicion. An excellent cast is now at work, including Gail Kane, Edmund Breese, Jackie Saunders, Hugh Thompson, Jere Austin and others. Mr. Abramson states "Someone Must Pay" will be ready for early fall release.

Prints of "Virtuous Men" Destroyed in Film Fire

A FIRE at the Unexcelled Laboratories, at Yonkers, recently, narrowly missed destroying the negative of "Virtuous Men," the S-L Pictures' state right feature. This negative was heavily insured. However, owing to the number of orders for prints its destruction would have proven a serious blow to the S-L organization and the territorial distributors.

Several newly-made prints of this picture were completely destroyed, which were about to be rushed to various parts of the country, so Messrs. Sawyer and Lubin immediately arranged for new prints.

To enable H. C. Simeral, owner of "Virtuous Men" for western Pennsylvania, to open his production July 1 at the Bijou Theatre in Clarksburg, West Virginia, a messenger from the S-L offices left Monday evening for that city with a new print and the S-L organization announces it will extend this service to all buyers whose orders have been placed for prints, where it is necessary to fulfill booking engagements.



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NEW YORK

Gale Henry Now Working on Twelfth Model Comedy

GALE HENRY, the elongated comedienne, supported by Hap H. Ward and Milburne Moranti, has started work on her twelfth two-reeler for Bulls Eye Film Corporation. The working title is "In the Sweet Bye and Bye." The story deals with a reverse of the sexes, illustrating the period when men stay at home and do the housework while the women go out and earn the bacon.

Bruno J. Becker is directing. Blanche White, formerly a musical comedy favorite, has a prominent role. Milton L. Cohen, president of Bulls Eye, says: "We want exhibitors to know Gale Henry is making the funniest pictures of her life. The Bulls Eye idea is: The funniest pictures from the two funniest stars, Billy West and Gale Henry."

Dalton Sells His Feature for New England

Emmett Dalton, president and general manager of the Southern Feature Film Corporation, has returned from Boston and announces the sale of the New England States on his special feature picture, "Beyond the Law," to Herman Rifkin, of the Eastern Feature Film Co. Mr. Rifkin contemplates opening the picture in Boston in one of the large theatres and is trying to arrange to have Mr. Dalton make a personal appearance at the opening.

After closing the New England deal, Mr. Dalton stated that he has but a few more states to sell and expects to start producing another feature soon, as he is now negotiating with a well-known American author for the purchase of a story that has had wide publicity in one of the prominent magazines.

Lincoln Has Private Aviation Field

E. K. Lincoln, star of "Virtuous Men," the Sawyer-Lubin production, has taken up flying. He is the possessor of a large estate in the Berkshires, and has converted a portion of it into a flying field, with hangers, machine shops, etc. A well-known naval aviator, James Hanley, an expert, has been introducing him to the intricacies of flying and Mr. Lincoln expects shortly to receive a pilot's license.

He plans to secure a special pleasure machine, carrying three passengers. He has just made his initial flight unaccompanied, and contemplates using his newly-acquired prowess in the air in a forthcoming film production.

Bech, Van Siclen Sells Several Films.

Mr. Wortham, of Bech, Van Siclen & Co., Inc., announces the sale for Spain and Portugal rights of the following pictures: "A Romance of the Underworld," with Catherine Calvert and Eugene O'Brien; "Out of the Night," with Catherine Calvert and Herbert Rawlinson; "Marriage" and "Marriage for Convenience," both featuring Catherine Calvert; 'Calibre 36," featuring Mitchell Lewis, and Doris Kenyon in "Wild Honey," "Twilight," "Inn of the Blue Moon," "Street of Seven Stars."

First "Screen Letter Box" to Be Released July 15

THE first Screen Letter Box feature conceived by Morris A. Kashin, produced by Jack Cohn, and distributed by Frank G. Hall, president of the Independent Sales Corporation, will be released July 15.

It is the opinion of Mr. Kashin, himself an exhibitor, that no picture house in the country, whether large or small, can afford to keep the "Letter Box" from its screen. The intelligence and natural curiosity of motion picture patrons from California to New York has been clamoring for years to get an insight into the "mysterious" and complex workings of the camera, the movies and the screen.

Playhouse managers are the logical source of this information. The artists working before the camera cannot meet the fans and tell them how it's done. The silent drama must be the medium through which millions of doubters can be made to see the light.

How is it to be done—you ask?

Mr. Kashin answers: "One million self-sealing letterheads will be distributed to one million picture fans who will ask one million questions of the one million picture houses from the Atlantic to the Pacific. These questions will concern themselves with the inside workings of the movies. It is up to the motion picture houses to answer them. They can do it by first throwing on their screen the question, followed by the answers.

"Every man, woman and child throughout the world is full of curiosity about the inside of a motion picture studio. They want to know. They want to be shown. They will send in on the self-sealing letters every conceivable question concerning the camera, the cameraman, the actor and the actress, and the answers will be sought at your theatre. The questions will be answered on the screen. The screen will have to show them to the questioner.

"Thousands of patrons go to the picture theatres, see a man or woman knocked senseless with a blackjack, see an automobile with its occupants go over a 200-foot cliff and wonder how these things are done without apparent injury to the participants. The Letter Box will show the way of enlightenment.

"No question asked will remain unanswered, but the man in Kalamazoo who wishes to know how a subject is captioned will, in all probability, be compelled to seek his answer on the screen of a motion picture house in Kalamazoo. He cannot go to Chicago, St. Louis, San Francisco, Boston, Philadelphia or New York for his answer. He will expect his home town to deliver the goods.

"Before the end of July more than a million questions will be submitted, Mr. Kashin believes. Each and every question will be met with a frank expression of the keeper of the questionnaire. No question will remain unanswered as long as it keeps within the bounds of expert motion picture intelligence."

Pershing Picture Utilized as Fourth of July Feature

MANY exhibitors in various sections of the country booked "The Land of the Free" for the Fourth of July, as a patriotic demonstration, says the Exhibitors' Service Bureau of the Fox Film Corporation.

This is the picture based on the life and adventures of General Pershing. The Bureau also reports that the film has been booked by a great number of theatres for later dates in July, as General Pershing is expected back during the month and public interest in him will be at white heat, with the newspapers carrying volumes of matter about him and public welcomes being arranged for him in many cities.

The new one-sheet on this production, displaying a portrait of General Pershing, is considered by the Fox officials not only one of the finest pieces of lithographic work ever turned out by its service, but a strong invitation to the public to satisfy its curiosity as to the life of the great general and to honor the victorious commander of the American army abroad by thronging to see him in pictures. The portrait of the general on this poster shows his intensely human side—with a good-natured smile on his face in place of the stern expression of the commander in the field.

Broadway Theatre Prints Weekly Photoplay Journal

THE management of the Broadway Theatre, Columbia, S. C., is showing that it knows how to make part of the house advertising, at least, pay its own way. From the offices of the Columbia Theatre is issued a snappy, up-to-the-minute little magazine called The Photoplay Weekly. It consists of eight pages, four columns wide and twelve inches deep, and contains motion picture gossip, program material for the coming week, and advertisments, news, and of commercial firms which believe it pays to place their business message before a high-class motion picture public. Portraits of stars to be played appear regularly. This theatre uses Fox pictures to a large extent.

"The front page is given over to the name of the theatre and pictures of coming attractions. On the fourth page an editorial on an existing local condition. But a peculiarly noticeable point is the publication volume and desirable quality of paid advertising which is carried.

Every person visiting the Broadway Theatre on Friday or Saturday is presented with a copy. The subscription rate by mail is 74 cents a year, and the sale price per copy is 5 cents.

Big Under-Water Scenes in "Mystery of 13."

The "Mystery of 13," the latest Burston picture, Producer Louis Burston's latest Francis Ford serial, is said to contain some remarkable new under-water stunts. The company spent some time at Catalina Island, Cal., taking water scenes to be used in connection with shots taken at the studio in a tank specially built for Director Ford. Deep-sea divers and diving apparatus accompanied the outfit to Catalina Island, where some unsual situations were filmed with a special under-water camera, an invention of Mr. Ford's. The announcement of the release of the production is expected shortly after the arrival of President Louis Burston, of Burston Films., Inc., in New York, where he is expected within a week or two.

Cecil B. De Mille as "Lonesome Luke."
Being entertained at the Lasky studio by some beauties for "The Admirable Crichton"—Gloria Swanson, Bebe Daniels, Julia Faye, Lila Lee and Mildred Reardon.

Capellani Completes Cassinelli Production.

The last of the scenes of "The Virtuous Model," the motion picture spectacle which is to be the first of the Albert Capellani productions, starring Dolores Cassinelli, has been taken. The final "shot" was made at the fountain in Prospect Park, Brooklyn, and immediately afterward the entire company, including Director Albert Capellani, Assistant Director Albert Dorris, and Cameraman Lucien Andiot, together with the players, including Dolores Cassinelli, Vincent Serrano, Franklyn Farnum, Albert Roccardi, Helen Lewell, De Sacia Saville, May Hopkins, Marie Chambers, and three other female members of the cast, motored down to Long Beach, where they were met by some of the executives of the Capellani Productions, Inc., who were spending the week-end at the shore. The entire company was entertained at a dinner given at Castles-by-the-Sea, signalizing the completion of the first Cassinelli picture under the Albert Capellani banner.

Mrs. Sidney Drew Completes "Bunkered."

Mrs. Sidney Drew has staged the last scenes of "Bunkered," her initial individual starring effort, and is now cutting this subject, which will be released as a Paramount-Drew Comedy in July.

Starting with a real story of human interest, written by Emma Anderson Whitman, Mrs. Drew has contrived an enjoyable comedy full of mirthful situations and action.

"Bunkered" is a real comedy of the out-of-doors, as all but three or four scenes are exteriors. A number of golf professionals and society people appear in the picture.

Williams Completes "The Hornet's Nest."

"The Hornet's Nest," a typical Earle Williams feature, has just been completed by that star at Vitagraph's Hollywood studio, where it has been accepted as one of his most finished efforts. The scenario was adapted from the book of the same name by Mrs. Wilson Woodrow, and the picture directed by James Young. It is a romance of today, with hearts, high finance and crooks as the leading features. In the supporting cast are Brinsley Shaw, Vola Vale, Ogden Crane, Kathleen Kirkman and Edward McWade.

"Topics of the Day" Scores.

"Topics of the Day" is going over "big" in the leading theatres in New York, according to the opinions of prominent critics who have reviewed this screen presentation of timely and frivolous paragraphs selected by "The Literary Digest" from the Press of the World.

At all the B. F. Keith vaudeville theatres, including the Palace in New York City, the "Topics" are winning favor. All along the line theatres are reporting the success of the "Topics" as a film feature that pleases all audiences.

Madlaine Traverse in Mother-Love Drama.

"Rose of the West" is the most picturesque and gripping of all the pictures in which Madlaine Traverse has appeared, is the view of the Exhibitors' Service Bureau of the Fox Film Corporation.

"Rose of the West" is a drama of the Canadian Northwest, and pictures the efforts of a devoted mother to save her beautiful daughter from the clutches of a man to whom a villainous father has agreed to sell her in exchange for gold-bearing land.

Where Civilization Reaches Its Fringes— There, Too, You Will Find The Moving Picture World

IN a remote little cluster of houses in the Straits Settlements, out in the Far East where the civilization of the West trails off into the marginal belt, some friends of Margaret I. MacDonald, of the reviewing staff of the Moving Picture World, finding a native theatre for moving pictures, entered and were surprised to find a program, part of which was printed in English, and which carried Miss MacDonald's review, taken from the World, on the picture which was being shown on the screen.

Miss MacDonald's friends sent her the program, struck by the fact that a review from the Moving Picture World had found its way to a tiny sheet in this polyglot corner of the world where races fuse like many tides sweeping into common from all points of the compass.

But this is only added evidence of the fact that the three words, MOVING PICTURE WORLD, are written deeply across the face of the globe, carrying a message of eager service, broad vision, and splendid ideals.

Last week the editor of the World received a letter from a former exhibitor of Cape Town, South Africa, and now general manager of a moving picture theatre concern whose houses cover the territories of Siam, Netherlands, Indies, Federated Malay States, British Borneo, Saigon, Straits Settlements, and the Philippines.

He said, "I find that here, as everywhere else in my travels and work that the Moving Picture World is the main stay of information to the exhibitors."

Well Named,
The Moving Picture World Serves the World of Films
Its Service Knows No Border
Boundaries Fall Before the Push Of Its Circulation
It Serves The Industry

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.
(Two Reels Each.)

June 8—Hearts and Flowers.
June 22—No Mother to Guide Him.
July 6—Trying to Get Along.
July 20—Among Those Present.

PARAMOUNT-ARBUCKLE COMEDIES.
(Two Reels Each.)

June 1—A Desert Hero.

DREW COMEDIES.
(Two-Reel Comedies.)

June 15—Squared.
July 13—Bunkered.

FAMOUS PLAYERS-LASKY CORP.
Paramount Features.

June 1—Putting It Over (Bryant Washburn).
June 1—The Splendid Romance (Enrico Caruso).
June 8—You're Fired (Wallace Reid).
June 8—An Innocent Adventuress (Vivian Martin).
June 15—Men, Women and Money (Ethel Clayton).
June 15—Other Men's Wives (Dorothy Dalton).
June 22—Hay Foot, Straw Foot (Charles Ray).
June 22—A Daughter of the Wolf (Lila Lee).
June 29—The Rose of Granada (Lina Cavalieri).
June 29—Stepping Out (Enid Bennett).
June 29—Girls (Marguerite Clark).
July 6—A Very Good Young Man (Bryant Washburn).
July 13—Nugget Nell (Dorothy Gish).
July 13—The Love Burglar (Wallace Reid).
July 20—Louisiana (Vivian Martin).
July 20—Rose of the River (Lila Lee).
July 27—A Sporting Chance (Ethel Clayton).

Artcraft Pictures.

June 1—The Splendid Romance (Enrico Caruso).
June 1—True Heart Susie (D. W. Griffith).
June 8—Square Deal Sanderson (William S. Hart).
June 22—The Avalanche (Elsie Ferguson).
July 20—Wagon Tracks (William S. Hart).

PARAMOUNT-ARTCRAFT SPECIALS.

June 15—Secret Service (Robert Warwick).
June 29—The White Heather (Maurice Tourneur's).
July 6—The Firing Line (Irene Castle).
July 13—The Career of Katherine Bush (Catherine Calvert).
July 27—The Dark Star.

PARAMOUNT-FLAGG COMEDIES.
(Two Reels Each.)

June 29—The "Con" in Economy.
July 27—The Immovable Guest.

SUCCESS SERIES (RE-ISSUES.)

June 1—Great Expectations (Louise Huff and Jack Pickford).
June 8—Still Waters (Marguerite Clark).
June 15—Behind the Scenes (Mary Pickford).
June 22—Redemption of David Corson (William Farnum).
June 29—Warrens of Virginia (Special).
July 6—Sapho (Pauline Frederick).
July 13—Maria Rosa (Geraldine Farrar).
July 20—The Clown (Victor Moore).
July 27—Esmeralda (Mary Pickford).

PARAMOUNT-BURTON HOLMES.

May 11—Tagalog Toilers.
May 18—Across France with the Yanks' "Gas Hounds."
May 25—From Cocoon to Kimona.
June 1—With Uncle Sam's Submarine Chasers.
June 8—The Silken Cities of Suwako.
June 15—From the Tiber to the Piave.
June 22—Frocks and Frills of the Philippines.
June 29—Chateau Thierry and Beyond.
July 6—Up the Upper Parana.
July 13—The Cataracts of the Iguassu.
July 20—American Women in France.
July 27—The Miracle of Montcir.

PARAMOUNT-BRAY PICTOGRAPHS.

June 8—Bird of Commerce; Interior Decorations; Cartoon.
June 15—Beans; Putting Nature Under Glass; Cartoon.
June 22—Mysteries of Snow; With Rod and Reel; Cartoon.
June 29—Plant Growth; Columbian Highway; Cartoon.
July 6—Charting the Sky; A Fort of Mediaeval France; Cartoon.
July 13—Salvaging Torpedoed Millions; Little Known New York (1); Cartoon.
July 20—Science and Your Camera; The New York Curb Market; Cartoon.
July 27—Little Known New York (2); Gem Cutting and Polishing; Cartoon.

Fox Film Corporation

BIG TIMELY PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Nesbit).
June 1—Wolves of the Night (William Farnum).
June 1—A Woman There Was (Theda Bara).
June 15—My Little Sister (Evelyn Nesbit).
June 29—The Lone Star Ranger (William Farnum).

EXCEL PICTURES.

May 4—Miss Adventure (Peggy Hyland).
May 18—Words and Music (Albert Ray).
June 6—When Fate Decides (Madelaine Traverse).
June 15—Cowardice Court (Peggy Hyland).
June 29—Be a Little Sport (Albert Ray).

VICTORY PICTURES.

May 11—The Coming of the Law (Tom Mix).
May 25—The Divorce Trap (Gladys Brockwell).
June 22—Putting One Over (George Walsh).
July 6—The Wilderness Trail (Tom Mix).
July 20—The Sneak (Gladys Brockwell).
Aug. 3—The Seventh Person (George Walsh).

FOX-SUNSHINE & TOM MIX COMEDIES

May 11—A Soft Tenderfoot (Two Parts).
May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

May 4—The Cave Man's Bride.
May 11—Sir Sidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!
June 15—Sweet Papa.
June 22—Pets and Pests.
June 29—A Prize Fight.
July 6—Look Pleasant, Please.
July 13—Downstairs and Up.

THE GREAT NINE.

Feb. 16—The Darling of Paris(Theda Bara)
Feb. 23—Hoodman Blind (William Farnum)

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).
June 22—The City of Comrades (Tom Moore).
July 6—Through the Wrong Door (Madge Kennedy).

BENNISON STAR SERIES.

Sandy Burke of the U-Bar-U (Betswood).
Mar. 23—Speedy Meade (Betswood).
The Road Called Straight (Betzwood).
Aug. 15—High Pockets.
Oct. 1—Lord Jim.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalen .

CAPITOL COMEDIES.
(Two Reels each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).
June 29—Their Day of Rest (Mr. and Mrs. Carter DeHaven).
July 13—Chasing Rainbeaux (Parsons).
July 27—After the Bawl (Carter DeHaven).

"Go Get 'em Potts" Series.

Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

April 20—Good Roads.
April 27—A Visit to New Orleans.
May 4—Going Up.
May 11—Can the Poor Fish.
May 18—A Wild Goose Chase.
May 25—From Mud Dug.
June 1—The Land of the Ukelele.
June 15—The Only Way.
June 8—When Black Is Red.

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

The Best Man (J. Warren Kerrigan).
Sahara (Louise Glaum).

Made in America.

Ashley Miller Productions—One Reel—Patriotic

No. 1, "Made in America."
No. 2, "Nine Million Answer."
No. 3, "The Rookie."
No. 4, "Victory Army in the Making."
No. 5, "Building the Soldier."

(Continued on page 296)

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No. 6, "The Hated K. P."
No. 7, "Overseas to Victory."
No. 8, "Forward—Always Forward."

ARTCO PRODUCTIONS.

As a Man Thinks (Harry Raver-Augustus Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (All-Star Cast—Benjamin B. Hampton Production).

GREAT AUTHORS PICTURES.

The Westerners (Roy Stewart — Benjamin B. Hampton Production).

Independent Sales Corp.

(Releasing Through Film Clearing House.)

SPECIALS.

Wanted for Murder (Rapf).
A Romance of the Air (Crest).
When My Ship Comes In.
A House Divided (Herbert Rawlinson and Slyvia Breamer).
The Other Man's Wife (Stuart Holmes and Ellen Cassidy).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
Suspense (Reicher).

FIRST ROTHAPFEL UNIT PROGRAM.

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

May 19—The Lion's Den (Bert Lytell).
May 26—Full of Pep (Hale Hamilton).
June 2—Almost Married (May Allison).
June 9—Some Bride (Viola Dana).
June 16—Fools and Their Money (Emma Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).
June 30—The Uplifters (May Allison).
July 7—God's Outlaw (Francis X. Bushman).
July 14—In His Brother's Place (Hale Hamilton).
July 21—The Microbe (Viola Dana).
July 28—The Belle of the Season (Emmy Wehlen).

SCREEN CLASSICS, INC., SPECIALS.

The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All Star Cast—Seven Parts).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JUNE 22.

Oh! Boy! (Creighton Hale—Six Parts—Comedy-Drama—Capellani).
The Tiger's Trail (Episode No. 10, "Bringing in the Law"—Two Parts—Drama—Astra).
Off the Trolley (Harold Lloyd—Comedy—Astra).
Pathe Review No. 12 (Educational).
Topics of the Day No. 8 (Topical—Literary Digest).
Pathe News No. 52 (Topical).
Pathe News No. 53 (Topical).

RELEASES FOR WEEK OF JUNE 29.

The Profiteers (Fannie Ward—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 11, "In the Breakers"—Two Parts—Drama—Astra).
Spring Fever (Harold Lloyd—One Reel—Comedy—Rolin).
Pen Points of Progress (Educational—One Reel—Leggett-Gruen).
Topics of the Day No. 9 (Topical—Literary Digest).
Pathe News No. 54 (Topical).
Pathe News No. 55 (Topical).

RELEASES FOR WEEK OF JULY 6.

Gates of Brass (Frank Keenan—Five Parts—Drama).
The Tiger's Trail (Episode No. 12, "The Two Amazons"—Two Parts—Drama—Astra).
Billy Blazes, Esq. (Harold Lloyd—One Reel—Comedy—Rolin.
Pathe Review No. 13 (Educational).
Topics of the Day No. 10 (Topical-Literary Digest).
Pathe News No .56 (Topical).
Pathe News No. 57 (Topical).

RELEASES FOR WEEK OF JULY 13.

The Tiger's Trail (Episode No. 13, "The False Idol"—Two Parts—Drama—Astra).
Just Neighbors (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 11 (Topical-Literary Digest).
Pathe News No. 58 (Topical).
Pathe News No. 59 (Topical).

RELEASES FOR WEEK OF JULY 20.

The Tiger's Trail (Episode No. 14, "At the Pistol's Point"—Two Parts—Drama—Astra).
At the Old Stage Door (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 14 (Educational).
Topics of the Day No. 12 (Topical-Literary Digest).
Pathe News No. 60 (Topical).
Pathe News No. 61 (Topical).

AMERICAN FILM COMPANY.
(Released by Pathe.)

May 4—Charge It to Me (Margarita Fisher).
May 18—Some Liar (William Russell).
June 1—A Bachelor's Wife (Mary Miles Minter.
June 15—Trixie from Broadway (Margarita
A Sporting Chance (William Russell).
July 13—Yvonne from Paris (Mary Hiles Minter).
The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Stuff of Heroes (William Russell).

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

May—Josselyn's Wife (Bessie Barriscale).
May—Mints of Hell (William Desmond).
May—Just Squaw (Beatrice Michelena).
May—His Debt (Sessue Hayakawa).
June—In Search of Arcady (Billie Rhodes).
June—The Man Who Turned White (H. B. Warner).
June—Broken Threads (Bessie Barriscale).
June—Bare-Fisted Gallagher (William Desmond).
June—Better Times (A Brentwood Production).
July—The Man Beneath (Sessue Hayakawa).
July—A Man's Country (Alma Rubens).
July—The Pagan God (H. B. Warner).
July—The Woman Michael Married (Bessie Barriscale).
August—A Sage-Brush Hamlet (William Desmond).
August—The Dead Line (Beatriz Michelena).
August—The Gray Horizon (Sessue Hayakawa).

STRAND.
(One-Reel Comedies.)

June 1—Hearts and Hats.
June 8—Betty's Bolsheviki.
June 15—Little Lucy's Lion.
June 22—'Twas Harry's Fault.
June 29—Little Miss Pinkerton.
June 22—'Twas Henry's Fault.
June 29—Little Miss Pinkerton.

ROTHACKER OUTDOOR SUBJECTS.

Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

May—Break the News to Mother (Special—Six Parts).
May—The New Moon (Norma Talmadge—Six Parts).
May—Jacques of the Silver North (Mitchell Lewis—Five Parts).
June—Happiness a la Mode (Constance Talmadge).
June—His Bridal Night (Alice Brady).

SELZNICK PICTURES.
(Distributed Through Select Pictures Corporation Exchanges)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

May 18—The Water Lily (Alice Mann).
May 25—Mayor of Filbert (Bella Bennett, Jack Richardson, J. Barney Sherry—Special).
June 1—The Root of Evil (Frances Mann and Philip Yale Drew).
June 8—Love's Prisoner (Olive Thomas—Six Reels—Special).
June 15—Lady Windemere's Fan (All-star Cast).
Jne 22—Upside Down (Taylor Holmes—Special).
June 29—Dombey & Son (All Star cast—Six Reels).
July 6—Prudence of Broadway (Olive Thomas—Special).
July 13—Muggsy (Jackie Saunders).
July 20—Mistaken Identity (Anita King).
July 27—The Promise (Western Drama).

Universal Film Mfg. Co.

CENTURY COMEDY.
(Two-Reel Comedies.)

June 25—Howling Lions and Circus Queens (Dot Farley, Bill Beban and Wild Animals)—03785.

HEARST NEWS.
(One-Reel News Weeklies.)

June 16—No. 25 (Topical)—03773.
June 23—No. 26 (Topical)—03784.
June 30—No. 27 (Topical)—03795.
July 7—No. 28 (Topical)—03808.
July 14—No. 29 (Topical)—03819.
July 21—No. 30 (Topical)—03830.

L-KO.
(Two-Reel Comedies.)

July 2—The Spotted Nag (Lois Neilson and Harry Keston)—03796.
July 9—A Pair of Deuces (Charlie from the Orient)—03809.
July 16—Two Gun Trixie (Mr. and Mrs. Dan Russell)—03820.
July 23—Brown Eyes and Bank Notes (Lois Neilson, Paco and Bob Brownie)—03831

(Continued on page 298)

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List of Current Film Release Dates

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June 4—All Jazzed Up (Eva Novak and Hughie Mack).
June 11—Nellie's Naughty Boarder (Dot Farley)—03762.
June 18—Beauty and the Boob (Alice Howell)—03774.

UNIVERSAL SPECIAL ATTRACTION.

June 16—Pretty Smooth (Priscilla Dean—Six Parts)—03767.
June 23—The Sleeping Lion (Monroe Salisbury—Six Parts)—03779.
June 30—The Weaker Vessel (Mary MacLaren—Six Parts)—03790.
July 7—The Outcasts of Poker Flat (Harry Carey—Six Parts)—03801.
July 14—A Little Brother of the Rich (Frank Mayo and Kathryn Adams—Six Parts)—03814.
July 21—The Spitfire of Seville (Hedda Nova—Six Parts)—03826.

NEW SCREEN MAGAZINE.

July 4—No. 20 (Novelty and Topical)—03796.
July 10—No. 21 (Novelty and Topical)—03811.
July 18—No. 22 (Novelty and Topical)—03822.
July 25—No. 23 (Novelty and Topical)—03833.

INTERNATIONAL NEWS.

June 11—No. 24 (Topical)—03763.
June 18—No. 25 (Topical)—03775.
June 25—No. 26 (Topical)—03786.
July 2—No. 27 (Topical)—03797.
July 9—No. 28 (Topical)—03810.
July 16—No. 29 (Topical)—03821.
July 23—No. 30 (Topical)—03832.

JEWEL.

June 16—A Star Over Night (David Belasco—First Stage Women's War Relief Series—Two Parts)—03772.
July 7—Home (Mildred Harris—Six Parts)—03806.

Joe Martin Comedy Series—Two Reels Each.

July 7—Monkey Stuff—03807.
July 14—Winning His Wife (Cyril Maude and Violet Heming—Two Parts—Second, Stage Women's War Relief Series)—03818.
July 21—The Jazz Monkey—03827.

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured).

June 2—No. 4, "Cyclone Smith's Comeback"—03749.
June 9—No. 5, "A Pistol Point Proposal"—03760.
June 16—No. 6, "Cyclone Smith Plays Trump"—03771.
June 23—No. 7, "The Missing Bullet"—03783.
June 30—No. 8, "Down but Not Out"—03794.
July 7—No. 9, "Cyclone Smith's Partner"—03805.
July 14—No. 10, "For Life"—03825.

The Red Glove.

(Drama—Each Episode in Two Parts—Mary Welcamp Features.)

June 16—No. 14, "The Lost Millions"—03769.
June 23—No. 15, "The Mysterious Message"—03780.
July 7—No. 17, "The Rope of Death"—03802.
July 14—No. 18, "Run to Earth"—03815.

Elmo the Mighty.

June 16—No. 1, "The Mystery of Mad Mountain"—03769.
June 23—No. 2, "Buried Alive"—03781.
June 30—No. 3, "Flames of Hate"—03792.
July 7—No. 4, "A Fiendish Revenge"—03803.
July 14—No. 5, "The Phantom Rescue"—03816.
July 21—No. 6, "The Puma's Paws"—03828.

CURRENT EVENTS.

June 27—No. 26 (Topical)—03788.
July 4—No. 27 (Topical)—03799.
July 10—No. 28 (Topical)—03812.
July 18—No. 29 (Topical)—03823.
July 25—No. 30 (Topical)—03834.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

June 9—All in the Swim—03759.
July 21—All Bound 'Round—03829.
June 16—Stop, Cease, Hesitate (Neal Burns)—03770.
June 23—A Model Husband—03782.
June 30—Happy Returns—03793.
July 7—Half & Half—03804.
July 14—Temporary Alimony (Neal Burns)—03817.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

June 7—Ace High (Pete Morrison)—03756.
June 15—The Last Outlaw (Ed Jones and Billie Hutton)—03966.
June 21—Kingdom Come (Pete Morrison and Eileen Sedgwick)—03778.
June 28—The Captive Bride (Pete Morrison)—03789.
July 5—The Four Gun Bandit (Pete Morrison)—03800.
July 11—To the Tune of Bullets (Pete Morrison)—03813.
July 19—The Jaws of Justice (Pete Morrison)—03824.

Vitagraph

VITAGRAPH FEATURES.

The Little Boss (Bessie Love).
A Rogue's Romance (Earle Williams).
Too Many Crooks (Gladys Leslie).
Beauty Proof (Harry T. Morey).
The Spark Divine (Alice Joyce—Five Parts).
A Girl at Bay (Corrine Griffith).
Cupid Forecloses (Bessie Love).
The Hornet's Nest (Earle Williams).
The Man Who Won (Harry T. Morey).

VITAGRAPH SPECIALS.

The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).
Shadows of the Past (Anita Stewart).

LARRY SEMON COMEDIES.

The Star Boarder (Two Parts).
His Home Sweet Home (Two Parts).

BIG V SPECIAL COMEDIES.

Tootsies and Tamales (James Aubrey—Two Parts).
Healthy and Happy.
Harems and Hokum (Two Parts).
Flips and Flops (James Aubrey—Two Parts).

Perils of Thunder Mountain.

Drama—Fifteen Episodes—Two Parts Each released weekly—Featuring Antonio Moreno, with Carol Holloway.

No. 1, "The Spear of Malice."
No. 2, "The Bridge Trap."
No. 3, "The Teeth of Steel."
No. 4, "Cave of Terror."
No. 5, "The Cliff of Treachery."
No. 6, "The Tree of Torture."
No. 7, "The Lightning Lure."
No. 8, "The Iron Clutch."
No. 9, "Prisoner of the Deep."
No. 10, "The Flaming Sacrifice."
No. 11, "In the Ocean's Grip."
No. 12, "The Rushing Horror."
No. 13, "The River of Dread."
No. 14, "The Hunt of Disaster."
No. 14, "Fate's Verdict."

World Pictures Corp.

June 2—Phil-for-Short (Evelyn Greeley).
June 9—Through the Toils (Montagu Love).
June 16—The Devil's Trail (Betty Compson and George Larkin).
June 30—Love and the Woman (June Elvidge).
June 30—Home Wanted (Madge Evans).
July 7—The American Way (Arthur Ashley and Dorothy Green).

SUPER-SPECIAL RELEASE.

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Little Orphant Annie (in all territories except Buffalo).

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A Night at the Show (Two Parts—Reissue).
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Anybody's Widow.
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Out-Columbusing Columbus.
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Where the Screen Trees Grows.
Wrangling Dudes.
Here Comes the Groom.
Piking After Pizarro.
Mr. Outing Climbs Aboard.

LEONCE PERRET PRODUCTIONS.

1402 Broadway, New York.

A Soul Adrift (Dolores Cassinelli).

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Fit to Win.

(Continued on page 300)

As pioneers in the manufacture of motion picture film—for it was Eastman Film that first made motion pictures practical—the Eastman Kodak Company has from the beginning been identified with the success of the motion picture industry. One could hardly have advanced to its present stage of development without the other.

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COMMERCIAL LABORATORY WORK
In all its branches, receives INDIVIDUAL attention. Has the QUALITY and PUNCH which SELL prints.

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Specially equipped for QUANTITY production. Uniform SUPERIOR QUALITY such as only EXPERTS with scientific supervision can produce.

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If you have work requiring EXPERT SCIENTIFIC knowledge, we are BEST qualified to do it.

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The crowning triumph of constructive excellence and maximum clear, soft toned reproduction.

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WORLD'S LARGEST PRODUCERS OF MOVING PICTURE SCREENS.
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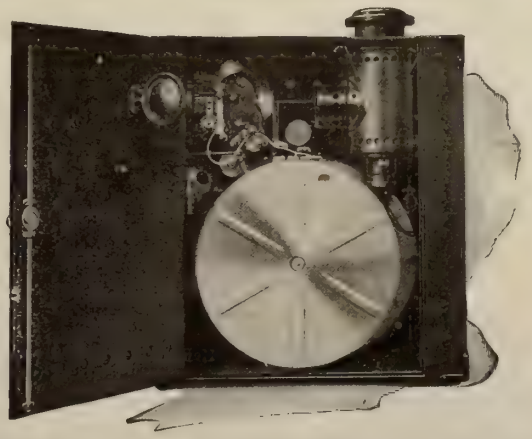

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With a Portable Machine
IS ACCOMPLISHED BY
The American Projectoscope
Shows film backward or forward
Any single picture can be stopped on the screen
ASK FOR DEMONSTRATION
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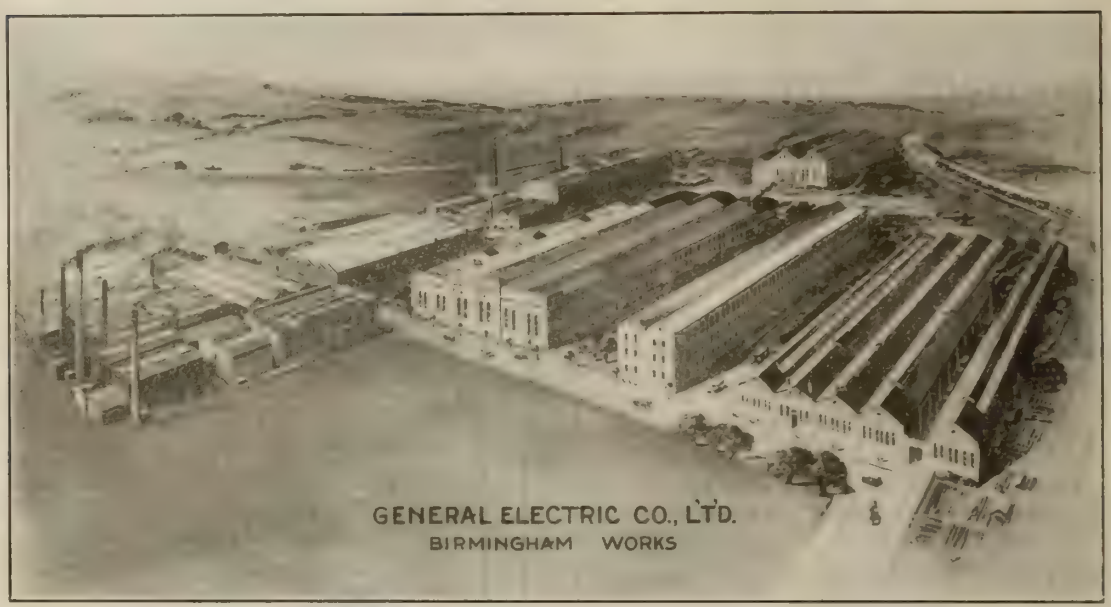

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MANUFACTURED BY

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BIRMINGHAM WORKS

A carbon made specially for particular operators.

NO SHADOWS NO GHOSTS

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Infinitely better than what you have used, or are using now, or before the war.

SAMPLES UPON REQUEST—YOUR DEALER OR

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ROBERT W. KIEWEST, General Manager

110-12-14 West 42nd Street

Near Times Square **NEW YORK CITY**

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Simplex

Simple Statements About the Simplified Simplex

Some years ago, motion picture projectors were just designated as "picture machines." Today, there are picture machines and Simplex.

The builders of the Simplex have taken all of the guess work and chance out of projector purchasing. When you buy Simplex you bring to your theatre and projection room the following:—

SAFETY—which assures you, just as long as the Simplex is used as designed, the fullest protection against fire for your film, your audience and your property.

PERFECT PROJECTION—which means that everything which the art and skill of the director has been able to put into the picture is clearly brought out through the scientifically constructed Simplex.

YEARS OF SERVICE AT MINIMUM COST—which the finest material, plus the highest type of workmanship makes possible, many Simplex users having spent less than $25.00 for upkeep during five years of Simplex service.

EXCLUSIVE FEATURES—which simplify the operation of projection and relieve the user of Simplex from the attending strain which the running of the average projector imposes.

SO—with all of these qualities and the price no greater—
CAN YOU AFFORD TO BE WITHOUT A SIMPLEX?

The "Extralite" Shutter, which is part of every new Simplex equipment, is designed for other makes of machines, too—Read what our satisfied users say of the "Extralite."

Gentlemen:—

We are now using four Simplex "Extralite" Shutters and I want to say they are positively the best shutter on the market today, giving us perfect satisfaction.

Yours very truly,

THE FT. COLLINS AMUSEMENT CO.
W. C. GERHART, Manager.

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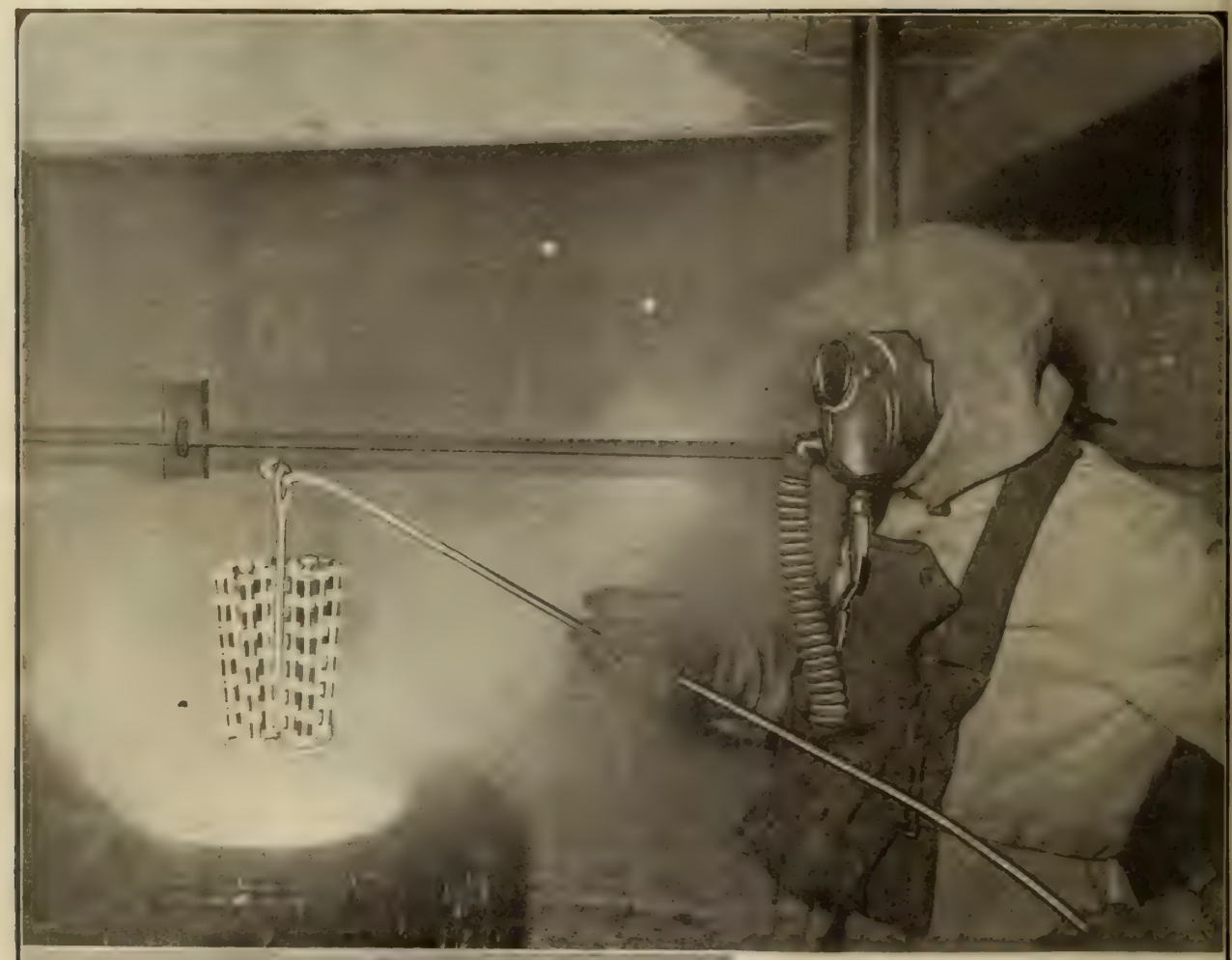
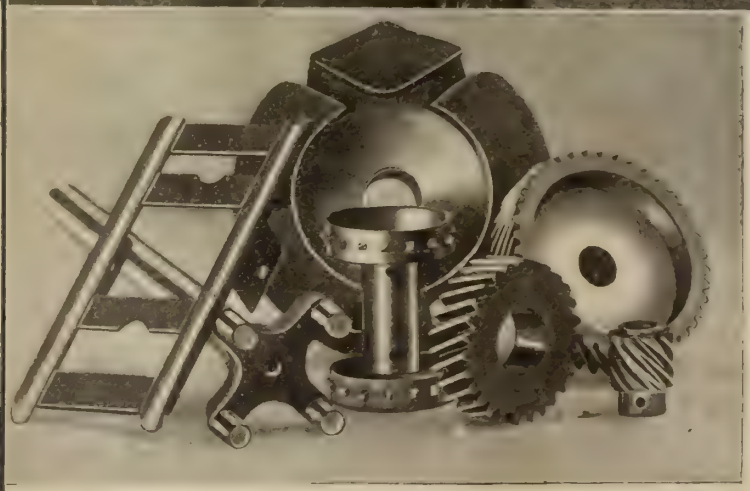
317 East 34th St. New York





Hardened Parts

Make

Power's Cameragraph Durable and Serviceable

The top view shows a corner in our hardening room. The group below displays a few of the many parts which undergo the hardening process.

MAXIMUM SERVICE
With
MINIMUM WEAR

THAT'S THE POWER'S SERVICE

Nicholas Power Company

INCORPORATED

Pioneers of Projection

90 Gold Street - - - New York, N. Y.

Illustrated catalog No. 15 gives complete details

Vol. 41. No. 3 JULY 19, 1919 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

PUBLISHED EVERY FRIDAY BY
CHALMERS PUBLISHING COMPANY, 516 FIFTH AVENUE, NEW YORK
Subscription Price: United States and its Possessions, Mexico, and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
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For HER Sake

He promised never to kill. But when the hard-riding bandit branded him yellow—his passion overwhelmed him.

And he lifted his gun to fire. Then?

Triangle Presents

JANE MILLER

in

"The Unbroken Promise"

Every Exhibitor will have a chance to profit by the big crowds that this dandy little picture will satisfy. For it's released by the organization that does not ask for your entire receipts as rental.

Triangle Distributing Corporation

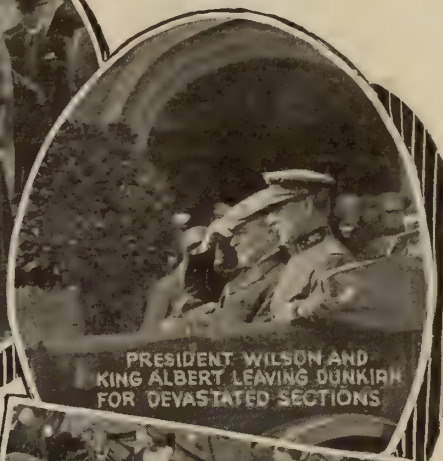
New York

Another Big International "SCOOP"

PRESIDENT WILSON AND PARTY VISITING THE FAMOUS MOLE OF ZEEBRUGGE

President Wilson's trip through ruined Belgium. with King Albert, Queen Elizabeth and Brand Whitlock Shown exclusively in International News

PRESIDENT WILSON AND PARTY AT THE FOREST OF HAUTHOULST, BELGIUM.



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QUEEN ELIZABETH PHOTOGRAPHED WHILE ACCOMPANYING THE PRESIDENT AND HIS PARTY.

EXCLUSIVE PICTURES

of President Wilson's trip thru Belgium. Pictures that no other news weekly carries enables you to advertise BIG EXCLUSIVE NEWS SCOOP and draw capacity. And this is but one of scores of big "beats" and "news scoops" that will put your house way out in front in the showing of big news pictures. Book the BIG THREE —Universal Current Events—International News and Hearst News, and put your house on the map. BOOK THE BIG THREE NOW!!!

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PRESIDENT WILSON ARRIVING AT DUNKIRK, BELGIUM. KING ALBERT, MRS. WILSON AND THE QUEEN OF THE BELGIANS ARE IMMEDIATELY IN THE REAR.

Carl Laemmle
offers
The Star of the World's
Greatest
Picture
The Heart
of Humanity"
DOROTHY
PHILLIPS

DIRECTED by Rollin Sturgeon in masterful fashion and superbly acted by a great cast, it constitutes one of the few productions of the present season that can be described as extraordinary.

"DESTINY" surpasses the average big picture and is to be booked for a run. It will draw bigger the second week than the first if handled with showmanship on a big scale.

With the millions of admirers of Dorothy Phillips and her wonderful acting in "THE HEART OF HUMANITY" exhibitors have an opportunity to cash in on the reputation she has made for herself in that "biggest picture in years."

Genevieve Harris in the Chicago Evening Post says: "'DESTINY' gets away from the beaten track of screen stories and presents Dorothy Phillips, star of 'The Heart of Humanity,' in a role that will please the legion of admirers she won in the great Holubar picture." Review it privately today at your nearest Universal-Jewel Exchange.

UNIVERSAL
Jewel

COMING

The WORLD Aflame

Keenan's Burning Message
of the Moment

PATHÉ

Why Women Will Like "The Westerners"

It is a story that has romance, love and sentiment.

It is a story containing two wonderful children and the greatest little boy ever seen on the screen.

It has a vital appealing hero in Roy Stewart.

It has a beautiful girl star in Mildred Manning.

It has a thrilling and handsome villain in Robert McKim.

It has wonderful pathos.

All of these elements that appeal to the heart, the mind and the eye, to the public's affections and sympathies are embodied in the first

Benjamin B. Hampton Production

of

THE WESTERNERS

The photoplay of the novel by

STEWART EDWARD WHITE

Magnificently directed by EDWARD SLOMAN

with an all-star cast:

ROY STEWART, MILDRED MANNING, ROBERT McKIM, WILFRED LUCAS, MARY JANE IRVING, GRAHAM PETTIE, FRANKIE LEE.

No wonder Guy Price says in the Los Angeles Herald: "The Westerners" throbs with thrills. *I believe it is a couple of laps ahead of anything our screen has shown in months. This story has few competitors.*

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ Exchange, Incorporated

Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

J. PARKER READ JR'S.
sensationally successful presentation of
LOUISE GLAUM
in
SAHARA
By C. Gardner Sullivan - - - Supervised by Allan Dwan

What the Critics Say:

CHICAGO POST: An enchanting picture filled with romance and delighting the eye. Gardner Sullivan is the best author the photoplay has developed. Louise Glaum as Mignon is a wonderful artist.

BROOKLYN STANDARD UNION: J. Parker Read Jr.'s big Louise Glaum production "Sahara" has won exhibitor and public liking everywhere. There is a stampede by theatre owners to book this attraction.

N. Y. HERALD: The splendid acting of Louise Glaum, the young woman who is starred, makes "Sahara" stronger still—a magnificent production that shows the power of a new producer, J. Parker Read, Jr.

CHICAGO EXAMINER: "Sahara" is certain to be one of the most talked of films released in months.

N. Y. TIMES: With the atmosphere of the Arabian nights—sand, Arabs, romance, glamour—and a perfect cast, there's no denying these make "Sahara" a highly effective picture.

N. Y. AMERICAN: There's no denying that "Sahara" has a wonderful appeal. A story and production that women especially will flock to see...The gowns are wonderful.

N. Y. EVE. MAIL: "Sahara" is one of the most lavishly produced pictures ever shown at the Strand. Here is a photodrama with a new story, skilfully directed and wonderfully acted. Elaborate beyond the power of description.

N. Y. WORLD: The Strand is doing a big business this week with "Sahara," a most effective and elaborate drama.

N. Y. EVE. SUN: One of the most artistic and unusually fine photodramas of the year is "Sahara" at the Strand. Comes close to deserving rank as a masterpiece.

N. Y GLOBE: "Sahara," Paris and Cairo—a combination that produces a perfect screen drama. One vain, discontented wife, one dull husband, one handsome Russian baron, sand, Arabs, pyramids—and a very beautiful picture.

N. Y. EVE. TELEGRAM: A spectacular film melodrama full of sensational developments. A wayward woman who pays—pays—pays!

N. Y. POST: "Sahara" is a spectacular drama, colorrarely beautiful and filled with thrills.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

The Greatest Picture and Story in Years for Women Audiences.

Announcing

The New 1919-1920 Screen Successes of

J. WARREN KERRIGAN

and His Own Company

Produced and presented by Robert Brunton
Dramas from Novels by Well-Known Authors

Made strongly and finely enough to sell singly on individual merit. First production now ready.

Robert Brunton presents

J. WARREN KERRIGAN

in

A White Man's Chance

From the Successful Munsey's Magazine Story

By Johnson McCulley **Directed by Ernest C. Warde**

A powerful drama of adventure, action and romance. Just the kind of story that built for this star his world-wide popularity.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

The best ingredients of a successful motion picture are love and heart interest, plenty of comedy and laughter, touches of pathos—action, animation and humanness.

All of these elements and a good many more you will find in National Film Corporation's first production for Hodkinson's release—

Billie Rhodes in The BLUE BONNET

By E. Magnus Ingleton *Directed by Louis Wm. Chaudet*

The producers are taking the entire summer to make this production—to make it big and make it well.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ Exchange Incorporated

JESSE L. LASKY PRESENTS

"FIRES OF FAITH"

THERE ARE SIX STARS

"FIRES OF FAITH" has a sextette of stars among a myriad of other good things about it. Catherine Calvert, Eugene O'Brien and Ruby de Remer are three of them. The wonderful, human, heart-interest story is the fourth. The elaborate production of its many thrills is the fifth. And the sixth is the enormous possibility for big exploitation.

Get the big press-book. Get Progress Advance of July 10. See how the picture was put over to huge success in the pre-showing of three weeks at the Harris Theatre, New York and in Poughkeepsie. You will get more ideas of exploitation than you can follow.

Use some of them—as many as you can—and "Fires of Faith" will prove the big money winner of the year for you.

By Charles Whittaker *Directed by Edward Jose*

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

WITH
Catherine Calvert, Eugene O'Brien *and* Ruby de Remer

Paramount-Drew Comedy

Featuring

Mrs. SIDNEY DREW

IN

"Bunkered"

FORE!

THE return of Mrs. Sidney Drew to the screen will be hailed with delight by all lovers of clean picture-comedy.

As "Polly," Mrs. Drew has established herself in the hearts of all persons who enjoy human, joyful, fun-pictures of real life.

And as Polly she will continue to lend her charm of personality and her unique com method to the greater glory of the fun-film.

Seize this opportunity of providing for y patrons the best there is to be had in dom comedy-tales.

Feature Mrs. Drew in "Bunkered" and your audiences a renewal of the treat that have so long enjoyed.

By Emma Morrison Whitman

Produced by V. B. K. Film Corpora

Under personal supervision of Mrs. Sidney Drew

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAF PICTURE

Adolph Zukor

Catherine

"The Career

THE CAST

Katherine Bush	**CATHERINE CA**
Lord Algernon Fitz-Rufus	John Goldswo
Lord Gerard Strobridge .	Craufurd Ken
Lady Garribardine . . .	Mathilda Bru
Lao Delemar	Helen Montro
Gladys Bush	Ann Dearing
Matilda Bush	Augusta Ande
Lady Beatrice Strobridge .	Claire Whitne
Slavey	Norah Reed
Bert Bush	Albert Hacker
Fred Bush	Earl Lockwoo
Bob Hartley	Walter Smith
Charlie Prodgers	Robert Minot
Ethel Bush	Edith Pierce
Lao's Sweetheart	Allen Simpson
Duke Mordryn	Fred Burton

FAMOUS PLAYERS-LASKY CORPORATION

presents

CALVERT *in*

"The Career of Katherine Bush"

A Paramount-Artcraft Special

Taken from the novel by Elinor Glyn

ONE must see life, she argued, and it was better to make a first plunge with a person of refinement, who knew the whole game;

* * *

She was quite untroubled by what the world calls morality, and she had no scruples.

* * *

"I would not marry you for anything in the world---it would spoil everything".

* * *

"Some day I shall be one of the greatest women in England", she told herself.

* * *

"I have loved one man in my life with the kind of love which you desire. I know exactly what it means".

* * *

She was the most attractive creature he thought he had ever met. She was like some lazy dangerous lioness.

* * *

The summit of her ambition was reached---and not ambition alone, but what now seemed to matter more, the realization of true love.

THIS photoplay drama from the novel by Elinor Glyn visualizes all the tremendous dramatic power of the story. It has been staged with wonderful uxury of presentation and a remarkably fine cast in support of Miss Calvert. Exhibitors should arrange to exploit "The Career of Catherine Bush" in a manner worthy of the great picture which it is.

Directed by Roy W. Neill. Scenario by Kathryn Stuart.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

"Special"

has been a greatly abused word.

Paramount-Artcraft Specials

booked by the
Selective Booking Plan
this Fall are
Truly Worthy of the Name.

The First
will be a
GEORGE LOANE
TUCKER
Production

MR. TUCKER will produce personally, a series of six Specials to be distributed by the Selective Booking Plan.

FAMOUS PLAYERS-LASKY CORPORATION

Ready Soon

Joseph M. Schenck presents:

Constance Talmadge

in the first

John Emerson - Anita Loos

Production

"A Temperamental Wife"

Directed by Captain David Kirkland

A "First National" Attraction

FIRST NATIONAL EXHIBITORS CIRCUIT

Samuel Goldwyn
presents

MADGE KENNEDY

IN

THROUGH THE WRONG DOOR

By Jesse Lynch Williams · *Directed by* Clarence G. Badger

Show this picture!

It is gripping from title to tailpiece.

It has all the elements of a box-office success, because it has all the elements of a great motion picture.

It is Madge Kennedy at her charmingest.

It is Goldwyn production at its supremest.

Its author, Jesse Lynch Williams, has never failed to hit the bell of public taste.

Love, Romance and Mystery meet in "Through the Wrong Door."

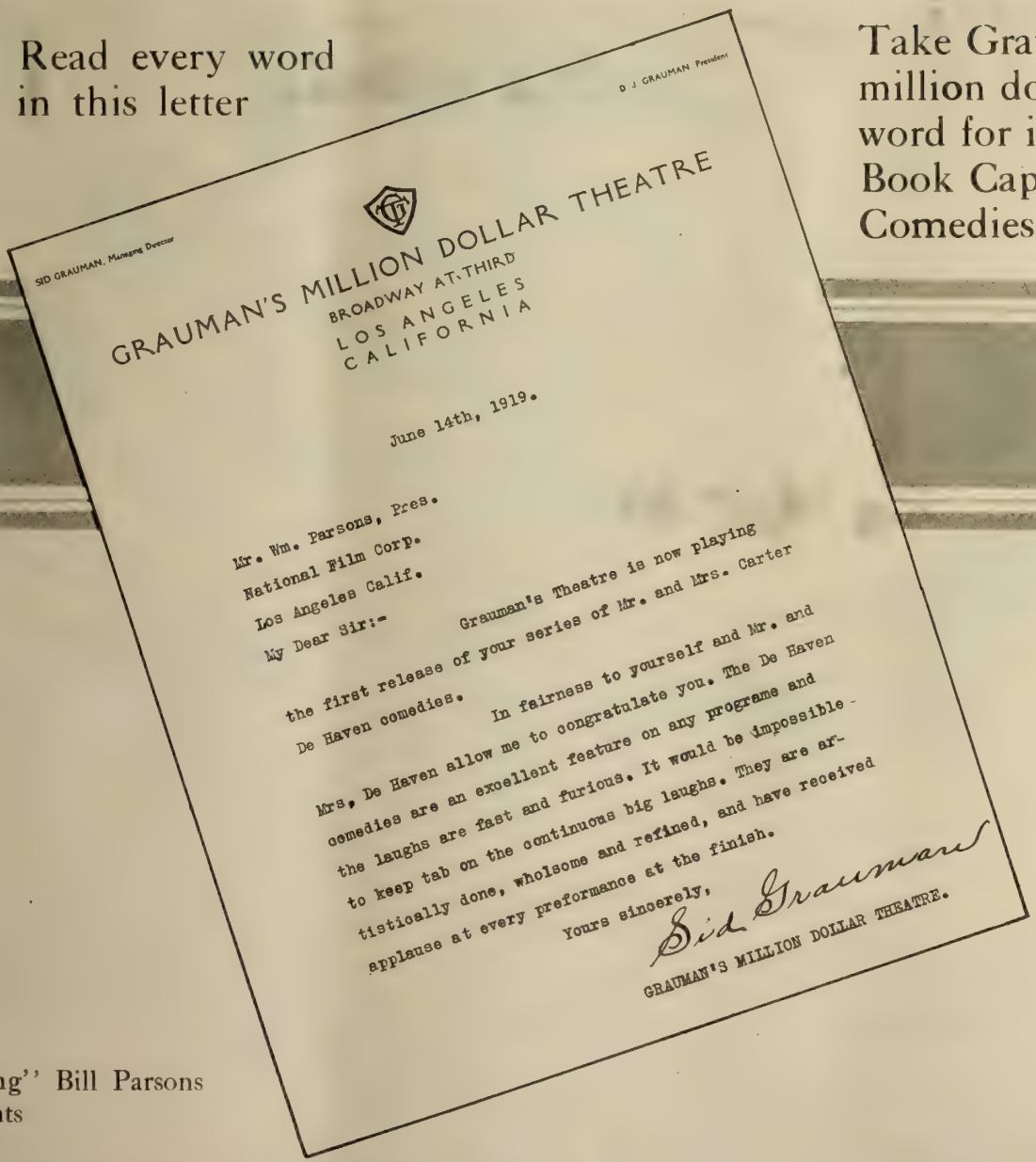
Book it, and the amusement lovers of your town will go *through the right door* — the door of your theatre.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

This picture was taken in front of Grauman's Million Dollar Theatre after a showing of Mr. and Mrs. Carter De Haven in a Capitol Comedy. In the foreground, shaking hands, are Mr. Sidney Grauman and Mr. De Haven.

Read every word in this letter

Take Grauman's million dollar word for it—Book Capitol Comedies!



SID GRAUMAN, Managing Director

D. J. GRAUMAN President

GRAUMAN'S MILLION DOLLAR THEATRE
BROADWAY AT THIRD
LOS ANGELES
CALIFORNIA

June 14th, 1919.

Mr. Wm. Parsons, Pres.
National Film Corp.
Los Angeles Calif.

My Dear Sir:-

Grauman's Theatre is now playing the first release of your series of Mr. and Mrs. Carter De Haven comedies.

In fairness to yourself and Mr. and Mrs. De Haven allow me to congratulate you. The De Haven comedies are an excellent feature on any programe and the laughs are fast and furious. It would be impossible to keep tab on the continuous big laughs. They are artistically done, wholsome and refined, and have received applause at every preformance at the finish.

Yours sincerely,
Sid Grauman
GRAUMAN'S MILLION DOLLAR THEATRE.

"Smiling" Bill Parsons presents

Mr. & Mrs. Carter De Haven

in the third of their Capitol Comedies

AFTER THE BAWL

Your audience will like it, because you'll like it!

Charlie Chaplin himself says:

"'After the Bawl' is the funniest and cleanest two reel comedy that I have ever seen."

GOLDWYN DISTRIBUTING
CORPORATION
SAMUEL GOLDWYN *President*

WORK BEGUN FEB. 23rd
" FINISHED JUNE 30th

127
WORKING
DAYS

PHOTOGRAPHY — Perfect
DRAMA — Tense
THEME — Timely
STORY — Unusual
CAST — Selected
SITUATIONS — Unexpected
CLIMAX — Thrilling

MACAULEY

516 — 5th AVE.

HERE IS A BROAD STATEMENT

NO BETTER FILM THAN

WAS EVER MADE

DISTRIBUTION ANNOUNCED SHORTLY

PHOTOPLAYS INC.

Even *Better* Than the Book
from which it was adapted—
"Hurrying Fate and Geraldine"
By Florence Morse Kingsley
BESSIE
LOVE
in
"CUPID
FORECLOSES"
Directed by David Smith
VITAGRAPH
Albert E. Smith, *President*

Even the President is advertising

"EVERYBODY'S BUSINESS!"

"THE HERALD"

When Sixth avenue was reached a tornado of flying paper was let loose from the high stories of the Masonic Building They proved to be "pasters," with the legend, "Everybody's Business! To stand by our government. To help the soldier get a job. To help crush Bolshevism."

"THE TRIBUNE"

Some Bore Messages

They were nothing but "scraps of paper" for the most part, but from one window rained some bits that bore a message, as follows:

"Everybody's business!

"To stand by our government. To help the soldier get a job. To help crush Bolshevism."

Still standing up and waving his hat, the President turn

"THE WORLD"

Suddenly from an office building swirled a cloud of pasters. One fell into the President's uplifted hat. He read it, smiling. "Everybody's business! To stand by our Government. To help the soldier get a job. To help crush Bolshevism." He handed it to others in the car.

A white deluge of paper floated

Clipped from the prominent New York papers upon his return with the treaty

W. H. PRODUCTIONS CO.
71 WEST 23rd. STREET NEW YORK

EVOLUTION

Number Two

My first advertisement, "EVOLUTION," appeared in the trade papers of June 28th. It brought many letters, which are receiving careful consideration.

I expressed the opinion that the system of national film distribution through a group of exchanges owned, controlled and managed, from a New York or Chicago executive office is wasteful, and declared my intention of obtaining an interest in a group of independent exchanges, locally controlled.

— — — — — —

SELF-PRESERVATION is the first law of the film business, as it is of nature.

The chief concern of the Exhibitor, the Exchange and Producer, is HIS OWN PROSPERITY.

Business is unavoidably SELFISH: professions of philanthropy from Producer or Distributor toward the Exhibitor are as sounding brass and tinkling cymbals and hollow as the flare of a horn. BUT — — —:

ENLIGHTENED SELF-INTEREST conserves the welfare of those with whom one does business — — —:

That means to the Exchange, the welfare of BOTH Producer and Exhibitor.

In line with the spirit of the times I believe that ultimately every SUBORDINATE employe of an exchange should become a PARTNER during his employment — — —:

Not the receiver of a casual bonus, but the assured OWNER of a share in the business at a percentage fixed when he is employed, based upon the economic value of his services, and such partnership to be surrendered upon discharge or resignation.

This would make the poster boy, the film inspector, the shipper, the bookkeeper, the salesman and the booker, PARTNERS in the BUSINESS.

The best men would be attracted from every department of the exchange business, all being ENTHUSIASTIC WORKERS — — —:

Such a TYPICAL EXCHANGE then becomes a living, VITAL ORGANISM, aggressive at every point because every factor has a strong personal SELF-INTEREST in its success.

The typical INDEPENDENT Exchange will be UNHAMPERED by outside dictation, having no reports, explanations or apologies to make to a distant superior officer.

The office can give its time to the legitimate purpose of GETTING BUSINESS and taking proper CARE of ORDERS.

The typical exchange will not be told by New York or Chicago that the town of PEWEE must pay $42.50 for a film because it has a population of 5000, when the exchange manager KNOWS a lot more about Pewee and its ABILITY TO PAY than do we of the HOME OFFICE swivel chair.

The active managers of a typical independent exchange, being OWNERS or part owners, cannot shift responsibility to a DISTANT EXECUTIVE; they deal with exhibitors EYE to EYE; they have a direct PERSONAL GAIN if their customer is held by SERVICE, and SUFFER if they lose him.

— — — — — —

Why these advertisements?

BECAUSE — — —: I want to attract the attention of the BEST MEN in the film Exchange business.

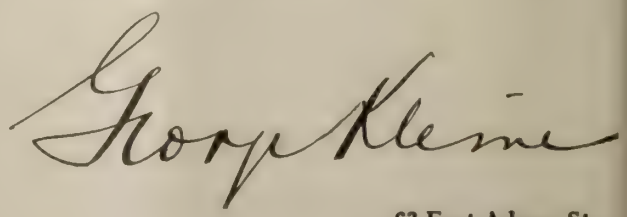
BECAUSE — — —: I want to help BUILD and hold an interest in the most EFFICIENT and ENDURING group of Exchanges in the country; independent yet allied; acting in CO-OPERATION, NOT in COMBINATION.

BECAUSE — — —: I want to be close to such a group, as I am going to resume PRODUCTION and want my films to be distributed by the most CAPABLE organization in the business.

BECAUSE — — —: I want Independent Producers of the first rank to release their product through this group of Exchanges, recognizing their strength and high efficiency.

BECAUSE — — —: I want to see the theory of PARTNERSHIP extended to Directors of Production, as well as Camera Men and others whose work counts importantly in the STUDIO.

Mark Letters Personal.



63 East Adams St.
Chicago.

Syndicate Superfeatures, Inc.

GEORGE KLEINE,
63 East Adams St.
Chicago.

WORLD-PICTURES

Judge Brown's "Shift the Gear, Freck" is ready for booking NOW!

Judge Brown is the greatest student of human nature in America today—he knows how to tell a screen story that will strike home with every man, woman and child in your audience. "Shift the Gear, Freck" is in two reels—the first of a series. IS IT FOR YOU OR YOUR COMPETITOR?

Wire or write your nearest World Branch now!

WORLD PICTURES
present

ARTHUR ASHLEY
and
DOROTHY GREEN
in
"The American Way"

Directed by FRANK REICHER

Story by FLORENCE E. BOLLES

AMERICAN CINEMA CORPORATION
Presents
LOUISE HUFF
In her first special production from an original play by
GEORGE MIDDLETON, author of "Polly with a Past"
Directed by GEORGE ARCHAINBAUD
WATCH FOR FURTHER ANNOUNCEMENTS
AMERICAN CINEMA CORPORATION
WALTER NIEBUHR, PRES.
220 W. 42nd ST., N.Y.C.

WHAT GREATER TRIBUTE COULD THERE BE

EVENING WORLD

"LOST BATTALION" HEROES, PICTURED, SEE THEMSELVES

Col. Whittlesey of "Go to Hell" Fame Sees Himself in Action.

Officers and men of "The Lost Battalion" of the 77th Division—that polyglot army that swept on through the Argonne Forest and bit deep into the famous Hindenburg line—dressed in mufti, safe and sane in the jobs to which they returned in civil life, saw themselves again in khaki, faces grim and sweat lined, standing off the German horde in "The Pocket," the objective of Lieut.-Col. Charles W. Whittlesey, last night, [illegible] Battalion," a feature film, [illegible] made of the movies, [illegible] history. It was [illegible]tion audience at [illegible]otel for the first [illegible]ience were Major [illegible]ander, Commander [illegible]n; Col. Whittlesey [illegible] and men who h[illegible]e battle scenes [illegible]

[illegible]er, Col. Whittle[illegible] their staff rea[illegible]layed in the Arg[illegible]era h[illegible]e, where [illegible]save [illegible] those i[illegible]fernmen[illegible]ilms [illegible]describe [illegible]scenes [illegible]France and [illegible]the t[illegible]

[illegible]id the gener[illegible]st
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[illegible]k to New [illegible]cre[illegible]
[illegible]ith proper [illegible]

[illegible]famo[illegible]

Morning Telegraph

"LOST BATTALION" SEEN ON SCREEN

Lieut.-Col. Whittlesey and Others of the Famous Command See Themselves in Film.

AT THE RITZ - CARLTON

Picture Ranks High as an Entertainment—Notable Players Also Figure in Unfolding Story.

A distinguished gathering saw the story of the "Lost Battalion" retold on the motion picture screen at the Ritz-Carlton last night. The picture, presented by Edward A. MacManus, is one of the first film romances of the exploits of the war. Officers and men of the famous battalion played their original roles, and the original official documents are used as subtitles.

The showing last night was attended by guests of Major General Robert Alexander, commander of the Seventy-seventh Division. The picture had a particular and personal interest for many in the audience. It deals exclusively with the record of heroism of New York's own troops. Lieutenant Colonel Whittlesey, whose answer "Go to hell" has become one of the historic sayings of the war, saw himself and his comrades immortalized on the screen.

As a film entertainment, the picture ranks unusually high. The scenario was prepared by Charles A. Logue from the true stories of the men of the Lost Battalion. The direction is credited to Burton King, who has given the picture [illegible]tmarkable human interest as well as [illegible]ntriotic fire. To see the story of the Lost Battalion is like viewing "The Birth of a Nation" with its original cast of Civil War heroes.

NEW YORK HERALD

"Lost Battalion" Picture Shown at the Ritz-Carlton

At the Ritz Carlton last night a motion picture entitled "The Lost Battalion," in which the survivors of that famous detachment of the American forces in France posed for a feature reproduction of their great exploit in the Argonne Forest, was shown before a distinguished audience assembled on invitation of Major General Robert Alexander, commanding the Seventy-seventh Division.

The film was made under the direction of Edward A. MacManus with the co-operation of General Alexander and Lieutenant Colonel Charles W. Whittlesey, commander of "The Lost Battalion," for the purpose of perpetuating in active pictorial form the participation by the United States troops in the great war forming one of the most vivid chapters in the history of the conflict.

The net income from the film, which will be shown in a theatre in this city and later throughout the country, will be turned over to the Welfare Association of the Seventy-seventh Division which has established its headquarters and permanent club house in the old Astor Library in Lafayette place.

Charles Logue has written a scen[illegible] with touches of comedy, which [illegible] preface to the pictorial [illegible] tual exploit of Co[illegible] II of the 308th I[illegible] of the 307th Inf[illegible] cket" in the Argon[illegible] characters, includi[illegible] who enlisted with[illegible] ing over him and [illegible] ently to relieve th[illegible] of the film showing [illegible] Argonne.

[illegible]plicating the chief[illegible] s of tragic trial [illegible] of rough country [illegible] suggesting the top[illegible] was selected as [illegible] eutenant Colone[illegible] Murtry, Sergeant [illegible] on and Captain W[illegible] re some of the [illegible] ho have received [illegible] vice Cross, and M[illegible] mmanded the reli[illegible] sting the scenes o[illegible] rrible days of la[illegible] of the battal[illegible] ition of

The New York Times

LOST BATTALION ON SCREEN

Gen. Alexander Sees First Showing of Film of Argonne Defense.

Major Gen. Robert Alexander, U. S. A., was the host last night for a reception and entertainment to the survivors of the Lost Battalion, the unit of the Seventy-seventh Division which under his command penetrated the Forest of the Argonne and held out for six days in one of the most spectacular defenses of the war. The entertainment, given in the ballroom of the Ritz-Carlton, included the first showing of the screen reproduction of the "Lost Battalion" and was the first re-enactment of a history-making battle of this war.

The picture was reproduced by Edward A. MacManus, under the personal supervision of General Alexander. The United States Signal Corps collaborated in the photoplay, making it possible to show the public the original maps and documents used by the staff officers of our army during the fighting. Lieut. Col. Whittlesey, commanding the six companies which were trapped, Companies A, C, D, F, G, and K, was one of the "stars" who acted in the picture. With the pictures showing the actual fighting and hardships the boys went through in France the[illegible] began in September, [illegible] tion came into being. [illegible] offices came men fr[illegible] life. There was mu[illegible] trons—thieves, China[illegible] who used their influe[illegible] n getting their sons [illegible] 50 per cent. of ou[illegible] women, there was lov[illegible] of society maidens [illegible] Each had a service [illegible] hearts, and after fe[illegible]

[illegible]nxious waiting they all shared in the [illegible]nor and glory of the victory.

The picture seemed to please the many [illegible]otables who were present, with the way of entertainment. That Mr. MacManus entertained them all with "The Lost Battalion" was fully verified not only by the almost continuous applause to see themselves for the first time in the re-enactment of the greatest battle in American history. The picture is

The Sun

AND NEW YORK PRESS.

MOVIES SHOW LOST BATTALION IN WAR

Heroes See Pictures of Themselves in Action.

The career of the Lost Battalion of the 308th Infantry, from its genesis in the draft, at Camp Upton, through the training in France, its magnificent six day fight against overwhelming odds in the Argonne, to the last triumphal march up Fifth avenue, was shown to the members of the battalion and their friends last night at the Ritz. The heroic stand of the battalion in the forest is the theme of a considerable portion of the film, and is depicted with great realism.

The German demand for the organization's surrender, a typewritten sheet in awkward English and alternating between ungraceful compliments and threats, was exhibited, and Major Whittlessey and the men who were with him when the document was received reenacted the scene in person. Another actor in the terrible six day drama who [illegible]ppeared on the screen in his own part [illegible] carrier pigeon which [illegible] first news of the [illegible]mental headquarters. [illegible] leg and an eye in [illegible]ssion and was award[illegible]ed Service Cross by [illegible]

[illegible]was prepared by Ed[illegible] and will be exhibited [illegible] the regimental fund. [illegible]rmance was the fea[illegible]re of a reception by Major-Gen. [illegible]obert Alexander, commanding the [illegible]eventy-seventh Division, which in[illegible]ded the 308th Infantry.

Argonne Film Gets Ovation

MacManus Production Acclaimed by Those Who See Private Exhibitions

NO VERDICT could be more unanimous than that which the National Press Club and official Washington is reported to have rendered, when perfect approval was accorded

Major General Robert Alexander the night following gave a reception at the Ritz-Carlton to several hundred of his friends including military chiefs and subordinates, and a large sprink-

EDWARD A. MAC MANUS
THE PROVING GROUND
2 WEST 47TH ST. NEW YORK CITY

THE BIGGER THEY ARE

THE FLATTER THEY FALL

—Not referring to Jess Willard or Goliath, but to the much advertised physical "size" of Trade Papers.

And Speaking of the Biggest Friend the Exhibitor Has—

—We might mention the way the M. P. W. proved that it is the largest friend the exhibitor has by the way it covered the recent St. Louis convention of the Exhibitors' League of America.—

—In an hour when the exhibitors of the country are trying to mobilize their powers and establish a self-supporting organization worthy of their business, the trade paper which has of late been publicising its "increased capacity for service" due to its enlarged size gave the convention a half page of text and one cut.

On the other hand, the Moving Picture World, realizing that there were thousands of exhibitors all over the country who found it impossible to attend the convention yet who wanted to know of the plans of the Exhibitors' League for the future, gave the story of the event eight pages, eleven cuts, and a full, accurate account of future policies.

So We Hate To Confess That The M. P. W. Is The Biggest Accomplishing Bet in the Trade Press

MOVING PICTURE WORLD

Founded by J. P. CHALMERS 1907

THEFT COMMITTEE RAIDS WINDY CITY

Syracuse Arrests Followed by Four in Chicago —Vitagraph and Pathe Films Replevined Here

THE second chapter in the nation-wide clean-up of film thefts by the film theft committee of the National Association has been written in Chicago. There the committee's agents, in conjunction with the State Attorney's office, and aided by four city detectives, recovered many reels of film and placed the parties having them in their possession under arrest.

The committee's detectives commenced their Chicago operations by purchasing a copy of "Thais," featuring Mary Garden, and "Her Bargain," featuring Mary MacLaren, from the Magnet Feature Film Exchange, 112 North La Salle street, when they secured the promise of the proprietor, J. E. Coursens, to sell them additional subjects the following day.

Fake Buyer Employed.

Next day four Goldwyn features and eleven Metro Sydney Drew Comedies were delivered to the association's "planted" customer and a number of important Famous Players-Lasky films promised for the morrow. These subjects were delivered to the "plant" by one Leavinson of the Magnet Feature Film Exchange, who is alleged to have said that he would be able to deliver films out of any film exchange in Chicago on twenty-four hours' notice, "providing that the exchange named had union employes."

While the committee's agents do not believe that the union officials sanctioned such a statement or would tolerate crooks in their organizations if they knew of them, they later learned that Leavinson was a member of a Chicago local.

Are After "Master Crooks."

Under cross-examination Leavinson admitted that the Goldwyn subjects had been obtained through Izzy Kahn, an employe of the Goldwyn Exchange, and gave information about other employes connected with the Chicago film exchanges. The film theft committee will not reveal the names of these, as it is expected they will confess all they know about the "master crooks." This is in line with the committee's plan to go as lightly as possible on the deluded employe whenever they find him disposed to tell all he knows about the traffic in stolen films.

On the order of the District Attorney a man named Titus, Morris Kline, Leavinson and Izzy Kahn were locked up. Two thousand dollars bail was fixed in the case of each and the court hearing set for July 16. By that time it is expected that more alleged traffickers will have been located and held for trial.

Hawkins Leads Raids.

The Chicago activities of the film theft committee were supervised by W. C. Hawkins, who has just returned from Mexico, where he was the agent of the Committee on Public Information. He will shortly return there as representative of the new Byoir-Hart firm. While in Chicago, and knowing of the committee's plans through close acquaintance with H. Minot Pitman, chairman of the committee, Hawkins undertook the work of "cleaning up Chicago."

Chairman Pitman is now preparing a similar round-up in a Pacific Coast city. Last week in New York he procured the arrest of Gustav Lanzke, of 1482 Broadway, on the charge of receiving stolen reels. Lanzke was dismissed by Magistrate McQuaid on the ground that it could not be proved that the accused had knowledge that such films were stolen. The Vitagraph and Pathe companies replevined next day films bearing their trade mark which were found in Lanzke's possession.

The personnel of the film theft committee, in addition to Chairman Pitman, is William Wright, L. E. Franconi, Samuel Eckman, Jr., Tarkington Baker and Bert Adler, who announce that they will serve until the theft of films is done away with in this country.

Florence Turner in Universal Comedies.

Florence Turner, former Vitagraph star, and recently at the head of her own company, has been engaged by Universal to star in one-reel society comedies, the first one to be called "Matrimonial ————." Phillip Hubbard, leading man on the stage for Jane Cowl for several season, will play opposite Miss Turner.

Mr. and Mrs. Charles Chaplin Present Charles Chaplin, Jr.

CHARLES CHAPLIN and Mildred Harris Chaplin became the parents of a seven and three-quarter pound boy at six P. M., July 7. One of the first celebrations in which Charlie indulged was the payment of a wager of $10,000 made with his wife that the new arrival would be a girl.

Charlie says he had hoped the newcomer would be a girl, because the name of Charlie Chaplin, Jr., would be a terrific handicap for a perfectly normal and healthy young American to labor under. Nevertheless, he is the happiest man in the world.

A dispatch from Giebler, our West Coast correspondent, says that 900 telegrams and one offer to star Charles Chaplin, Jr., in film at the age of six months had been received within the first twenty-four hours of Charles, Jr.'s career.

The dispatch adds that mother and child are doing well and that Charlie senior is bearing his high honor with becoming modesty.

The Moving Picture World adds its congratulations to the list, which by this time has undoubtedly passed the million mark, still going strong.

—In "One Touch of Baby Makes the Whole World Kin"

Kenneth MacGowan To Be Globe's Dramatic Critic

KENNETH MACGOWAN announces he has resigned as Advertising Director of Goldwyn Pictures Corporation, to accept position as Dramatic Critic for the Globe, a New York evening newspaper. While he has filled similar posts for several prominent newspapers in other cities, in his new position he realizes an ambition of many years' standing.

Mr. MacGowan is an unusually capable young man and has had several years' experience on the staff of prominent dailies, including the Philadelphia Public Ledger, and has also been a contributor to several of the better class of monthly magazines. For the past eighteen months he has "see-sawed" between the newspaper and motion picture field. From the post of publicity director for Goldwyn, he returned to newspaper work as a special writer for the New York Tribune. Then back to Goldwyn as advertising director. His many friends join in congratulating him on his new appointment and predict that he will meet with the same marked success as has attended his previous endeavors.

Motion Picture Men's Club Incorporated at Albany

THE Motion Picture Men's Club was recently incorporated at Albany. This organization has in mind the bringing together of the business men of the industry and the establishment of a meeting place where they can discuss the affairs of the motion picture industry and promote its industrial interests. This proposition has been discussed for some time, and now seems to be assured. Its headquarters will be in New York City, and a location is now under consideration.

The incorporators are Percy L. Waters, Benjamin J. Moss, Jules E. Brulatour, Carl F. Zittel, Adolph Zukor and Paul Brunet, of New York City.

NATIONAL ASSOCIATION MEETS SOON

Will Hold Annual Conference at Rochester on August 5—Special Trains Will Be Chartered

THE third annual meeting of the National Association of the Motion Picture Industry will be held at the Hotel Seneca, Rochester, on August 5 and 6 instead of in October. This decision was made at a meeting of the executive committee held last week following a request which had been received from George Eastman, president of the Eastman Kodak Company, advising that the earlier date would be more agreeable to him.

J. E. Brulatour, at a former meeting, extended the invitation on behalf of George Eastman, to the members of the National Association to be his guests while in the city of Rochester during the annual meeting and has authorized the chartering of a special train which is to be placed at the disposal of the National Association's members, leaving the Grand Central Station as a second section of the 11.30 train on the evening of August 4.

Special Trains Will Be Engaged.

A committee comprising J. E. Brulatour, treasurer, and Frederick H. Elliott, executive secretary, has been appointed by the executive committee to perfect all necessary arrangements for the trip to Rochester.

It is now planned that the party will return to New York on a special train leaving Rochester following the Empire State Express early in the afternoon of August 6, arriving in New York about eleven p. m.

The members of the association will be advised later on as to the program, which will include several functions now being arranged by Mr. Eastman's representatives.

On August 5, the members of the association will convene for their annual meeting at the Hotel Seneca, with President William A. Brady presiding. Reports will be presented reviewing the activities of the association and its many important committees during the past year. Following this meeting the board of directors will be elected for the ensuing year.

Notices Being Circulated.

Notices are now being sent to the members of the five branches of the National Association announcing the dates upon which the annual meetings of each branch will be held this month, at which time the directors will be nominated, who are to be elected at the annual meeting in Rochester.

Adolph Zukor, chairman of the producers' division, has authorized the calling of a meeting of this branch for July 30 at 3.00 p. m.

Walter W. Irwin, chairman of the distributors' division, has approved of the holding of a meeting of the distributors on July 30 at 4.00 p. m.

J. E. Brulatour, chairman of the supply and equipment division, has called a meeting of the accessories companies on July 31 at 12 noon.

John C. Flinn, chairman of the general division, has announced the calling of a meeting of this division, which includes individuals, trade papers, exchange managers and exporters July 31 at 3.00 p. m.

Music for Picture Shows Goes Up.

It will cost more for music in Cleveland picture theatres next season. The Musical Mutual Protective Association, Local No. 4, has just notified the large motion picture theatres that it has adopted a new scale to take effect September, which calls for from $4 to $8 a week increases.

It is not probable that the theatres will reject the scale, although for two seasons B. F. Keith's Hippodrome vaudeville house locked out their men and put in a non-union orchestra, which is still there.

Murmurings from the Building Ticker

Julius Stern and Maurice Fleckles, of New York, have plans by William R. Gibb, 160 Jackson Boulevard, Chicago, for a $100,000 motion picture theatre in Beloit, Wis.

The Will Morrissey Producing Company has been incorporated with $50,000 capital by W. Morrissey, H. Green and H. Downes, 343 West Fifty-sixth street, for the purpose of conducting a general theatrical and moving picture business.

Washington Investigates Departmental Film Usage

CHAIRMAN GRAHAM, of the committee on expenditures in the War Department, has sent to the War, Navy, Agricultural and other departments a questionnaire asking for information regarding the extent of the activities of each department in the moving picture field.

"The object of this investigation is to develop the extent and scope of the moving picture activities carried on by the different departments in its various branches; to determine the cost of production, and circulation, and the extent of the revenue, if any, from such activities, and the degree to which such activities may be reduced," declared Mr. Graham, in explaining the reason for his action, "and to ascertain to what extent motion pictures made by manufacturers and persons for advertising purposes have been circulated at Governmental expense, the revenue therefrom, and to what fund such revenue has been credited."

Archainbaud Goes to American Cinema.

George Archainbaud, who has completed his contract with Albert Capellani, has just been signed to direct a series of pictures for the American Cinema Corporation, and is now working on George Middleton's latest script featuring Louise Huff.

Showing How the Peace of Alma Rubens is Disturbed in 'A Man's Country," Where Men Are of a Grabbing Nature.
The left and centre views show merely the lull before the storm in this Robertson-Cole feature distributed by Exhibitors Mutual.

President Black of National Exhibitors Expresses Regret at Action of New York

To the Exhibitors of the United States:

IT is a source of deep regret to me that the Executive Committee of the Motion Picture Exhibitors' League of the State of New York has decided not to accept the will of the majority at the St. Louis Convention, but in an open letter emphasizing their own accomplishing and defending the attitude of their representatives at St. Louis attack the personnel of our national organization, the Motion Picture Exhibitors of America, Inc. We have had so many controversies in the ranks of the exhibitors of this country caused by the adoption of a "rule or ruin" policy, that I was in hopes the convention this year at St. Louis would be one in which the serious problems confronting the exhibitors of the United States would have precedence over the ambitions of any one or several men.

The New York State Exhibitors' League, through its duly apopinted committee of Messrs. Cohen, Berman and O'Reilly, did wonderful work in the campaign for legalized Sunday opening in New York State, for which they have and will continue to receive full credit, but because of this successful campaign it seems hardly fair that they should insist upon ruling the national organization.

Representatives Shown Every Courtesy.

Their representatives, Messrs. Berman and Hayman, were delegates to the St. Louis Convention. They were both given every opportunity and possible courtesy upon the floor of the convention to present their views, even to the privilege of writing the resolution for the proposed change to the Constitution. This they cannot deny.

The resolution which they brought before the convention was so radical that it was turned down by the convention by an overwhelming vote. As a matter of fact, of the large number of states represented the only delegation voting in favor of the resolution was the New York delegation itself, and immediately upon the announcement of the vote, these delegates (who had prior to the meeting intimated that they would so act) gave notice that New York withdrew from the national organization.

The officials of the national organization are not wedded to any set plan of operating. What they are earnestly endeavoring to do is to perfect an organization that will be a credit to the motion picture end of the industry. They feel that the present constitution and method of operating should be given a fair trial. It is based along lines of the United States Senate.

National Organization Operating on Senate Lines.

Each state organization elects its executive committeeman, which committee controls the organization. Nobody ever criticised the calibre and intents and purposes of the United States Senate.

Ira Mosher, of Buffalo, a member of the New York State Exhibitors' League, had probably more to do with framing the present constitution than any other man. Most of the differences in the previous exhibitors' conventions has been caused by New York State, in connection with one or two other of the larger states, playing politics, pure and simple, with much trouble resultant therefrom.

It is not the intent of this reply to indulge in personalities. I believe that men like Messrs. Marcus Loew, Jake Wells, Peter J. Schaefer, Harry T. Nolan, Frank J. Rembusch and Ernest H. Horstmann, together with the members of the executive committee, are men whose reputations can be trusted to act honestly for the best interests of the exhibitors of the United States. As for myself, I am willing to stand upon my record in working independently from the exhibitor's standpoint, first, last and always.

Organization Already at Work.

The Motion Picture Exhibitors of America, Inc., has already started upon a concrete, forceful plan covering the whole United States for the purpose of getting taxation relief. Every exhibitor in the United States will hear within a few days direct from the chairman of this committee, L. F. Blumenthal, of Jersey City. Other important plans will be very shortly announced.

The organization has gone on record this year to get results and make promises afterward. We ask the earnest co-operation of every exhibitor of the United States and perhaps the members of the Motion Picture Exhibitors' League of New York State may deem it advisable to reconsider their recent action. We are facing the most important problems since the advent of the motion picture theatre. **We need unity of action** and the national organization proposes to have it. if such a thing is possible.

ALFRED S, BLACK,
President Motion Picture Exhibitors of America, Inc.

National Exhibitors Start Campaign for Repeal of Admission and Rental Taxes

ACCEDING to the demand of their millions of patrons throughout the nation, the Motion Picture Exhibitors of America, Inc., through its Committee on Legislation and Tax, began this week an intensive, country wide campaign to secure the repeal of the objectionable Admission, Five Per Cent. Rental and Increased Seat Taxes.

Plans for organizing the fight were perfected by Chairman Louis F. Blumenthal, of the committee, after conferences with President Alfred S. Black of the national exhibitors' organization, both of whom took up the work immediately upon their return from the St. Louis convention. No similar campaign has ever been undertaken by a national organization of exhibitors. It will be an actual test of the strength of the exhibitor and a challenge to all forces in the country which are constantly centering unjust attacks upon the industry.

Opening of Militant Campaign.

The campaign will be directed from the New York offices of the committee which were established last week and to which exhibitors throughout the country may take their troubles and find an immediate response. It will be a live, wideawake center of the exhibitors' national activities, constantly on the watch for unjust and inimical legislation and agitation and primed for fight. It is what the exhibitors have needed and is the culmination of the spirit of aggressiveness which manifested itself at the St. Louis convention.

The intensive character of the campaign may be judged by the fact that every Congressman and Senator in the United States will be placed on record as to what position he will take on the proposed repeal of the taxes in question. To accomplish this important result questionnaires have been sent to each Senator and Congressman asking him not only to vote for the repeal of Sections 800, 906 and 1000 of the Revenue Bill of 1918—which imposes the taxes—but placing him on record if he is determined not to vote for the repeal so that the public in his home State and district, which has been clamoring for the repeal of the admission tax, may know that he is not in accord with their sentiment.

State Directors Designated.

That these home constituents may learn how their congressional representatives stand, state directors of the campaign have been designated to carry the fight into the congressional districts of each state. State directors have, in turn, been requested to act in accordance with letters which went out this week from the committee headquarters.

Each state director has been asked to appoint a district leader in each congressional district who will conduct a double-edged campaign of education and publicity in his district to the end that public opinion against the oppressive laws may be crystallized and, in that compelling form, presented to the congressman.

Universal Has New Directors.

Three new directors have been added this week to the staff at Universal City.

William C. Dowlan, formerly with Metro, Fox and Triangle, has been engaged to produce "Loot," the Saturday Evening Post story by Arthur Somers Roche. Douglas Gerrard, best known as the director of "Playthings," starring Fritzi Brunette, and "The Cabaret Girl," with Ruth Clifford, has returned to Universal to direct Monroe Salisbury in his next production.

Morris W. Testa, a veteran stage director, who has been playing character roles on the screen, was assigned to direct Florence Turner in one-reel comedies.

FIGHT PICTURES CAUSE CONTROVERSY

Willard-Dempsey Film Shown Against Ruling of Single Censor—Is It a Boxing Contest?

A CONTROVERSY has arisen over the pictures of the Willard-Dempsey bout at Toledo, which will have far-reaching proportions.

The pictures were finished in Cleveland, the day after the fight, in the Argus laboratories. One print was sent to Columbus for censorship, another to Cincinnati and one held in Cleveland for showing. The Opera House was secured for a showing in Cleveland, starting July 6, while a house was also booked for Cincinnati showing to open on that date.

Frank G. Hall, owner, and others interested in the pictures were in Cleveland aiding in the distribution. The pictures were shown on Sunday. And on that day Maurice Hague, chairman of the Ohio Censor Board, at Columbus, rejected them. The showings in Cleveland and Cincinnati continued despite the penalty for showing an uncensored picture in Ohio being a fine from $100 to $300 and a year's imprisonment.

Pictures May Yet Pass.

Mr. Hague stated that he alone of the three censors had seen the pictures and they were not fit for young persons to see. The pictures may be passed if the two other members of the board, Mrs. Maude Murray Miller and C. G. Williams, pass upon them favorably, but Mrs. Miller said it was possible that she would reject them.

"A Boxing Contest."

Another angle to the situation is that the pictures may be shown in other states, because the mayor of Toledo in granting the permit called it a boxing contest. The federal law permits interstate shipment of "boxing contest" films, but not prize fight films.

While the fight was going on at Toledo, a motion picture cameraman was making pictures of it from a balloon. He was Fred Delavan of New York, said to be working for one of the weeklies. The balloon was anchored to a steel cable which broke, and the bag drifted five miles out into Lake Erie. Sergeant Joseph Marquette, of the U. S. Army Balloon Division, pulled the gas cord and jumped into the lake, while Delavan remained in the basket and was rescued. Marquette was drowned.

Vitagraph Star in Vaudeville Show.

Up at Lake Huntington, Cal., William Duncan stopped work on his new serial long enough to put on a vaudeville show for the entertainment of the Ad Men's Club of San Francisco. The members of the club, 200 strong, visited the William Duncan troupe and Bill, with his usual resourcefulness, gave them a regular $2 show right out in the heart of the wilderness.

Madge Kennedy—Gun Woman
Making an "aimless" remark in her Goldwyn, "Through the Wrong Door."

Charles Sarver, World Scenarist, Sees Author Assuming Director's Importance

TO the picture producing companies that have laid great stress on the value of stage successes as material for money getting features and have almost exclusively dealt in these subjects for their releases, a serious situation has arrived," says Charles Sarver, scenario editor of World Pictures. "The time has come when these companies have nearly reached the parting of the ways.

"The proportion of successful plays to the failures, measured by the records of Broadway productions covering a period of twenty years, is two to one. The average number of dramatic productions made in New York each year, which, after all is said, is the center of the theatrical business of the United States, and for that matter the entire world, totals 200. The number of plays that are made into screen productions each year does not exceed 300. Only 40 per cent. of the plays that are produced each season in the United States are capable of moving picture interpretation.

Many Plays Not Filmable.

"It is true that thousands of plays that were produced years ago are still lying fallow. But it is likewise true that out of these thousands, very, very few of them have value as screen productions. Their subject matter has no affinity with conditions of life as we see it today. The treatment of the subjects is in no way related to the vital things of the world as they are today, and hence these plays must be relegated to the dusty shelves they have occupied for decades. Productions are not made fast enough on the current stage to make up for the shortage that now exists. The life of a play, if it is moderately successful, is too long to help out the desperate producer who is obligated to make a certain number of productions yearly.

Author Coming Into His Own.

"'What must be done to relieve the distress?' asks the producer. The author with imagination answers the cry, and that is why I hold that the day is here when a trained writer for the screen will come into his own. The treatment of stories will differ from what has obtained in the past. The difference between yesterday and today in the way a story will be handled by the director will soon be apparent to the constant patron of the picture theatre. The continuity of the story will be preserved more carefully than has been the practice heretofore and less of the so-called individuality of the director will be disclosed in the fancy tricks he has used time and again, and which to many of these directors are their sole stock in trade."

Are you merely selling films or are you dealing in entertainment? Go over the questions with yourself some day and see if there is not room for improvement.

"It's Tough," Say Jane and Catherine Lee, "but Prohibition's Here, You Know."
Driving a goat to drink is some job, as the Lee kids find in one of their two-reel comedy playlets presented by Lou Rogers in Lee Productions.

PREPARE NOW FOR OPEN BOOKING

New System of Distribution Means a Larger Profit for Exhibitor, Provided Only That He Is Prepared to Improve Exploitation and Presentation Methods

By N. H. Gordon

President Gordon Olympia Theatres of Boston, and Member First National Exhibitors' Circuit for New England

DISAPPEARANCE of the program system of distribution this fall will bring about conditions that will have a revolutionary effect upon the methods and practices of practically every exhibitor in the country, whether he owns one or a dozen houses.

Unless theatre owners and managers give careful study to the new business relationship between themselves and the exchanges that will grow out of this moderation of the principles of equity in distribution they are going to run the gamut of financial difficulty with results which portend disaster to the unwary. With the advent of the open market as an accepted system, there must come a change in the methods of transactions between producers, distributors and exhibitors which will give an entirely new aspect to their inter-relationship. Its greatest and widest necessity will be for a complete change in the present exhibitor methods of exploiting and promoting attractions.

Open Market Means Competition.

The exhibiting branch of the industry will be more keenly competitive than ever with the open market distribution of releases. Exhibitors will stand out as individuals who are called upon to use their ingenuity and utmost resourcefulness to carry on their businesses successfully. Enterprise will count, and every theatre owner will have to be on the jump if he is going to remain an exhibitor.

A brief analysis of the open market system reveals clearly and unmistakably the changed conditions that will confront exhibitors when it is adopted by all producing and distributing concerns. First, it means the coming of the day when every production must stand on its own merits as a finished subject, rather than upon the merits of the star, or upon the reputation of his or her previous productions. It means that no star, no producer and no director can for an instant fail to exert the utmost ability to make every foot of every feature worth while. There will be no opportuity for anyone to say:

"Oh, well, the story isn't a knockout, but we can slip it through on the program. The exhibitor has to take it or he can't have the good stuff."

Pictures Must Be Good or Fail.

This first development leads to the second and equally important fact that stars and producers will devote more time to every release. They will not be prone to rush headlong through studio work, trusting to luck and the program to make a success. And with more time spent on pictures, there naturally will be fewer pictures. Also, productions will cost more. The element of longer time will contribute to that cost. Producers will pay more for stories, seeking success insurance in this way. They will employ more costly directorial talent. Principals supporting stars will be selected for their ability to act, and without any great regard for the cost. Settings will be more elaborate. In fact, every element that contributes in the least degree to a successful release will be given more consideration, and more financial latitude than ever. A failure, or an ordinary attraction, released by the open market system, is foredoomed to failure. It has to be good to earn a profit

Must Pay for Freedom.

There is only one source from which these added costs can be recovered. That source is the exhibitor. It will unquestionably increase rental costs. No matter how much exhibitors complain or rail against this added burden,

N. H. Gordon.

it is going to be unavoidable. The cycle of evolution is complete, and this is the second to the last spoke in it. We wanted freedom from the unfair and profit-killing snares of the program system. We wanted to be free to pick and choose our bookings without coercion or compulsory mandates by the exchangemen. This freedom is the open market. Now that we will be able to use our discretion, and be guided only by our own judgment in the selection of pictures, we are going to rent those that are predestined to success. The stars and producers know this. Consequently, they are going to spare no expense to obtain the necessary ingredients to bring success. This means more money spent at the studios. And, I repeat, it will be recoverable only from the exhibitor.

Higher Admission Prices.

He will have to look to his patrons. He has but one recourse—higher admission prices. This implies the need for a corresponding increase in showmanship. The exhibitor will have to take a more active interest in the exploitation of every attraction he plays. He will have to study out ways and means for interesting people. The mere announcement of an increase in admission prices will keep persons away from theatres. It will take showmanship to convince them that the increases which will be absolutely necessary, are justified, not simply because there has been a change in the system of distribution, but by the greater quality of the entertainment they will get.

Must Not Be Caught Napping.

The exhibitors who are caught napping this fall—who are not prepared by study and very serious thought—to meet the situation that will arise on the question of rentals, is going to be forced out of the business, whether he likes it or not. In his place will come men with the courage and ability to meet the issue squarely and make of it a source of profit, rather than a club of defeat.

The open market will mean longer runs. Big specials will not be any too plentiful. And at the rental prices that will be asked the exhibitors will be forced to give the average open market special every bit of "time" he can. It is not absurd to predict that the end of another season will find the average playing time for any picture three days, instead of two. And two years from now this will have jumped to four days minimum.

Prepare for Change Now.

The next two months are an excellent time for exhibitors to devote to an earnest and intensive analysis of their respective enterprises. They want to be prepared for the issues and problems of the winter. Mid-ocean is not an ideal spot for overhauling a boat.

A greater era of exploitation means more and better advertising, a superior form of lobby displays, more attention to music, sincere attempts at the art of presentation. In short, it means a speeding up all along the line.

And now is the time to begin the preparatory work.

Virginia Pearson Company Returns.

Virginia Pearson and her company have returned to the Yonkers Studio after an absence of three weeks, which they spent in the vicinities of Lake George and Lake Champlain, taking exteriors for her second production, "Impossible Catherine."

The few remaining scenes are all interior ones that will be taken in the studio, and when these are finished, John O'Brien, director-general of the company, under whose direction the production was made, will supervise the final cutting and assembling of the picture.

BE CAREFUL NOW WITH THOSE FILMS

And Study Section 246, for Fire Commissioner Drennan Has Lost Patience and Means Business

AFTER being for many moons more honored in the breach than in the observance, old Section 246 of Article 20 of Chapter 10 of the Code of Ordinances of the City of New York is to be drastically enforced in the future, and not the near, but the immediate future, at that.

The following billet doux from Fire Commissioner Thomas J. Drennan has been forwarded to all the moving picture exchanges of Greater New York:

City of New York Fire Department,
June 25, 1919.

Gentlemen:

Your attention is directed to the provisions of Section 246, Article 20, Chapter 10, Code of Ordinances, copy of which is enclosed herewith, relating to the TRANSPORTATION OF INFLAMMABLE MOTION PICTURE FILMS on public conveyances in this city.

A copy of this ordinance should be posted in all rooms in your establishment where persons receive reels for distribution or delivery.

You will be held directly responsible for failure to place each reel in a tightly closed metal box, as required by the ordinance.

The hazard involved in the transportation of inflammable motion picture film on public conveyances is admitted, and all possible means of protecting the public from this hazard must be taken.

As Fire Commissioner of the City of New York, I purpose seeing that all requirements of the ordinance tending to safeguard the general public against such hazards are strictly enforced, and that all violators of this ordinance are promptly prosecuted.

Very truly yours,
THOMAS J. DRENNAN,
Encl. Fire Commissioner.

From now on it will be hard sledding for the party caught chaperoning more than eight films at one time or endeavoring to get by with anything save a tightly closed metal box as a container for each film.

Section 246, to which Commissioner Drennan alludes, is as follows, and we would suggest that exhibitors of this city study it, as the Commissioner means business:

TRANSPORTATION OF INFLAMMABLE MOTION PICTURE FILMS.

Section 246 of Article 20 of Chapter 10 of the Code of Ordinances:

"No person shall transport inflammable motion picture films in any underground subway train, or carry the same into any underground subway station, provided, however, that the provisions of this paragraph shall not apply to inflammable films transported in the course of interstate commerce in railway baggage or express cars under the jurisdiction and subject to the regulations of the interstate commerce commission. No person shall transport inflammable motion picture films in any street car, elevated train, omnibus, ferryboat or other public conveyance, or carry the same into any railway station or ferryhouse unless each film shall be separately enclosed in a tightly closed metal box. Not more than 8 films so enclosed shall be carried at one time by any person."

Adopted by the Board of Aldermen, June 8, 1915, and
Effective June 22, 1915.

Commissioner Drennan, some time ago, expressed to a World man his dissatisfaction at the manner in which some New York exhibitors were ignoring reasonable precautions in film transportation, and hinted that continued carelessness would result in a rigid enforcement of existing regulations.

Famous Players-Lasky to Open New Branch Offices in Oklahoma City and Charlotte

A REDISTRICTING of much of the Southern territory heretofore served by four of the Famous Players-Lasky branch offices, involving the establishing of two new exchanges, has been necessitated by the increased demands already made upon these offices under the selective booking plan.

The new exchanges will be located at Oklahoma City, Okla., and Charlotte, N. C., and will affect the territory now served by the Kansas City, Dallas, Washington and Atlanta exchanges.

District Covered by Exchange.

The Oklahoma City exchange will handle the following territory:

All of the state of Oklahoma, except the southeastern counties of Carter, Murray, Johnston, Pontotoo, Pushmataha, McCurtain, Choctaw, Bryan, Marshall and Love.

All that northwestern portion of state of Arkansas embracing the counties of Boone, Newton, Pope, Conway, Perry, Yell, Scott, Carroll, Madison, Johnson, Logan, Sebastian, Franklin, Crawford, Washington and Benton.

All that portion of the section known as the Panhandle of Texas, starting at the southern boundary of the counties of Deaf Smith, Randall, Armstrong, Donley and Collingsworth, and including those counties and all the others of the Panhandle running northward to the Oklahoma state line.

The new territory contains a white population of approximately 1,500,000 in Oklahoma, 100,000 in Texas and 200,000 in Arkansas, making a total of 1,800,000. Among the thriving cities which will be served are: Oklahoma City, Guthrie, Tulsa, Sapulpa, Muskogee, McAlester, Okmulgee, Enid, Lawton and El Reno in Oklahoma; Fort Smith, Ark., and Amarillo, Texas.

Territory of Charlotte Exchange.

The Charlotte exchange will handle the following territory:

All of the state of North Carolina.

All of that section of South Carolina which embraces the counties of Georgetown, Williamsburg, Clarendon, Calhoun, Lexington, Newberry, Greenwood, Abbeyville, Anderson, Oconee, Pickens, Greenville, York, Chester, Sumter, Lancaster, Darlington, Florence, Horry, Marlboro, Laurens, Cherokee, Fairfield, Kershaw, Lee, Spartanburg, Union, Richland, Chesterfield, Marion and Dillon.

The northeastern counties of Tennessee, including Johnston, Sullivan, Carter, Union, Washington, Hawkins, Greene, Hancock, Granger, Hamblen, Cocke, Jefferson and Sevier.

The Charlotte territory contains a total white population of approximately 1,750,000, and includes the cities of Charlotte, Greensboro, Winston-Salem, Fayetteville, Raleigh, Wilmington, Asheville and Durham in North Carolina; Spartanburg, Columbia, Camden, Anderson, Sumter and Marion, South Carolina, and Briston and Johnson City, Tennessee.

All data regarding the new territory is being segregated in the Kansas City, Dallas, Washington and Atlanta offices, and will be transferred to the Oklahoma City and Charlotte exchanges when they are opened. No appointments have yet been made for the new offices.

A Peaceful, Flowery Beginning for "The Career of Katherine Bush."
Catherine Calvert simply changes the spelling of her first name in preparation for this Paramount-Artcraft special.

Story Building Like House Building, Say Writers Lois and Arthur Zellner

The authors of this article, Lois and Arthur Zellner, are too well known as scenario writers to need any introduction. Their views on the construction of screen fiction will be read with interest:

WE hear a lot of talk about the value of ideas—but ideas are cheap! Not more than three years ago one very well-known company was paying five to ten dollars for "ideas" which high priced constructionists developed into five reel features! A child may have an idea; but it takes years of training and hard work, plus an inborn sense of dramatic values, to master construction.

Story-building may be likened to house-building; the idea is the plan, the words are the nails and the episodes are the materials. If a carpenter simply hammered his nails into his materials without regard for the plan, the result might perhaps be some sort of structure; but it certainly would not be a well built house. First must come the foundation, then by successive and carefully planned steps the floors, walls and superstructure. The motion picture play must be constructed in much the same manner; the plot-foundation must be laid, the characters developed, the atmosphere established, event must follow event and climax follow climax in a natural and logical way, never for an instant forgetting suspense; in the finished story every joint must fit and every mitre be perfectly matched!

Must Struggle with Every Move.

It is very pleasant for a writer to think of his story as a wondrous inspiration that comes to him from the dominion of Nowhere—that he simply writes as his fancy dictates; but in his heart he knows that this is not true! He knows that he struggles with every move his characters make—works and worries to have them do only the consistent thing—writes and rewrites, builds and rebuilds to keep his sequences in the proper order.

If it were possible to sum up the problems of construction, or to reduce them to simple enough terms to be able to discuss construction as a single problem rather than as a number of problems, it would not be such a difficult subject. About the nearest we can come to this is to say that a well constructed picture play is a series of climaxes, each developing strength from the one that precedes it, so that the final climax is a culmination of the minor climaxes, and above all the LOGICAL outcome of the gathered strength of them.

No Two Writers Work Alike.

No two writers work alike. Some take a main situation and build up to it for a beginning and away from it for the main climax. Others think of stories as "plots," and with the plot as a framework fill in the cracks with incidents; still others think of what they call a "good title," which suggests to them a certain situation or character around which they build their story. These things, however, are but incidental, as examples of the methods by which a writer "gets in" on his story—the necessity for careful construction is just as great in one case as in another.

Stories Don't "Happen."

Stories don't happen—"ideas" happen—situations happen—characters may (but seldom do) happen. A well constructed story is the fruit of hard work and lots of it! And no matter how clearly one may have a story in mind, when it comes to reducing it to paper changes for the better must be made. Give ten writers the same plot and you will get ten different stories. Obviously there can be but one best, and that best will be the most perfectly constructed from the establishing of atmosphere to the creating and maintaining of suspense!

In the production of a picture play, faulty construction will ruin a good story, counteract the work of the most gifted "star" and kill the work of the most brilliant director.

Construction is the secret of Better Pictures!

LOIS AND ARTHUR ZELLNER.

Woody Appoints Goldman Realart's Cincinnati Head

WHEN J. S. Woody, general sales manager of the Realart Pictures Corporation, reached Cincinnati on his tour of the Western cities, which he is making for the purpose of establishing exchanges for his company, he appointed Mark Goldman manager of the Cincinnati office. As the building which the Realart has leased will not be ready for occupancy until September, Mr. Goldman will make his temporary headquarters at Suite 910-911 Mercantile Library Building.

After a business experience lasting about nine years, Mr. Goldman was attracted to the motion picture profession, becoming general manager of a string of independent exchanges on the Pacific Coast. His splendid sales record attracted the attention of Mr. Woody, then on the Coast in the interests of Select, and as a result Mr. Goldman was made special sales representative for Select with headquarters in Cincinnati, which office he has held until his present appointment.

Mr. Goldman will shortly make a trip through the district in which he will operate for Realart, in order to acquaint his many friends among exhibitors with his new connection and Realart plans.

Reviews in Moving Picture World are written from the screen—not press books.

Two Scenes Showing the Cluttered Hurly-Burly of "The Volcano," in Which Leah Baird Is Featured.
Hodkinson is distributing this picturizaton of thesocal unrest through which the world is milling at the present time.

SOUTHWEST DISLIKES OPEN BOOKING

Because Farmers Are Not Particular About Their Entertainment so Long as It Is Cheap

A WAIL of protest against the open booking system is arising from the small theatre owners who compose 90 per cent. of the trade in the great Southwestern territory. They declare that film manufacturers sit in their offices in the East and judge the great agricultural section of the Southwest on the same basis as the thickly populated manufacturing districts in the North and Middle West. They declare that careful inspection trips by manufacturers or their representatives through Texas, Oklahoma and Arkansas would show that the open booking system is not adaptable to that section of the country.

The entire dependence of the agricultural sections in the Southwest on weather conditions is one reason that mitigates against open booking being a success, so Texas exhibitors declare. The big majority of the shows in this section seat from 300 to 450 people, and make their "clean-up" each Saturday, when the farmers, ranchers and cowpunchers ride or drive into town for their weekly visit. During the week the small-town Texas exhibitor does mighty well to break even. If it rains on Saturday the whole works are "blowed up."

Rain Cuts Exhibitor's Business.

Heavy rains make the roads across the great Texas ranges impassable. Heavy rains also keep the agriculturist and cotton planter from the fields, with the result that he is obliged to work overtime to grow his crops. If the rains are too heavy the farmer has to economize every cent for fear that his crop will be spoiled and even cut his picture show as being one of the luxuries.

The exhibitors point out the fact that film manufacturers should not lightly shove a finger on the map, touch a city in Massachusetts, New Jersey or Michigan, and say "this town has a population of 15,000 people, we will charge this fixed amount for film," and then move their thumb southward and place Texas or Oklahoma cities of the same size in the same financial class.

Manufacturing Cities Better Off.

Cities in the manufacturing districts of the North and the East have well established pay rolls. Thousands of workers draw their pay envelopes regularly. They look for amusement, and are able to pay for it. If it rains they go to a movie. Bad weather increases the picture show attendance in the manufacturing centres, while in the Southwest it simply ruins it.

Southwestern cities have not thousands on their pay rolls who each week are able to map out and finance an amusement program. Instead, the hundreds of little picture shows in cities of from 5,000 to 10,000 are dependent on the farmer and the small merchant whose pocketbook shrinks or swells on account of the farmer trade. There are no weekly pay rolls in the Southwest. Instead, the farmer has to labor with his crops. His money comes once a year. He spends it frugally, anticipating against a possible crop failure to come. In a Texas town of 15,000 many are negroes who are barred from white moving picture shows.

Importance of Rain in South.

Moving picture magnates possibly took no account of the brief item carried perhaps no further than Southwestern papers, which said that six inches of rain fell all over south Texas from the border to Austin a few days ago. The news item was worth a seven-column banner in box car letters to the wheat, cotton, oats and corn farmers of southern Texas. The rain, always too much or too little in Texas, flooded them. Moving picture exhibitors in the south of Texas know that their business is literally "swamped" and ruined for the coming season. A factory in the North may be flooded and when the water goes down it resumes operations and the pay roll goes on. South Texas farmers cannot raise crops in a week. They are closed down in business for a year after such a disaster.

Farmers Not Film Criterions.

In dealing with Southwestern rural shows the manufacturer is up against a proposition which perhaps is different from any which confronts him in the whole United States. The people of the farming districts of the Southwest who think nothing of coming thirty to fifty miles to see a picture show on a Saturday afternoon are not wild over any of their particular stars. They want a little amusement, and they are not epicurean as to their tastes.

The moving picture show owner in the average smaller Texas town cares not a whit for Pickford, Fairbanks, Nazimova or any of the stellar attractions which on first showing are jewels beyond price for the box offices in larger centres Therefore the exhibitor cannot raise his prices beyond the customary 5 cents or 10 cents to his clientele, who won't pay the increase incidental to open booking. There are no factories, ammunition or otherwise in the smaller Texas towns, and the cowpuncher still gets $30 a month and feed.

Patrons of the smaller picture shows in the Southwest simply won't stand for a raise in price for the stellar attractions.

Better Pictures Don't Pay.

It has been estimated that the small-town Texas exhibitor cannot pay more than an average of $15 a day for his film. If he pays more he will not break even. Western pictures and short comedies are more than ever in demand in this territory. This is because the average rural district patron wants something with action and a variation in his program. Up to the present, under annual contracts, the smaller exhibitor has secured regular delivery of feature films. With open booking many of the houses are going to grab anything they can get cheap with the hope that they can get by on it.

They are prepared for the inevitable, even though many of the owners think that they will have to close doors or at least curtail their runs to two or three shows a week.

He Gets a Real "Gate" at the Left, but Soon Brings Home the Bread for the Bacon.

Jane Miller believes in training 'em properly in her Triangle, "The Unbroken Promise."

New Faces Appearing on Staff of Fox Publicity

THE William Fox staff of publicity writers has been strengthened this week by several additions, under direction of Arthur James, supervisor of advertising and publicity of the Fox forces.

The staff is now under the immediate supervision of Merritt Crawford, a well-known publisher and editor. Mr. Crawford comes to Fox Film Corporation from the position of contributing editor of the Exhibitors' Herald. Prior to that he was managing editor of the Exhibitors' Trade Review and editor of the Motion Picture News. Mr. Crawford succeeds Jay A. Gove.

Under the supervision of Mr. Crawford the staff is being enlarged. Two of the new faces have been seen before at the Fox offices, but not recently. The men are Arthur B. McGinley and Jay Voorhies, each of whom has been in war service for the past two years. They have recently been discharged, and each has been given his old job by Mr. Fox, in pursuance of the latter's policy of reinstating all men who answered their country's call.

Other additions to the staff are Bessie Gardner, a newspaper woman with several years' experience on publications in the Middle West, and George DuBois Proctor, best known as a scenario writer.

BEACH FEARS NO REAL DIRECTOR

So Declares Author in a Talk with World, in Which He Also Says the One Thing Hard to Obtain Is Good Continuity—Views Picture as an Illustrated Story

By Edward Weitzel

DURING the ten minutes I waited for Rex Beach I jotted down the following: Spoken drama is the outcome of a desire to reach the understanding of a multitude and fix its attention as though it were but one person. The moving picture makes its appeal in the same way; it speaks simultaneously, through the eye, to hundreds.

The novel is designed for the single reader, who may close the book whenever he is so disposed. The novelist hands his publisher a completed work. He is responsible for every word of it; the characters and the plot are his.

The author of a moving picture very often writes his story out as carefully and completely as possible and turns it over to a continuity writer, who adapts it to the screen and hands it to a director and this person proceeds to knock out scenes and characters whenever he sees fit, and yet when he has finished his work of apparent destruction the picture still has a well rounded and clearly told story. When the story left the hands of the author every scene and character was necessary to the telling of the plot and the same was true of the work of the scenario writer.

Human Element Enters.

Why, then, does the director drop scene after scene while rehearsing the picture?

Because in place of trying to visualize what the characters would do he gets a company together, explains to each man and woman the character he or she is to represent and starts to make the story live. In this way he sees just how each character acts and reacts on the others. He finds out that, translated into action and acted upon by the personality of this or that member of the cast, the story frequently opens out in the most unexpected manner and explains things which the author supposed would need to be told later on in the story. In other words, the human element gets into the game and asserts its individuality.

The greater portion of stage plays develop the same trick when put into rehearsal. The director takes one look at a character who is listening to another character's speech, realizes that the listener's face will tell an audience twice as much as the author intended at this point and cuts the scene to prevent it from anti-climaxing the entire play.

Moving picture fiction has the same habit, once the director starts to move his living chessmen across the board.

The sooner all the members of the Eminent Authors' group recognize this condition which, in the making of screen fiction, belongs to the list of things that are beyond human control, the kindlier will be their feelings for the directors and the greater their respect for screen technic.

The Importance of Continuity.

I had just finished reading over what I had written when Rex Beach entered the room, and I instantly crammed my helpful hints to eminent authors into my pocket. While shaking hands with the author of "The Brand" I became conscious of a vague doubt as to the wisdom of showing him the hints, and the more he talked and explained his own views on the proper method of adapting a novel to the screen the stronger became my conviction that I had better keep my hints to myself.

Within five minutes I realized that he had a practical grasp on how to turn one of his own stories into a moving picture.

"I do not claim to be an expert, by any means," Mr. Beach remarked before explaining that he saw very little difference between telling a story on the printed page or on the screen. "In my discussion with Mr. Wildhack in the Authors' League Bulletin," he continued, "I objected to his assertion that an author's main stock in trade is words, and claimed that the plot was quite as important. After studying carefully the eliminations which are made in order to keep the story within a limited number of reels, the author of a novel need not fear to trust his work to a good director. They are to be had and so are good actors. It is also easy to supply the settings for the story. The one thing that is hard to obtain is good continuity. This is a question of technic and the work corresponds with the duties of the stage dramatist. There should be a school for the training of this highly specialized branch of picture making."

Rex Beach
Says day of producer co-operation has come.

Breaking Trail for the Novelists.

With the remembrance of the Rex Beach screen successes strong upon me, I took a long look at the stalwart figure of the man himself and then drew a mental picture of the sort of characters, the red-blooded men and women, and the picturesque backgrounds, he puts into all his stories.

"It was a lucky day for the screen," I remarked, "when you were persuaded to have one of your books turned into a moving picture. But it was a luckier day when you concluded to take a hand in the operation and learn for yourself the wide scope and also the limitations of the shadow stage. Your example must have had great weight with the members of the organization that numbers Rupert Hughes, Gertrude Atherton, Gouvernor Morris, Leroy Scott, Mary Roberts Rinehart and Basil King."

"In a way, perhaps," was the reply of Mr. Beach. "I broke the trail and showed that an author by supervising his own stories can have them given to the screen public without suffering any unnecessary mutilation."

"In your Authors' League Bulletin article you say: 'So far as I can discover, there is no inherent or basic difference between the written story and the photostory.' Have you ever thought that there are two forms of screen fiction—the photonovel and the photodrama?"

The Noval in Serial Form.

Rex Beach smiled as he replied: "Arthur Stringer says the moving picture is neither, but has a form of its own—or will have, one of these days. To me, as I said before, the moving picture is nothing but an illustrated story."

"You are probably not aware of it, Mr. Beach, but this division of screen fiction is a hobby of mine. I do not mean that a photodrama must follow the rules of the stage play and be divided into acts, but it must contain nothing to interfere with the steady progress of the plot. Your own photonovels have views of scenic beauty that add to the enjoyment of the spectator, and the whole story is told in narrative form. The true photodrama sets before you a problem in human existence and sets it on a bare stage, as it were, so that the men and women of the problem alone hold the attention. In real life a dramatic happening often effaces its surroundings. Screen drama should accomplish the same thing."

Rex Beach appeared interested in what was being said, but shook his head at the finish:

"You may be right," he admitted, "but my preference is for the screen novel, and I should like to see it expand into a serial. We are forced to cut out so much of our stories that it is difficult to decide what to use and what to throw away."

Barter and Sale; "Swap" what you don't want for something you need. The World's Classified advertising provides a ready means to quick transactions. If you have never tried—don't say we didn't tell you about your opportunity. Do it now.

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Saturday, July 19, 1919

Congratulations for the Chaplins.

HERE'S to Charles Chaplin Junior! May he live to laugh and grow fat, just fat enough, at the comedy of his inimitable father! And may that comedy never be less, for he who makes the world and his own son laugh does much more for humanity than he who makes to grow two blades of grass where grew but one before.

When the President Came Home.

THE various motion picture weeklies, always alert to put on the screen photographic reproductions of the world's larger events, will show you the picture of the President of the United States riding up Fifth avenue on July 8 acknowledging the welcoming home of the throngs that lined the sidewalks and filled the windows.

These pictures cannot impart to you the full thrill that accompanied the witnessing of the historic scene. For historic it was. It marked the return—one that in the humble but firm opinion of millions of his non-partisan fellow-citizens was a triumphant return—of the world's leading statesman; a man who sought a magnificent goal and risked all that statesmen hold dear in its attainment; one who, as standing in his car and slowly waving his hat, radiating the magnetism that always wins wherever its spell falls, must have appealed to the cheering crowds as a great figure, his size not only undiminished but really enhanced by thoughts of the Small Americans who would nullify the President's recent achievements.

Open Booking in the Southwest.

OUR Dallas correspondent tells us of a protest uttered by exhibitors in smaller Southwestern communities against the coming of the open booking of pictures. He points out the difference between the conditions surrounding exhibitors of manufacturing centers and those of the agricultural sections. Fair weather in Texas makes possible a filled house; storm kills any chance of one. In the thickly settled sections rain frequently causes many persons to enter the theatres.

In other words, as the Texan sees it, the exhibitor of the larger community has an assured clientele and can book his pictures with reasonable certainty that he can obtain houses commensurate with the size and importance of the attraction. In the Southwest a corresponding outlay for a big subject may, if the booked date prove a stormy one, result disastrously to the showman. So it is that the Texas exhibitor "simply won't stand" for a raise in prices. Somewhat strangely he is represented as claiming that the magnitude of the subject is a matter of no concern to his patrons—that they will come anyway if they can reach the house.

This attitude nevertheless will go far to prove the case of those who are insisting that with a clientele that easily may reach a given house the larger picture properly exploited will bring the larger returns.

George Kleine to Produce.

PLACED unostentatiously in the announcement of George Kleine this week appears a statement that will have unusual trade interest. It is that Mr. Kleine, after a retirement for a considerable period from the ranks of the picture-makers, will resume production. His re-entrance will be welcomed by a host of old and new exhibitors. While Mr. Kleine is one of the old guard he never has been a reactionary. To use his own expression, he has tried to be "elastic," to make his policies fit the spirit of the times, as in his judgment that spirit is reflected in the communications that come to him from men in all branches of the industry.

Just now Mr. Kleine is entering with enthusiasm upon his plan of joint ownership in exchanges, of the relation of fifty-fifty between the parent organization and the local head. Its working out will be followed with attention by distributors and exchangemen.

When Is a Prize Fight Not—

TO the all-absorbing or consuming question of what marks the line between intoxicating liquor and non-intoxicating liquid is to be added another that will have large interest for the exhibitors of Ohio and possibly of the country. Of course, as to the first of these enumerated controversies motion picture showmen have no vital concern; they will tell you that themselves—maybe.

The latest question for popular discussion is: When is a prize fight not a prize fight? Here is the situation: The mayor of Toledo issued a permit for a "boxing contest," the same being the battle which so quickly resulted in the elevation of Mr. Dempsey and

the submerging of that sometime screen performer Mr. Willard. The federal law permits the shipment between the states of films of "boxing contests," although prize fight reproductions are barred.

There are millions of persons who want to see the pictures that were taken of that short and more than ordinarily decisive mill. They have read about it in the newspapers—columns and pages of it; not only have they followed its details, according to the viewpoint harrowing or otherwise, in the sensational journals, but in what are acknowledged to be the best representatives of the American press. They have gazed on still pictures of the aforesaid sometime screen performer in the reclining act of taking the count, his relentless opponent standing over him a perfect portrait of the grim destroyer.

None of these vivid descriptions or dramatic pictures has been called to the attention of prosecuting attorneys, nor will any one of them be. They will not be because there is nothing on the books that prohibits them. But on the screen? That is different.

The showing of still pictures of a given event is entirely legal. The showing of motion pictures of the identical event constitutes a crime—unless through a technicality white is judicially declared to be black.

The Novelist and the Director.

THE formation of associated groups of authors to assist in the screen production of their stories is a matter for congratulation from several points of view. In the first place it means that a number of the best known novelists in this country have become identified with the screen and that their stories are to be made into moving pictures under their own supervision. In this way the author of a story will be able to follow and to understand the necessity for the changes and eliminations in his work enforced by the new medium of expression.

It is only by going to the studio and working in conjunction with the director that the novelist is going to learn the whys and wherefores of the limitations put upon his novel by the process of turning it into a photostory. The practical experience thus obtained will make clear that writing a story to be read by one person at a time and at that person's convenience and turning the same story into a form which will permit it to be told to a theatreful of spectators is an entirely different proposition. The latter process is governed by its own rules, and no director is big enough to set them at defiance. Familiarity with these rules will enable the novelist to work in harmony with the director and to realize to the full the screen possibilities of his story.

Mr. Black Replies to New York.

IN a temperate statement to the exhibitors of the country President Alfred S. Black, of the national organization, expresses his regret that the New York State Exhibitors' League has decided not to accept the plan of organization ratified at the St. Louis convention. Mr. Black gives full credit to the men of the Empire State for their accomplishment in the campaign for Sunday opening. "But because of this successful campaign it seems hardly fair that they should insist upon ruling the national organization," he adds.

The national president leaves open the door for future conferences when he declares the officials of the body of which he is the head are not wedded to any set plan of operating. He sets forth that what they earnestly are endeavoring to do is to perfect an organization that will be a credit to the exhibiting division of the industry. They feel, he says, that the present plan of operation should be given a fair trial. That plan will be based along lines similar to those of the United States Senate.

There is significance in the concluding remark of Mr. Black: "We need unity of action, and the national organization proposes to have it if such a thing is possible."

That is both a promise and a threat—each beneficent in character. The statement and all of the context mark a departure in the treatment of exhibitor differences.

The picture showmen of New York will be sure to read the whole letter with close attention. If their chiefs approach the discussion in the same frame of mind as that displayed by Mr. Black—and their conduct of their own affairs in the past is such as to indicate that that is just what they will do—the outlook for a getting together of the big New York organization and the national body is not so remote as it seemed.

Mr. Quinn and His Disciples.

THE Philadelphia Inquirer, under the caption "A Strong Plea for Better Moving Pictures," refers to a recent remark of "one of the prominent officials of the association of moving picture producers" to the effect that he could cut from 1,000 to 4,000 feet from 90 per cent. of the films and thereby improve them. Of course, every one in the trade whose opinion is worth anything does not believe the quoted statement. The Inquirer says the average movie patron without technical knowledge upon the subject will cordially agree with the criticism to which exception is taken.

Mr. Quinn, long-time Los Angeles exhibitor and now of New York, is strongly of the opinion that he can do much toward the improvement in the quality of motion pictures. In any intelligent, constructive steps he may take toward this end he will have the hearty support of the best men and women in the industry. Anything Mr. Quinn may do that is not in accord with the judgment of these will bring down on him condemnation from within.

Rarely is it difficult for a man to obtain an audience—provided he indulge in criticism sufficiently caustic. Neither is it difficult to obtain space in the press—provided he interest in his campaign men—or women—whose names are known in the community. It is almost impossible to attain reform from without. And that is what Mr. Quinn seeks to do.

The promoter of the Motion Picture and Theatrical Co-operative Association of the World declares it is not the intention of his organization to enter upon the production of pictures. It will be the aim of the body, he says, to lend encouragement to men and women it thinks may possess something that will help the making of good motion pictures.

Frankly, the Moving Picture World believes Mr. Quinn will succeed in attracting the attention of many newspapers the editors of which always have been prone to say unkind as well as unthinking things about the screen. And just as frankly we do not believe his association will accomplish much in a large way toward the remedying of evils that dwell within the motion picture as in every other business.

Certainly the association's quoted aims will not be furthered by statements that will appeal to the informed as overdrawn and out of reason.

Personal and Otherwise

By Sam Spedon.

JAMES YOUNG is here from the Coast stopping at the Ansonia. He arrived in New York, Monday, July 7. He said: "Reaching this part of the country during this hot weather makes me feel like getting back to California, where you are always surrounded by flowers and verdure and one kind of climate." He will remain here long enough to make one or two pictures for Goldwyn before going back to Los Angeles. Mrs. Young is here with him.

* * *

J. George Feinberg and L. H. Francis, of the Minneapolis Theatre Supply and Equipment Company, are in New York. They will remain about one week. They speak enthusiastically about the business of the Northwest, and they are replenishing their stock for the fall trade, which gives great promise of being very active.

* * *

L. S. Tobias, Exhibitors Mutual New Haven representative; Robert Horsley, Vitagraph's representative at New Haven, and A. J. O'Neill, Vitagraph's New Jersey representative, were regaling themselves with gooseberry sundaes last Monday in New York. All these out-of-town film salesmen drive their own buzz wagons, and it was with much regret we had to decline an afternoon's spin to their several bailiwicks.

* * *

Fred Hartig, Syracuse branch manager for the Vitagraph, has resigned. Mr. Hartig has been in the employ of the Vitagraph for over four years, the only position he has ever held in the industry. He started with the Vitagraph with W. W. Irwin, having previously been employed in Mr. Irwin's law office.

* * *

Moe Striemer, New York supervisor for Famous Players-Lasky, has resigned his position with that organization.

* * *

Sydney Reynolds expects to release the "Pauline" serial by August 1. He is now formulating his publicity campaign.

* * *

F. H. Elliott, secretary of the National Association of the Moving Picture Industry, has been confined to his home this week. Looks like a case of poison ivy. He expects to be at his desk again the latter part of the week.

* * *

Fred Negahan, of the firm of Brown & Negahan, of Denver, owners of a large chain of theatres in Colorado, is in New York this week.

* * *

Luella Parsons was hurried to a hospital on Monday, July 7. She will probably have to undergo an operation for blood poisoning.

* * *

James J. Corbet is in New York direct from Universal City. He looks just as suave and debonair as ever, and comes back smiling.

ó ó ..

* * *

Louis Goldfarb, son of F. Goldfarb, sales manager of the Exhibitors Mutual, has taken over the Arcade Theatre Rye Beach, N. Y. The same day, July 8, he took unto himself a wife. Young Goldfarb served his country in France, and was recently released with honorable mention.

* * *

Lazarus and Edelhurtz have taken possession of the Hamilton Theatre in Brooklyn. It is a 1,000-seat house, and will run first-run pictures.

* * *

Harry Bernstein, manager of the Colonial Theatre, Richmond, Va., i rusticating in New York for ten days or two weeks. He says business is booming down Dixie way, and looks still better for the fall.

* * *

Frank A. Gorman, manager of the Yorkville Casino, gave us the glad hand and the glad news that the pioneer house of Yorkville has done a splendid business this summer. Yorkville is the old name for what is now one of the most thickly populated sections of New York City.

* * *

Sidney Garrett, president of the J. Frank Brockliss, Inc., will leave for Europe on Saturday, July 12. He will remain abroad for three months, making an extensive tour of European cities.

* * *

C. C. Pettijohn will leave New York for Indianapolis Friday, July 11. He will be absent for three or four days.

H. S. Manus, manager of the Cumberland Theatre, Brooklyn, has closed the house to make extensive alterations to bring it up to the minute. He expects to reopen August 23. The Cumberland is one of the most profitable theatres in Brooklyn, and with the improvement and innovations it will have one of the most beautiful in that borough.

* * *

William Dillon, of Ithaca, is in New York, where he will remain the balance of this month.

* * *

Joseph Basil is assistant director to Frank Donivan in the production of the Donivan comedies at the Paragon studios at Fort Lee. Mr. Basil has just finished at the Paragon, but expects to continue with Mr. Donivan as soon as he can find another studio. Mr. Basil was in the United States army in France for ten months before associating himself with Mr. Donivan, six months ago. Previous to enlisting he was assistant director to Larry Semon at the Vitagraph studios.

* * *

Leonard L. Berman, manager of the Arrow Film Exchange, known as the "Serial King" of Philadelphia," says: "I was at the Hotel Astor last Tuesday and met Helen Holmes face to face. I am well pleased with my visit to New York."

Miller and Hall Return from Toledo.

Charles Miller, Charles Miller Productions, Inc., returned to New York, July 7, after spending a week in Toledo, where he assisted in the direction of the taking of the pictures of the Willard-Dempsey boxing contest. Mr. Miller was representing Frank G. Hall, who controls the exclusive rights to these pictures. Harry P. Diggs, exploitation manager for the Hall interests, and who superintended the work of the cameramen and other instrumentals in getting the pictures, will remain in Ohio for several weeks, to personally supervise the exhibition of the pictures in this State. Mr. Hall returned to the New York offices, July 8, and reports a big demand for these pictures throughout the State.

"Come on Over to the Bar," Said Doug to Ralph Ruffner and George Mann. But the Highball Proved to Be a High Dive.

Ralph Ruffner, at the extreme left, manager of the Ritalto, San Francisco, and George Mann, the Rialto's owner, called on Doug Fairbanks while he was working on his first release for "Big-4" and congratulated him on everything from sets to spirits. Mr. Mann, a 200-pounder, didn't indulge in the spirits served over the bar at the right.

PROVINCIAL CENSORS CONVENTION ENDS

Dinner at Hudson's Bay Company's Store at Calgary Finishes Discussion on Co-operation

PROVINCIAL censors, who had been attending a two-day conference at Calgary, Alberta, to discuss ways and means for close co-operation between the many moving picture censor boards of the Dominion, with representatives of Calgary theatres and exchanges, enjoyed a love feast in the tapestry room of the Hudson's Bay Company's large store at Calgary as the closing feature of their convention.

Chairman R. J. Lydiatt, who is manager of the Grand Theatre, Calgary, declared that he was pleased to see that the censors had held their first general gathering in Calgary, and asserted that the conference would undoubtedly bring about a better feeling between the censorship boards and the moving picture interests. He also felt that the censors would be able to work out a plan for uniform censorship throughout Canada, thus satisfying the demand for one censor board for the whole country.

Present System Inconvenient.

D. G. Walkley, manager of the Universal's branch at Calgary, referred to the trouble and inconvenience caused by the present system of separate codes or standards which each of the provincial censorship boards had been observing. A picture which might receive the approval of the officials in one province would be banned in the next and accepted once again in the third and then be banned some place else. The exchanges did not know where they were with respect to many releases. In Alberta, the most cordial relations had been in existence between the censors and the exchange managers.

"Immoral Picture Doomed."

H. Douglas, chief censor for Alberta, declared that the dinner would have the effect of bringing the censors and the exchanges closer together, and an exchange of ideas would also result. The censors, he announced, had been able to make considerable progress at their first general conference. The immoral or bad picture would simply have to go to the wall throughout Canada. The "objectionable picture" was doomed.

The other censors present spoke briefly. They explained that they were in the awkward position of trying to please both the moving picture men and the public, and it was a difficult matter to do so. Exchange managers in every city always seemed willing to co-operate, they declared.

Censors Who Were Present.

The censors present included H. Douglas, Mrs. Burbeck and S. A. Buchanan, of the Alberta Board of Censors; Walter Hepburn and Mrs. Patterson, of the British Columbia Board; Charles Robson of the Saskatchewan board; and T. Bevington and Mrs. Patriarch, of Winnipeg, representing the Manitoba Board.

The moving picture men present included R. J. Lydiatt, Grand Theatre; D. G. Walkley, Canadian Universal Film Company; George Kohn, also representing the Universal; J. H. Allen, Famous Players Film Service; T. Davey, Exhibitors' Distributing Corporation; D. Freeman, Regal Films, Limited; W. Smith, Pathe; C. Archer, First National; L. Wagner, M. Rose and B. Ginsberg.

Karger Engages Directors for Three Plays to Be Filmed by Screen Classics

DIRECTORS who are to guide the Screen Classics stars, Bert Lytell, Viola Dana and May Allison, in picturizations of the respective stage success, "Lombardi, Ltd.," "Please Get Married," and "Fair and Warmer," have been selected by Maxwell Karger, director general of all Screen Classics, Inc., productions. The forthcoming productions are all to be distributed exclusively by Metro.

Mr. Karger announces that he has engaged Jack Conway to direct Bert Lytell in "Lombardi, Ltd." Mr. Lytell will be starred in an elaborate screen version of Frederic and Fanny Hatton's smart comedy of foibles and fashions in the role of Tito Lombardi, Fifth avenue designer of women's wraps.

John Ince, who has a long list of Metro successes to his credit, has been selected to direct Viola Dana in "Please Get Married." In this rollicking farce, by James Cullen and Lewis Allen Browne, which has just closed a six months' run on Broadway with Edith Taliaferro and Ernest Truex in the principal roles, Miss Dana will be seen as Muriel Ashley, the little bride, whose honeymoon is rudely interrupted.

Henry Otto, another former Metro director who has recently achieved fine results with feminine stars, will direct May Allison in a picturization of Avery Hopwood's side-splitting farce, "Fair and Warmer," which swept not only this country, but the British Isles as well. It is now entering its second year in London.

Jack Conway is a newcomer into the ranks of Screen Classics, Inc., directors, although he is widely known throughout the motion picture industry. He began his career in stock in San Francisco, where he obtained some of the best experience possible in character interpretation and stage direction.

Mr. Conway was playing "heavies" with Lewis Stone at the old Belasco Theatre, in Los Angeles, when he heard the call of the reel and joined the 101 Bison in cowboy leads. At Triangle, he starred in "Captain Macklin," and then became a director, contemporaneous with David W. Griffith. Later, for Universal, he made "Come Through," with Herbert Rawlinson, Roy Stewart and Alice Lake. This marked Miss Lake's graduation from the school of screen comedy to straight dramatic leads.

Mr. Conway returns to directorial work after a year's retirement, necessitated by ill health.

Dr. Rogers Joins Bray Studios.

Dr. Rowland Rogers of the Rowland Rogers & Co., investment bankers, has joined the Bray Studios, Inc., as educational director.

Dr. Rogers for the time being will have general charge of the broad educational films program which the enlarged Bray Studios corporation is about to launch.

Dr. Rogers is not new to theatrical and educational interests, as he is the owner of the Triangle Theatre and the Victoria Theatre in Chicago, both of which he has always leased to operating proprietors.

You Would Expect to Find a Radical Change in Viola Dana's Wardrobe in "The Microbe."

Viola is the "ward" of poverty in her next Metro, but she is full of life and humor just the same and is rewarded, at the right, by the discovery of a family (clothes) tree.

William Fox Serves Formal Notice of Plans for Forthcoming Season

In Authorized Interviews Mr. Fox and His General Manager, Winfield R. Sheehan, Outline Corporation Policy for 1919-20 Period of Activities--Will Establish News Weekly and Produce Serials Besides Releasing 162 Productions With Stars.

FOX FILM CORPORATION, founded five years and six months ago, announces for the coming season the most active producing and marketing schedule in its history, and moves definitely for the leadership in the film industry.

Mr. Fox flings his banner to the breeze of competition with the battle cry, "Not for One, but for All." This embraces the Fox policy of providing pictures suitable for big theatres, for little theatres and for theatres of medium capacity.

There will be presented one hundred and sixty-two productions in addition to the Fox News Weekly—a departure in a service of this kind in that it will be a news weekly in fact as well as in advertising intent and suggestion. The production and distribution schedule will be reinforced by an advertising campaign, national in scope, of the highest value, presented and executed by the best advertising brains in motion pictures. This schedule, briefly presented, will be:

Plans for 162 Productions.

Eight productions grouped as a star series with William Farnum. These screen plays will be made from published books and stage successes already acquired. They include E. Lloyd Sheldon's "Wolves of the Night," Zane Grey's "The Last of the Duanes," Louis Tracy's "Wings of the Morning" and others of similar nature.

There will be eight productions from successful plays and books, starring Pearl White—considered by Mr. Fox the most important box office figure on the screen. Four hundred million eyes (according to the Fox guess) have seen Pearl White, and from the pictures which are to be her vehicles gratifying results may be expected.

There will be a series of eight pictures with Tom Mix, productions that will eclipse his earned record among the foremost of dare-devil actors. Mix stands in a place earned by himself, and full play will be given to his varied talents.

There will be three Theda Bara plays, including "La Belle Russe," by David Belasco; "Lure of Ambition," by Julia Burnham, and another picture, the title of which has yet to be announced, although the work is now approaching completion.

Three Stars of Victory.

The Victory series of twenty-six pictures will include the newly-acquired Fox star, William Russell; Gladys Brockwell and George Walsh, a very strong combination of box office drawing power. It is confidently expected that the past success of Victory pictures will be accentuated in the months to come.

The Excel group, of which there will be twenty-six, will include Madlaine Traverse, Peggy Hyland, Albert Ray and Elinor Fair as the stars, and the productions (all finished for this season and ranging from serious drama to lightest comedy) warrant confidence in their money success for the picture exhibitor.

There will be fifty-two Mutt and Jeff Animated Cartoons, and no exhibitor needs to be told of their fun-making value. The fact that the big theatres in every city, includes the New York Rivoli and Rialto, use Mutt and Jeff regularly is evidence of their attraction quality.

Sunshine Comedies Popular.

There will be twenty-six Fox Sunshine Comedies, a new series that will be funnier and more elaborately made than ever before. These comedies which show at the big theatres throughout the country as well as at the smaller ones, are, as a matter of record, showing in more theatres than any other comedies with the exception of the Charlie Chaplins.

Three special productions already made and ready for early release are "Checkers," the greatest racing play in the world, founded on Henry Blossom's unquestioned stage success; "Evangeline," based on Henry Wadsworth Longfellow's immortal poem, and a 1920 cinemelodrama, "Should a Husband Forgive?"

With this assemblage of box office values, having the advertising campaigns and the stability of Fox Film Corporation behind them, the Fox season of 1919-20 is confidently expected to be the most brilliant in the history of the company.

Expounding the Fox Policy.

"It takes time to do things well," says the formal Fox statement. "In any industry but that of the motion picture five years and a half is but a trifle. In

William Farnum, Pearl White, Theda Bara, and Tom Mix—Who Will Supply a Wide Range of Subjects for the Fox Program.
Pearl White, newly signed by William Fox, will be seen in feature productions from well-known stage successes.

the development of the film it is a cycle.

"The Fox Film Corporation claims it is the greatest film organization either here or abroad—its ramifications extending into practically every part of the civilized world. Such broad claims must be founded on a broad basis.

"Little more than half a decade ago the Fox Corporation was barely an idea. The basis of that idea is giving the public what the public wants and is willing to pay for. This is the hallmark of true showmanship.

"The success of the Fox Film Corporation is credited to this fact. Before he is anything else, Mr. Fox is a showman. He was a showman before he became a distributor and before he became a producer.

"Consequently he has realized the needs of the exhibitor from the beginning—the necessity for real entertainment, because entertainment is the only thing that the exhibitor's public wants and will pay for—because from the beginning he was himself an exhibitor. For the same reason he has realized that unless he could assure the individual exhibitor attractions with which to make increasing profits, he might just as well retire from the producing field.

Adherence to Definite Purpose.

"It is strict adherence to this policy which has brought the Fox Film Corporation the success it enjoys and upon which it bases its expectation of increasing success during the coming season.

"When many of the producing companies are decreasing their production in order to make big features (which only the biggest theatres can handle with profit) the Fox organization sets out to make provision for theatres big and little; for attractions that will satisfy the public and promise to make money for the exhibitor.

"This is simply recognition of what every one in the industry has already recognized—that the present is the most active market in the history of motion pictures—plus the further realization that the insistent demands of that activity must be supplied. It is for this reason that Mr. Fox's plans for the coming season take in the needs and requirements of all types of houses—not merely those of one class." The Fox statement concludes:

"With one hundred and sixty-two productions announced for the 1919-20 season specials, dramas, comedies, cartoons and a news weekly that is the real article—the widest selection is given to the individual exhibitor, the demands of every theatre are amply provided for and there is opportunity on increased profits afforded motion picture showmen, which it is anticipated will bring under the Fox banner many showmen who hitherto have been content to watch others manipulate the Fox box office values."

OFFICIAL STATEMENT BY WILLIAM FOX

Producer, Distributor and Showman Forecasts from His Experience Important Screen Year

WILLIAM FOX, president of Fox Film Corporation, in announcing his plans for the coming season, said: "I believe in the Fox policy for 1919-1920 as I believe in Gibraltar's rock. Our plans are definite; they are comprehensive; they meet the conditions created by the most active market in the history of motion pictures.

"We do not believe that the small theatre should be neglected in favor of the bigger house or that the bigger house should suffer from insufficient attractions, and a careful reading of our schedule will satisfy exhibitors throughout the world that we have provided for all.

"The day for purely local productions is past. The day of international, world-wide appeal pictures has dawned; and I naturally feel gratified that 'Fox Entertainments' have set a pace that will keep the rest of the industry in a healthful state of activity.

Appreciating an Opportunity.

"We are proud only of our chance and of our ability to serve exhibitors and the public as we ourselves like to be served. This is a 'golden rule' that is golden in all respects. The absolute line of profit and success for producer, distributor and exhibitor is in giving to the public what the public wants to pay to see.

"Having prepared ourselves to meet the greatest of markets by presenting an absolutely complete line of entertainments (great production specials, big theme dramas, comedies, cartoons, a great serial and a news weekly that will be a surprise) we propose to reinforce this line with an advertising campaign of wide scope, prepared and carried forward by the best advertising brains in motion pictures.

"The production high spots include eight big productions with William Farnum, eight big productions with Pearl White, eight big productions with Tom Mix—all made from big success themes, books, plays or acknowledged box-office attractions. There are now ready three super-Bara productions with Theda Bara, and three great specials—namely, 'Checkers,' the Henry Blossom racing play, without a parallel in stage history; 'Evangeline,' from the immortal poem of Henry Wadsworth Longfellow, and a 1920 cinemelodrama, 'Should a Husband Forgive?' In addition there are other specials in preparation, and these will be announced later.

Victory and Excel Schedule.

"There will be twenty-six Victory pictures with William Russell, Gladys Brockwell and George Walsh, and the success of these productions will be increased because of the fine dramas which we have been able to secure as vehicles for these capable and popular stars. Of the Excel group there also will be twenty-six pictures with Albert Ray and Elinor Fair, who delight the public in plays of a lighter vein; Madlaine Traverse and Peggy Hyland, all stars that fully satisfy their audiences.

"Of the popular 'Mutt and Jeff' cartoons there will be fifty-two, in which Captain Bud Fisher will excel his previous successes; and twenty-six Fox Sunshine comedies of an entertainment value even better than before. These comedies are now shown in eight thousand theatres in America and have achieved a success unapproached in their field.

"Then there will be a fifteen-episode serial, of which we will have more to say. It is so big that we want to discuss it all by itself. The full announcement will come later on.

News Reels to Be Surprise.

"A surprise is promised in the new Fox News, a novelty offering that will give a quality attraction to the theatres of the world, and this also will be fully discussed in a short time. For obvious reasons a surprise to be a surprise must await its time for a complete announcement, which probably will come on the screen itself.

"In closing I want to thank our many splendid friends for their co-operation in the past and to assure them that their fine confidence will be fully justified by our complete line of splendid entertainments, accompanying which is an advertising campaign that will enthuse even Fox exhibitors."

William Fox.

ON the preceding page and for several pages that follow the Fox plans for the forthcoming season are detailed—with the exception of references that have been prepared as applying to the authors who will provide stories for the Fox organization and the directors who will produce them. In next week's issue we will supply this information, together with cuts of the principal writers and producers who will furnish "Fox Entertainments" for 1919-20.

Winfield R. Sheehan Outlines Promotion Plans to Sell Tickets for Exhibitors

WINFIELD R. SHEEHAN, general manager of Fox Film Corporation, views the season of 1919-1920 in motion pictures as far and away the best in all the years of Fox success for Fox exhibitors. Mr. Sheehan says:

"Having a complete line of fine entertainments for all types and kinds of motion picture theatres throughout the world, we will reinforce our selling campaign with direct consumer advertising on a scale that the magnitude of our plans makes necessary.

"All of our campaign material for the exhibitor will be new. From slides to lithographs, from press sheets to advertising copy, the Fox exhibitors will have the advantage of the service of proved experts in the motion picture industry.

"All of our line of helps, specialties, novelties and accessories are the best that mind and money can produce. They will be distinctive and based solely on their picture-selling value. They will be the work of showmen who have specialized in the motion picture field after wide experience elsewhere — men whose record is one of an absolutely demonstrated series of successes in this industry.

Millions for Advertising.

"Two million dollars have been appropriated for this exploitation campaign, reaching around the world and addressed to the motion picture-going public. Having a product that surpasses all others in genuine box-office value we propose to carry the message of 'Fox Entertainments' to the classes and the masses, because the best time in the world to advertise is when your product has reached a stabilized standard of attraction perfection.

"Our selling organization is the best equipped because it has the goods to sell and the added advertising force which helps the exhibitor to make additional money on popular pictures. An alive exhibitor is entitled to make more money than the careless man, and Fox exhibitors will be given the material with which to make that money.

"We believe the best way to make a happy exhibitor and a regular patron is to make sure that he is prosperous. First we provide the productions and then we back them up with genuine advertising that stimulates his market so that he gets the final dollar out of his field.

Claims Thorough Organization.

"We don't claim to have built the pyramids, but we do claim that our organization as it stands today is the best equipped, the best organized, the best founded, the most united and the most successful in all the history of motion pictures, past or present.

"Our branches now girdle the earth, and the slogan 'Throughout the world, wherever there are human eyes, they see Fox Entertainments' is literally true. Through our own branches the exhibitor is enabled to deal directly with the Fox Film Corporation, and the advantages of this direct contact need not be elaborated upon.

"No year in motion pictures ever has been so great as will be the season now rapidly approaching. No market has been so active as this will be. For this reason the Fox policy of a full and complete line for big and little theatres, backed by supreme advertising, will give exhibitors that sense of security and that feeling of certainty which—and I say this with due modesty—no other motion picture organization can guarantee."

Victory Pictures Feature Brockwell, Mix and Walsh

VICTORY pictures have made many conquests. During the past season the Tom Mix-George Walsh-Gladys Brockwell trio made hosts of new friends for Fox entertainments. The amount of Victory film that has been shown during the past nine months would surprise statisticians. Many miles of it have been shown in every state.

Now there is a new name on the Victory list—the name of William Russell. He is strong in athletics, and as a swimmer, a boxer, a diver and a runner will make an appeal to both young and old.

In addition Mr. Russell is an actor of talent, and has been starred on the speaking stage as well as on the screen. It is confidently predicted that he add much to the prestige of Victory Pictures.

George Walsh, the fun-maker, and Gladys Brockwell, she of the magnetic personality, will continue next season in plays of a high standard adapted to their special talents. There will be more Walsh pictures like "Never Say Quit," "On the Jump," "Putting One Over," and "Help! Help! Police."

Gladys Brockwell will be seen in a number of strongly emotional character parts such as she has developed in "The Sneak," "The Strange Woman," "The Call of the Soul," "Pitfalls of a Big City" and "The Divorce Trap." Miss Brockwell invariably draws the crowds and never fails to repay them for coming.

Whether in the role of a reformed woman crook ("Pitfalls of a Big City"), a poor girl struggling against the machinations of a rich husband who plots to get rid of her ("The Divorce Trap"), a gipsy princess ("The Sneak"), or a mother battling for her child ("The Call of the Soul"), Miss Brockwell always gives evidence of a sympathetic nature and the versatile talent which enable her to assume any role that has distinction.

The promise of the Fox organization is that the Victory Picture output on the way will establish a new standard for this attractive series.

Winfield R. Sheehan.
General Manager Fox Film Corporation.

William Russell

WILLIAM RUSSELL, affectionately known as Billy, or even as "Big Bill"—handsome, an athlete always trained to the minute, and the possessor of a winning smile and prepossessing personality—is now starting work on his first Victory picture for William Fox. With the addition of William Russell to its already formidable list of male stars, the Fox Film Corporation acquires a player who, though comparatively young in years, is old in popularity and has been a favorite screen artist for more than five years.

From the days when he first became associated with the old Biograph company, Mr. Russell's motion picture career has been one of continual progress. From the Biograph studio he went with Thanhouser as a featured player. He was speedily made a star and "Big Bill" Russell productions were among the most popular films of their time.

After a brief sojourn with Famous Players, in support of stage stars, Mr. Russell went to Santa Barbara to play the part of Blair Stanley in "The Diamond from the Sky," a serial. Mr. Russell's personal success in the serial was so great that he remained at Santa Barbara to star in Mutual Masterpictures until the William Russell Productions, Inc., was formed.

Leaves Own Company for Fox.

As the star and active head of his own company, Mr. Russell has been making five and six-reel feature productions which have reached the public through Exhibitors' Mutual and Pathe, and he would continue at the head of his own company had it not been for the offer made by William Fox to star him in Victory Pictures.

Mr. Russell's career is typically American. He is a living proof of the theory that a man can accomplish that to which he bends every energy. For not only has he made himself a star of the stage and screen, but he is an expert athlete.

He stands six feet two inches in his holeproofs and tips the scales at nearly 200 pounds. He radiates good health and well-being. He is fit and eager for any athletic stunt. This is indeed an accomplishment for a man who spent four years of his childhood on crutches.

Mr. Russell's career is a story of a triumphant struggle against odds. He first became connected with the stage at the age of eight years—as he whimsically says, when he was office boy for Julia Arthur, then president of the Professional Women's League.

SUNSHINE COMICS LIVE UP TO NAME

Hampton Del Ruth Supervising Jubilant Routine of Mirth-Provokers That Promise Laugh-a-Minute

A MAMMOTH mirth factory! A huge plant for the conversion of the raw comical idea in to the finished screen laughter. Acres devoted to a great mill where the tools and lathes are fun-making apparatus, the workers are eccentric comedy stars, and the foremen are the directors and creators of the funniest situations that imagination can devise.

This, in brief, describes the Fox Sunshine Comedy studios in Hollywood, where five companies guided by skillful comedy directors are simultaneously at work under the supervision of Hampton Del Ruth. The plan is to issue, during the coming season, the greatest broad comedy program Mr. Fox has ever put out.

The acquisition by Mr. Fox of Hampton Del Ruth, as director-general of Sunshines, was the signal for keen anticipation. Exhibitors awaited eagerly the product of his skill, knowing his gift for expression on the screen of what is really comedy for the masses.

Mr. Del Ruth believes that clean comedy of the broadest kind is as vital to a picture theatre's well-being as the big feature and he predicts that it is on the high road to universal recognition as representing an art not less elevated and important than that expressed in the serious drama. His ideas ran parallel with the determination of Mr. Fox to make his Sunshine comedies the standard for production in this field—every comedy a challenge not only to a laughter-loving public, but to motion picture censors who are inclined to be hypocritical of screen comedies.

Del Ruth Has Diversified Talents.

Not only as a writer and director of comedies was Mr. Del Ruth known. He was regarded as a man of executive ability—one who knew well how to coordinate the complexities of a production and to handle directors and players. When he assumed control of the Sunshine comedy lot he began to plan a series of productions and to add to his list of directors and performers.

His list of directors now includes Eddie Cline, Roy Del Ruth, Mal St. Clair, Vin Moore, Jack Blystone and Frank Griffin. Each of these is a man with years of experience, yet young and energetic; gifted with a sense of what is funny on the screen, and backed by their record of achievement.

Some of the Sunshine Stars.

These comedy directors set to work with the assurance that they have the co-operation of the best of acting talent—players who know how to put a comedy situation across. Chester Conklin is one of the Sunshine stars. Others are Polly Moran, versatile and clever; Slim Somerville, Jack Cooper, Ethel Teare, Glen Cavender, Harry McCoy, Bobbie Duan, Tom Kennedy, Ed Kennedy, Billy Franey, Harry Booker, Laura LaVarnie and Alice Davenport—all with reputations in the broad comedy field.

In every one of the pictures on which the five companies are at work on the Sunshine lot there is something new and original. New stunts are constantly being evolved, and with the aid of an experienced mechanical engineer of an inventive turn of mind, original fun-making devices are being produced.

The Sunshine "Beauty Brigade" is declared by Del Ruth to be the most captivating bevy of femininity ever assembled. However, he does not employ girls who are merely pretty.

Combine Charm with Talent.

It is the conviction of both Mr. Fox and Mr. Del Ruth that while exhibitors want pretty girls in their comedies, they do not want those girls to be mere automatons. The members of the "Beauty Brigade" in Sunshines take an active part in the development of the entertainment. Among them are found expert divers and swimmers, daring acrobats, clever toe-dancers, several who can fence with amazing skill, and a number who will take daring chances in motor-cars, motor-launches, motor-cycles or anything else mechanical.

Three Fox Sunshine Comedies just completed are said to be an extraordinary trinity of mirth-makers. They are Mr. Hampton's "pace-makers," as he calls them.

Listing a Few Titles.

"Chicken a la Cabaret" is the title of the two-reeler prepared by Director Victor Heerman and featuring Chester Conklin, Billy Armstrong and Dorothy Lee. "The Yellow Dog Catcher" is the title of the one directed by J. G. Blystone, featuring Jack Cooper, Glen Cavender and Billy Franey.

Showgoers will take a plunge into an ocean of laughter when they see "Wild Waves and Women" directed by Frank C. Grin and featuring Ethel Teare and Slim Somerville.

Pearl White

BACK of the signature of Pearl White on the new contract with William Fox by which she will be starred in big productions, lies an interesting tale of the circumstances leading to this important affiliation. This contract, negotiated and closed by Winfield R. Sheehan, is due to the desire of Mr. Fox to have the best known motion picture actress in the world on his roster of stars.

Pearl Leads the World Over.

When he wanted to find out which motion picture actress is best known in America, he had his scouts investigate. Their answer was unanimous: Pearl White.

So much for America. But how about Europe? One very important matter leading up to the recent trip abroad by Mr. Fox was his desire to glean first-hand information as to how Miss White is regarded by foreign audiences.

He found everywhere that she is sec-

Fox Film Corporation, Hollywood, Cal.

ond to none in popularity. Leading exhibitors of the British Isles told him that their audiences know Pearl White better than any other screen actress, and the verdict was the same in continental Europe, where Miss White's daring and beauty established her several years ago as the leading favorite—a position from which she never has been dislodged.

There need be no apprehension about the class of productions in which Miss White will appear. Mr. Fox will build a producing unit around his new star which will exploit her to the utmost.

She will be provided with the very best material obtainable. She will be presented in screen adaptations of well-known plays and books, though original stories which give her talents full latitude also are being considered.

Miss White's director will be a man at the top of his profession. The productions in which Miss White will be starred will be staged with a prodigal hand, and all the Fox resources will be at her command.

For Multiple-Reel Features.

To state the matter briefly: Pearl White will be presented by Mr. Fox in special productions of six or more reels, which shall represent the very best obtainable in stories, costuming, staging, direction and production standard.

Even the costuming will be unusually lavish. On his recent trip abroad, Mr. Fox made arrangements, while in Paris, with fashion designers of the style capital to submit regularly original creations especially planned for Miss White.

Miss White's screen career has been an interesting one. Aeons ago, as motion picture time is reckoned, she was starred in Crystal dramas and comedies. From the Crystal studio she went to Pathe, and has been steadily featured in Pathe serials for several years.

She's a Young Mint.

It is estimated that more than $25,000,000 has been received by motion picture theatres the world over in admission fees to see Miss White in the various serials in which she has appeared.

Popular Stars and Attractive Plays will Continue to Be Features of Excel Pictures

OF ALL the features planned by William Fox for framing a big year for the exhibitor, none seems more interesting or gives greater promise than the outlook for Excel pictures. The Excel group, with three stars (and lately four) of unusual strength and variety, has come through its first year with a splendid record.

It is beginning its second year under conditions that assure bigger and better things. Excel has more than made good the initial announcement that these pictures were to be "more than a program." Excel has been, and will continue, all that its name implies. And a new star of drawing power is to be added to the list.

Promise of 26 Pictures.

A series of the best stories obtainable has already been chosen for Excel Pictures for the coming season. Many of these stories are by authors whose names are sufficient to influence an audience.

The fact that, notwithstanding the material changes in the Fox prospectus as outlined for the coming year, Excel Pictures are to hold their place, is emphatic assurance that the expectations of Mr. Fox at their inception have been fully realized. It is moreover, proof that exhibitors throughout the country demand them, and that, most vital of all, they have scored heavily with public—the court of last appeal.

In the Excel series, twenty-six pictures will be released during the year—pictures covering a broad and unusually varied field. There will be fast, snappy, clean comedy by Albert Ray and Elinor Fair; virile, gripping drama by Madlaine Traverse; light drama by Peggy Hyland; and offerings by a fifth star selected by William Fox as a most fitting complement to the quartet named. This star will be eminently qualified to take a place in this galaxy, and it is promised, when announced, will be one of the surprises of the year.

Early in the fall, Excel will launch Madlaine Traverse in "Her Splendid Sin." Peggy Hyland, delightfully pert and gay, has made an enviable reputation in merry comedy and light society drama. "The Merry-Go-Round" will probably be Miss Hyland's first release for the new year. A carefully arranged program has been perfected for Albert Ray and Elinor Fair.

Not the least of the winning features, from the exhibitor's point of view, of the Excel pictures for next year, will be the co-operation of directors who have become acquainted with these stars, who know how to register on the screen their best points of acting and of personal attractiveness.

Tom Mix

TOM MIX, "the man who never fakes," is to be featured in an independent series of pictures to be released at six-week intervals, and to be booked as a group. Such is an item of the closed Fox plans. Mix has had an unique career as a star.

It is now realized that it was only eighteen months ago that Mr. Fox announced his intention of featuring Mix in Western dramas. He had been a comedy star, and many persons thought the change to drama was too radical.

Lengthening 2,000 feet of comedy "action" to 5,000 feet, sustaining it throughout, and then proceeding from picture to picture without falling into the rut into which so many Western stars have fallen, promised phenomenal accomplishments, to be backed by a fortune.

Mix Makes His Fame Anew.

Hence, many exhibitors speak of the rise of Mix to renown in dramas as

Studio, Laboratories and Complete Production Plant.

one of the miracles of the screen. Not often does it happen that a man deliberately turns his back on acquired fame and undertakes to win a new reputation in another sort of endeavor.

One Play Put Him Over.

"Cupid's Round-Up" settled matters so far as the future of Mix was concerned. The picture was a whirlwind success. Nine other productions have followed, but ere the third production, "Western Blood," had been marketed, the knowing ones were convinced that Mix was a success.

Nine months ago Mr. Fox began receiving requests for permission to lease Mix pictures on an independent basis. And these requests persisted.

They became demands. And when that condition is realized, there is nothing for a producer to do but acquiesce. It was not practicable to make a change of policy in the middle of the season, but it is safe to assume that when Mr. Fox decided to place some of his players on a star series in 1919-20, he had Tom Mix chiefly in mind.

Mix Short Reels in Revival.

What "star popularity" of this sort means to the exhibitor could not be better evidenced than by the fact that during the present summer exhibitors in all parts of the country have been exploiting Tom Mix two-reel comedies—those of a season of two ago—on a basis of feature pictures. Some of the largest theatres have heralded these comedies as they would the most pretentious productions and have found the procedure profitable.

Four Out of Eight Completed.

And this past links up most definitely with the future. The Mix success is due, Fox interests assert, largely to the fact that this actor is "one who never fakes." No one has yet doubled for Tom Mix. He is a dare-devil who is gifted as an actor—not an actor undertaking to be devilish.

Half of the eight Tom Mix pictures to be released during the next twelve months are completed, and it is reported as an incident of business that the whole Fox organization is now engaged in an animated discussion as to which of the finished four is the best. The pictures are being shown successively to squads of Fox employees and each member of each squad makes a written report.

Two of the new pictures have been titled. One, called "Rough Riding Romance," is said to differ radically from any other production ever given a Western setting. It is developed along strictly romantic lines, the numerous sensational stunts growing logically out of the dramatic situations.

"The Speed Maniac" is the other Mix titled announced. Advance information regarding the plot is withheld, but it is the consensus of opinion of those who have seen the production that it is one of the swiftest-moving and strongest of all the dramas in which Mix has been featured.

Mix Tackles Triple Stunt.

A novelty of the series, from an advertising standpoint, is a production in which Mix has the triple role of author, director and star. Heretofore one of Mix's complaints has been that his directors frequently have vetoed stunts he has devised, on the ground that they were too dangerous to be undertaken.

William Farnum

THE William Farnum Pictures, so long a predominant feature of William Fox releases, are to be placed next season on an independent basis. There will be eight productions, and they will be booked as a series.

For several weeks—since the adjournment of the Fox annual convention, in fact—there have been persistent rumors that William Farnum pictures were to be taken off the program basis. Official confirmation has been awaited by many exhibitors who now are making up the programs for next year.

The announcement of the star series was one of the most important that has come from the Fox offices since Mr. Fox became a producer. It will be a matter of great interest to the trade that this addition affords to exhibitors a booking opportunity which very many of them long have sought.

Staple on a Healthy Market.

William Farnum productions are a staple in the motion picture market. Second editions have been made of a great many of them. Even the earliest Farnum pictures have been active sellers almost constantly since their release.

The demand is world-wide, for the reason, probably, that the typical Farnum character appeals to all classes and conditions of men and women. "Les Miserables," one of the greatest of the William Farnum pictures, was released considerably more than a year ago, and is steadily doing more and more business.

Mr. Farnum's total of productions under the management of Mr. Fox is about thirty, and there is not one title on the list which is not familiar to the trade. "A Soldier's Oath," "Fighting Blood," "The Bondman," "A Tale of Two Cities," "The Conqueror," "When a Man Sees Red," "Riders of the Purple Sage," "The Rainbow Trail"—these are but a few of the William Farnum productions which have been recognized as winners by the exhibitors of the country.

Three Farnums Now Ready.

Announcement has been made covering the first three of the Farnum releases for the new season. These will fall in August, October and November at intervals of about six weeks. All are based on stories by the best known writers now contributing to motion pictures.

"Wolves of the Night," the story of a mining engineer's experiences in South America wilds, and later with the sharks of Wall Street, will open the Farnum program. This is a romance of a sort different from anything Mr. Farnum has done previously. It was written by E. Lloyd Sheldon, and made under the direction of J. Gordon Edwards.

Zane Grey is the author of the second Farnum release—"The Last of the Duanes." This novel, of which the publishers have sold hundreds of thousands of copies—is declared to be the best product of Zane Grey's pen.

Another Zane Grey Subject.

He evades men, and yet is hunted and hounded by men—an outcast who undertakes to hide in the great fastness of the remote Southwest, and becomes one of the best men in all the wide region through which he ranges.

Louis Tracey's novel, "Wings of the Morning," furnishes the basis of a third Farnum photodrama under the same title. It is the story of a Robinson Crusoe among the cannibals of the South Seas, and it actually was screened on one of the islands of the Pacific.

Five Fox Stars Whose Entertaining Values Will Be Enhanced by Special Production Effort.
From left to right: George Walsh, Gladys Brockwell, Peggy Hyland, Madlaine Traverse, and William Russell, whose future work under the Fox banner will be marked by additional power.

Theda Bara

THEDA BARA has been felicitously styled "the Bernhardt of the Screen." Her name suggests the wierdly alluring in dramatic expression, and her fame is limited only by the circumference of the earth. She is a Fox star for whom the claim is consistently made that the exhibitor who books her takes no chances.

Three Bara super-productions will be released in the new star series created by Mr. Fox. These photoplays bring out some entirely new Bara possibilities.

Hitherto she has been known as the greatest vampire in screen drama. She has "vamped" in the characters of Cleopatra and Salome—snake-like women, whose charm and allurement are like draughts of poison.

Bara Will Change Her Style.

It is in the role of woman whose love is deadlier than hatred that Miss Bara has excelled. Such, at least, is the popular conception and the popular tribute to her expressive talent.

Now the same Theda Bara will play the bewitching woman still—but women of a new type. When "La Belle Russe" and "Lure of Ambition" are released this fall, Miss Bara will interest the public through interpretation of the leading characters. The "world's greatest vampire" will prove that she can play the part of loving wife just as effectively as she can play the she-devil.

Imagine Theda Bara as "the sunshine" in an artist's garret! Her husband in "La Belle Russe"—an adaptation of David Belasco's play—is a nobleman whose family has disowned him. He paints pictures to keep the wolf from the door.

Theda Bara, as the faithful wife, smiles bravely at the bare cupboard, determined not to allow the banishment of happiness. The famous "vampire" dons the fluff of a ballet dancer. No one guessed the latent possibilities of her dancing feet until she came forward to screen a ballet scene.

From Dancer to Stenographer.

Then and there she convinced her director that she was a rival to the best of dancers. In "La Belle Russe," Miss Bara appears on a dual role, and the two women she impersonates appear simultaneously in one scene.

In "Lure of Ambition," Miss Bara steps into the role of a public stenographer with ease, equalling that with which she dances in "La Belle Russe." But when the demure working girl is led into the clutches of a heartless man, there begins the tremendous story of a woman's revenge.

The little girl of the East Side becomes a woman of vigor and power. Step by step she advances in her pursuit of revenge, until a ducal coronet rewards her perseverance.

The third of the Bara super-productions scheduled is even more radically different from anything Miss Bara has done than are the two already mentioned. She assumes the part of a merry Irish colleen. Flying pigtails, clumsy shoes and roguish eyes are her badge of introduction.

As one of the Irish peasantry, among the thatched cabins and the cows and the chickens, Miss Bara is as much in her element as in the drawing room. In this picture, which has not yet been titled, Miss Bara is full of girlish roguishness—and in this type of characterization she promises to make convincing appeal.

George Walsh

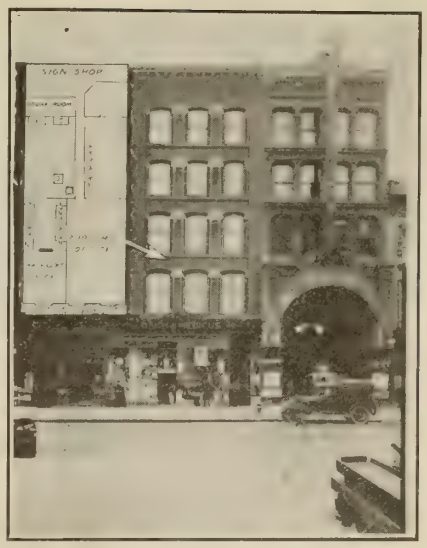
GEORGE WALSH is rated among the most popular of present-d screen stars. To see him is to like him even more. He is an optimist supreme—a welcome guest with every audience—a sure cure for the blues. And he is preparing for a record-smashing season.

Ever since he joined the Fox organization as a Victory picture star, Mr. Walsh has been a tonic for theatregoers through his stunts and general wholesomeness. He has kept multitudes in good spirits by his clever antics in "I'll Say So" and in "On the Jump." By way of a gloom chaser there is nothing to excel his infectious smile.

Walsh comedies are devoid of all things that might be condemned as crude or coarse. They are simply a batch of wholesome incidents which keep the hero on the go from beginning to end.

"Luck and Pluck" brought more luck to exhibitors who showed the picture than they could have expected from a barrel of four-leaf clovers. Dozens of exhibitors wrote to the Fox corporation asking that their lease on the film be extended.

Walsh's "bad luck" play, "Never Say Quit," spelled not only fun, but success.



The "Then" of Fox Film Corporation—
Showing the first offices of William Fox at 116 East Fourteenth street, next the City Theatre.

In this picture the athletic star is always out of luck—and the more unlucky he is, the more he makes one laugh. The hoodoo sticks so close to Walsh that he leaves the coast clear for good luck to pursue the exhibitor who plays the picture.

Plays Double Role.

In his latest release, "Putting One Over," Walsh plays the part of a double—and this fact is the basis of stunts and funny situations that pack the production throughout. Mr. Fox is preparing to put over next season a bunch of George Walsh Victory pictures, which promise continued popularity for the star and money for the showman

Gladys Brockwell

TO mention the name of Gladys Brockwell is to inspire mental pictures of one of the most potent and fascinating personalities on the screen. In the portrayal of strongly defined character parts she is a favorite wherever her pictures appear. Her rapid rise as a Fox star has been a subject of comment.

Critics who saw her in "Pitfalls of a Big City" hailed her as a woman of remarkably broad sympathies and individuality. Miss Brockwell, despite her attractions in "society" roles, gladly discards her silks and her jewelry to don rags and act the part of a beggar maid.

In "Pitfalls of a Big City" she did not flinch at playing a woman crook who fights her way out of the sordidness of her evil life; and the fidelity with which she presents the mannerisms of the underworld astonished even her ardent admirers.

Her performance in "The Sneak" might lead one to suspect that Miss Brockwell was born and bred to gypsy life. She glides through the part of a gypsy princess with the ease of one accustomed to traveling with the caravan.

In "Kultur," "The Strange Woman," "The Forbidden Room," Miss Brockwell equips her work with an individuality that becomes stamped upon the memory of the spectator. In "The Call of the Soul" she presents the embodiment of mother love, and lives her part.

—And the "Now" of Fox Film, Showing the New Headquarters.
The modern plant at Fifty-fifth street and Tenth avenue includes everything from executive offices to studio.

Madlaine Traverse

THE announcement that Madlaine Traverse pictures are to form one of the noteworthy features of the Fox organization plans for the coming year, continuing as an Excel star, draws attention anew to the rise of this talented woman—one of the most remarkable developments in the careers of motion picture stars.

A series of pictures has been selected for Miss Traverse—plays that center on her ability in emotional appeal. One of the main attractions of the motion picture is the vicarious emotional experience that "starved lives" draw from the story on the screen; and no actress is more gifted than is Miss Traverse in satisfying this intense human craving.

In "The Splendid Sin," a story of great beauty and pathos, Miss Traverse is scheduled to open the new Excel series with Howard M. Mitchell as her director. Exhibitors have recognized Miss Traverse as a prize ever since her performance in "The Caillaux Case"—her first appearance under the William Fox banner, and her prestige has increased with every picture in which she has since been featured—such striking pictures as "Gambling in Souls," "The Danger Zone," "The Love That Dares" and "When Fate Decides."

Peggy Hyland

PEGGY HYLAND goes into another year with Mr. Fox, carried onward by and helping to carry onward the expanded and improved plan for the Excel series, in which she has made a gratifying success in the past year.

"The Merry-Go-Round," based on the story by Richard Washburn Child, is the first of the new series of photoplays that have been selected for this star. It presents her in the sort of role in which she revels—fresh, wild and breezy, filled with wholesome humor and spirited action. "The Merry-Go-Round" is directed by Edmund Lawrence, a tried and experienced Fox official, who understands and makes the most of the qualifications of his star.

Following this picture will come a feature series, to every one of which Miss Hyland will bring the charm and dash that marks her personality.

Mutt and Jeff to Continue Mad Career On Screen in Fisher's Comic Cartoons

MUTT AND JEFF," in their grouch-killing animated cartoons, will be a feature in the Fox schedule—and they'll be funnier than ever is the pledge of Bud Fisher, their creator. The biggest and most expensive advertising campaign in the history of merchandising cannot measure the public attention and interest that has been won for "Mutt and Jeff" cartoons.

Day after day, with the regular drive of a triphammer, three hundred and sixty-five days in the year, for the last ten years, "Mutt and Jeff" have appeared in hundreds of leading newspapers of the country. Millions of people have learned to laugh at them.

"Mutt and Jeff" have been utilized in social entertainments; their statuettes stand in homes and offices; they have been bill-posted for the "Mutt and Jeff" musical comedies and finally they have received extensive exploitation by Mr. Fox in animated cartoons.

Known and Shown Everywhere.

All this gigantic stream of publicity and public interest—increasing constantly during the past ten years—has been estimated by a leading expert at from ten to fifteen million dollars in advertising value for the exhibitors of "Mutt and Jeff" cartoons.

When Mr. Fox became interested in these cartoons he recognized their extreme cleverness, and realized the enormous advertising strength they possess. Their success was instantaneous. The quality of these 500-foot subjects has been rising month by month.

In thousands of theatres the country over "Mutt and Jeff" cartoons are regarded as a vital factor in the program. Big theatre owners have confessed that "Mutt and Jeff" subjects have been the means of saving their bills from failure.

As "first aid to the injured" in motion pictures they are invaluable. A "Mutt and Jeff" cartoon always fits into the bill, and constitutes a welcome relief from the nerve tension of the serious drama shown.

It has been attested by exhibitors that vast numbers of people enter theatres where "Mutt and Jeff" cartoons are announced, impelled solely by suggestion due to the years of advertising behind the Bud Fisher creations—thus drawing a large volume of extra business for the program feature. They are always genuinely amusing and original and they compel attention.

Bud Fisher Declares Himself.

In a recent interview Bud Fisher said: "Tell every exhibitor who uses Fox pictures that 'Bud' Fisher is with them for a finer Mutt and Jeff Animated Cartoon service than ever before. Tell them that 'Bud' has some Mutt and Jeff things up his sleeve that will surprise the old-timers and put pep into the box offices of all of 'em. I'm fit as a fiddle, my sense of humor is hungry for knockouts, and I think we are going to deliver."

Ray and Fair

THAT everyone must laugh heartily at least once a week to keep well, is one of the soundest reasons why Albert Ray, clever young comedian, and his youthful co-star, Elinor Fair, will go merrily along, adding to people's happiness, in Fox Excel pictures. In "Words and Music By——," "Be a Little Sport," and "Married in Haste," Ray and Fair have spread "contagious cheerfulness."

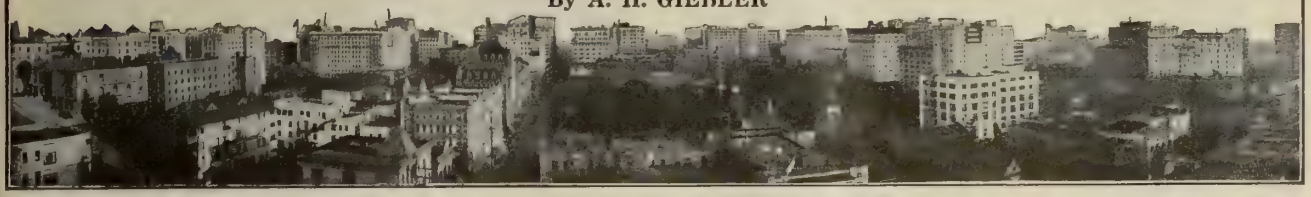
They have caught audiences in the grip of laughter and held them there. These pictures have set forth clearly the Fox scheme for Ray and Fair of clean, snappy comedy, full of ginger and rapidity—comedy that brings the smile and the laugh, and at the same time is hung on the golden thread of romance.

The "funny stuff" and the "love stuff" comprise what Ray and Fair have put over with a punch—and the audience that doesn't like fun and love has something wrong, and needs doctoring or educating. In the "bigger and better Excel pictures" plan that the Fox organization has announced Albert Ray and Elinor Fair have a joint place and important part.

Lots of Smiles for Fox Comedy—Albert Ray and Elinor Fair Banking Three Sunshine Comedy Girls.
The Fay-Fair brand isn't the Sunshine variety of Fox comedy, yet there is plenty of "light" stuff in it. And as for the Sunshine trio—well—the sun never shone so bright on the old Kentucky home.

News of Los Angeles and Vicinity

By A. H. GIEBLER



Mrs. Snowy Baker Arrives

MRS. SNOWY BAKER, wife of the noted fight promoter, sportsman and moving picture actor of Sydney, Australia, has come to Los Angeles to attend to special business connected with the moving picture industry for the Snowy Baker interests in Australia. Mrs. Baker was met by Mr. and Mrs. Wilfred Lucas, who are to return with her to Australia in August, when Mr. Lucas will be associated with Mr. Baker in the production of pictures depicting Australian bush life, in which Mr. Baker will play the leading part. Mrs. Lucas will prepare the scenarios for the pictures. Mrs. Baker will engage directors, cameramen and scenario writers for the new Australian film company now fully organized for the production of moving picture plays, but the actors will be Australian people. Mrs. Baker hopes also to be able to induce the winner of the Dempsey-Willard fight at Toledo to go to Australia.

Will Referee Fight.

Bryant Washburn refereed the reproduction of the Willard-Dempsey fight held at Vernon on the evening of July 4. The fight, with the aid of reports secured by the Evening Express, was reproduced blow by blow in the Vernon ring by Kid McCoy, middle-weight champion, and Donald Crisp, director at the Famous Players-Lasky studio.

L-Ko Changed to Century.

The L-Ko studio, at 6100 Sunset Boulevard, Hollywood, will be known in the future as the Century Studio. The plant is being enlarged and new improvements are being added to accommodate two new directors of future Century Comedies, Fred Fishback and William Watson. Harry Wulze is the new managing editor of the Century forces.

Doug Entertains Rick.

June 27 was Rickenbacker day at the Fairbanks studio. Eddie was treated to a number of impromptu rodeo stunts performed by the Fairbanks cowboys, then was permitted to watch the making of several scenes for the coming Fairbanks picture. Charlie Chaplin was another guest at the studio on that day.

Laemmle Guest of Stern Brothers.

Carl Laemmle was a guest of honor at a dinner given by Abe and Julius Stern, of the Century studios, at their home in Los Angeles last week. Among the guests were Louis Jacobs, Elmo Lincoln, Henry McRae, Mr. and Mrs. Dan Russell, Mr. and Mrs. Wm. Watson and Fred Fishback.

Lasky Plant to Have Cafeteria.

According to an announcement made by Milton Hoffman, general manager of the Lasky studio in Hollywood, a modern, perfectly equipped restaurant building is to be erected on the Argyle street lot belonging to the studio. A competent chef will be put in charge of the restaurant, which will have accommodation for 150 persons. This innovation will enable all the employes of the Lasky studio to get meals without going outside the precincts of the film plant.

Screen Stars to Race at Ascot.

An amateur automobile race will be held at Ascot Speedway on July 20 by motion picture stars and producers for the benefit of the Actors' Fund of America. Among the entries as drivers for the first annual amateur championship of the west are Marshall Neilan, Tom Mix, Hal Roach, Charles Ray, Wallace Reid, Roscoe Arbuckle and Antonio Moreno. A fashion parade by the famous beauties of the film world will be staged as an opening number of the program, and there will be a comedy race in which the prize will go to the driver who makes the most ridiculous showing. Practically every studio on the Pacific Coast will be represented at the race, either as participants in the various races, or as donors of championship cups.

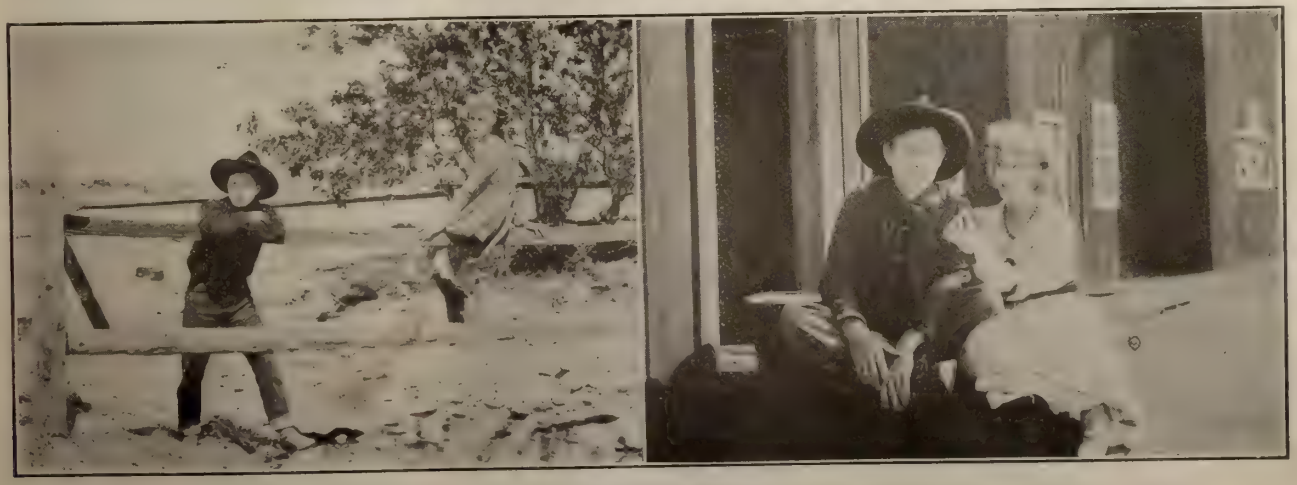
American Aids Summer Fiesta.

For the summer fiesta that was held last week in Santa Barbara, the American Film Company lent its aid in making a number of the floats used in the parades, and assisted in other events in the Mission City's celebration of peace and victory.

S. A. Baldridge, technical director at the American studio, designed the floats, and Edward Taylor, lighting expert, worked out the illuminating scheme for the Esplanade Del Mar, where many of the entertainment numbers were staged. Allan Dwan's company of players in "Soldiers of Fortune" took part in the fiesta, and many of the Los Angeles film players made the trip to Santa Barbara for the great day.

First Chaplin Air Trip July 4.

The Syd Chaplin Aircraft Corporation commenced making hourly transportation trips from the Los Angeles harbor to Catalina Island at 10:20 in the morning of July 4. In keeping with the times, and as a tribute to the state, a bottle of pure California orange juice was broken over the bow of the "Sea Gull," the first airship to make the trip, by



Harry Carey Is "The Ace of the Saddle," but the "Widow" Isn't His Suit in This Game of Western 500.
When the last trick has been played, however, you can bet he'll be the loser in this Universal feature.

Edna Purviance, leading woman of the Charles Chaplin films. One of the first passengers to Catalina was Robert Warwick. A Hearst News cameraman was one of the passengers. Lieut. A. C. Burns was the pilot.

Robbins Resigns from Fox.

Marc Robbins, on account of ill health, has resigned as head of the scenario department of the Fox studio in Hollywood. Sol Wurtzel, general superintendent of the West coast plant, will take charge of the scenario department in addition to his duties of supervising all the stories produced in the west for the Fox program.

Aerial Signpost.

The American Film Company of Santa Barbara has painted the name, "Santa Barbara," in monster letters eighteen feet in height and twelve feet across on the flat roof of the long studio buildings as a signpost for aviators. The sign can be read from an altitude of two miles and a half.

Fatty Only a Tenant.

Roscoe Arbuckle states that he has not entered into a partnership with Henry Lehrman in financing the building of the new Lehrman studios at Culver City, but has only agreed to become a tenant of the plant.

Consolidated Moves.

The Consolidated Film Corporation has moved to new and larger offices at 738 South Olive Street. J. H. Goldberg, manager, states that short film subjects were never more in demand than they are now. The Consolidated specializes in short films, and handles the Gaumont News, Graphic and Pictorial Life.

Alhambra's New Theatre Opens.

The Alhambra Theatre, just completed in Alhambra, California, was opened to the public on the night of July 1, with "Destiny," Dorothy Phillips' newest feature, as the attraction. Miss Phillips made a personal appearance in connection with the picture and the opening of the theatre. F. A. Greth, owner, and O. W. Lewis, manager, received many floral tributes from personal friends and well-wishers.

Tillson Moves From Elwood City.

Bert T. Tillson, operator at the Strand Theatre in Elwood City, Pa., has come to Los Angeles to make the city his home and headquarters in the future.

"Sunnyside" Shows in Two Houses.

"Sunnyside," the new Chaplin comedy for First National, was shown at Tally's Broadway Theatre and the Kinema at the same time for a first run. This is the first time a Chaplin film has been shown in more than one house at a time in Los Angeles.

Studio Shots

Fania Marinoff, Russian actress, has been signed by Universal to star in six-reel productions.

Ted Brooks, player of cowboy parts at Universal City, was married last week to Miss Ethel Morrison, a Red Cross nurse whom he met in hospital after being wounded in France.

Darrell Foss has been engaged to play the leading role in "Loot," soon to be filmed at Universal City.

In the Earle Williams breach of promise suit the jury awarded Roma Raymond, plaintiff, the sum of $50,000. $160,000 was asked.

Priscilla Dean has gone to British Columbia on a vacation with Myrtle Gibsone, of the firm of the Mabel Condon Exchange.

Wesley Berry, the freckle-face boy actor, will play an important part in the Hampton production, "A Woman of Pleasure."

Mrs. Louis Bien, of San Francisco, is visiting her son, Robert Warwick, at his home on Wilshire Boulevard.

Virginia Lee Corbin will be a featured player at the James Mitchell Studio in the near future.

John Barrymore is spending a few weeks' vacation at Santa Barbara.

Robert Warwick, who has just finished "In Missouri," begins next week on Anthony Hope's story, "Captain Dieppe," to be directed by James Cruze.

James J. Corbett's serial for Universal, "The Midnight Man," was completed last week, and Jim has gone to New York for the summer.

Universal is making a film drama called "The Eternal Triangle," with only dogs as actors. Not a human being appears in the play.

Tom Geraghty, scenario writer at Lasky's, will soon sail for Europe in the interests of Marshall Neilan.

Naomi Childers, Kate Lester, Sydney Ainsworth and Herbert Standing have each signed a three years' contract with Goldwyn.

Scott Dunlap, Fox director, is taking a vacation at Catalina between two Al Ray and Elinor Fair pictures.

"Babe" Meigs, former football star, and now connected with the Chicago American, who is spending his vacation in Los Angeles, was a visitor at the Lasky Studio last week.

Josie Sedgwick has been engaged to play opposite Tom Moore in his coming Goldwyn production, "Moran of the Lady Letty."

Violet Heming, who is to play the leading role in "Everywoman," a Famous Players-Lasky production, arrived in Los Angeles last week.

Carl Weiden, head cameraman for the Century Comedy Company, was the first man to reach the burning oil well in the Westlake district last week. Weiden secured good stock stuff.

Jack Perrin, who supported Olive Thomas in "Toton," is playing in two-reel Universal Westerns.

Harry Edwards, former Keystone comedy director, will have charge of the Flannagan and Edwards company at the National Studio.

Hector Turnbull, former scenario writer at the Lasky Studio, has returned from war with the title of captain, and a wife.

Lillian Walker is again leading lady for J. Warren Kerrigan in his second picture for Brunton.

Sherwood MacDonald has been engaged to direct features at the Fox Studio.

Houdini, star of "The Grim Game," now being filmed at the Lasky plant, broke his left wrist a few days ago while doing a simple trick for the picture.

Cecil De Mille, who already owns four automobiles and an airplane, is the possessor of a steam yacht which he has purchased for a pleasure boat for his family.

Sam Kingston, general casting director of the Wm. Fox enterprises in New York, is on the Coast for a two months' vacation.

John Bowers, for the past year leading man for Madge Kennedy and Mabel Normand, has renewed his contract with Goldwyn.

Mary MacLaren's next Universal feature will be made from "Auld Jeremiah," by Henry Rowland. Dave Butler will be leading man.

Wallace Worsley will direct Blanche Sweet in "A Woman of Pleasure," for Jesse D. Hampton.

Sam E. Rork, manager of the Katherine MacDonald Pictures, announces that the film rights to "The Fighting Shepherdess," by Caroline Lockhart, has been obtained by Katherine MacDonald.

Douglas Gerrard has been added to the directorial staff at Universal City, and will direct Monroe Salisbury in his next picture.

Viola Dana began production on "Please Get Married," at Metro, on July 1, under the direction of John Ince.

Betty Schade is now one of the support of Lewis Stone and Geraldine Farrar in Goldwyn's

Wesley Barry, Walter Berry, Walter Lewis, Walter Perry and Dorothy Phillips will play important roles in the coming Hampton production, "A Woman of Pleasure."

J. L. Frothingham, general manager of B. B. Features, arrived from New York last week with a batch of new stories for Bessie Barriscale.

C. Gardner Sullivan has just completed the scenario for "Americanism vs. Bolshevism," a coming Ince special.

It Was the Sunset Theatre, but "The Wildcat" Refused to Go in at Sundown.

Showing how Manager Sam W. B. Cohn, of the Sunset Theatre, Portland, Oregon, dressed up his lobby for the Universal feature, "The Wildcat of Paris."

Chicago News Letter

by Jas. S. McQuade

UNIVERSAL DISTRIBUTORS CONVENE

At Chicago Meeting Smaller Offices Are Urged to Adopt Publicity Methods of Larger Ones

A CONVENTION of the managers of Universal offices in the Middle West was held June 29 and 30 at Chicago headquarters, in the Consumers Building. Harry M. Berman, general manager of Universal exchanges, came on from New York to conduct the proceedings.

The chief subjects discussed were Universal's new sales and production policy for the ensuing fiscal year. In his remarks Mr. Berman impressed on those present that notwithstanding the outlined policies of the organization they could return to their respective territories and assure exhibitors that Universal will be mainly guided by their needs and demands, as Carl Laemmle wants it clearly understood that he is making use of every means at his command to determine the policy by which the best interests of the exhibitor shall be served and protected.

Wants Best of Publicity Men.

Mr. Berman in issuing instructions to the managers laid special emphasis on the publicity and service departments, and urged them to spare no expense in organizing and conducting them thoroughly. He announced that Tarkington Baker, general manager of Universal, had issued instructions concerning the duties of publicity representatives throughout the country, and that these instructions are so inclusive and the requirements so exacting that only men of the best caliber can meet them. It is the policy of Universal that no press agents who have only part of their time to devote to the work shall be employed by the organization. Only men who are well equipped and who can give full-time service to the work will be considered.

Mr. Berman referred to the success which has been achieved in Chicago, St. Louis and other large cities by adopting the policy outlined, and expressed the belief that the smaller offices of Universal would soon set a pace in publicity that would put the larger offices on their mettle.

At this point he called on Barney Rosenthal, manager of the St. Louis office—who has been with Universal since the early days, when he went to that city with W. H. Swanson—to tell those present how he had succeeded in establishing an efficient publicity department. In a very modest way Mr. Rosenthal did so.

Harry E. Rice, the able publicity promoter of the Chicago office, was next introduced and described at length the methods employed in his department.

M. J. Frisch, manager of the Des Moines office, who had been instructed to appoint a publicity representative in his district, next announced that he had secured Roy Cushman, a well known newspaper man in his city, and that he considered him the best man he could possibly get for the position.

Visitors Are Entertained.

I. L. Leserman, Chicago manager, very successfully relieved the work of the convention by treating the visitors to a number of enjoyable outings and to a grand banquet at the Marigold Gardens. Before leaving for their home towns, the visiting managers pronounced Mr. Leserman the king of entertainers and voted that their next meeting be also held in the Windy City.

There were present: Harry M. Berman, New York; Paul Busch, Kansas City; Joe D. Roderick, Milwaukee; M. J. Frisch, Des Moines; Barney Rosenthal, St. Louis; Harry Bryson, Minneapolis; Sam Benjamin, Oklahoma City; J. H. Calvert, Omaha; I. Gettleson, New York, and I. L. Leserman, Louis Laemmle, Frank Harris, Harry Igle, A. Lipman, A. E. Rosenberg, Roy Alexander, Morris Hellman, Harry E. Rice and George Levine, Chicago.

Select's General Manager Pays Visit to Chicago

SAM MORRIS, general manager of Select Pictures Corporation, was in the city July 2, and left for Cleveland the same evening, accompanied by Myron Selznick, president of Selznick Pictures, who arrived from Los Angeles the same day, after escorting Owen Moore to the Coast studios.

General Manager Morris did not go east after his St. Louis trip, as was announced in my last letter, but made a trip to Minneapolis, where he spent three days. He informed the writer that Messrs. Reuben and Finkelstein are of the opinion that the business outlook in that section is unusually bright and that they contemplate doing big things the coming season. They are thoroughly convinced that the star series is the solution of the business problem at the present time.

V. P. Whitaker, district manager for Select, in eastern territory, was also in Chicago on July 2, and left for St. Louis the same evening with S. W. Hatch, who will take charge of the Select office in that city July 7. Mr. Hatch was appointed to that position by General Manager Morris. He was formerly manager of Metro's Detroit office. Mr. Whitaker, who has been traveling extensively, stated that the picture business in northern territory has not suffered severely by the recent hot weather.

Ben W. Beadell, sales manager of the Chicago office, returned July 7 from Burlington, Wis., where he spent a week's vacation with his wife and family.

Lubliner & Trinz Build Big Theatre in Oak Park

THE new Lubliner and Trinz picture theatre in Oak Park, which will be built in connection with a large modern apartment hotel, promises to eclipse anything in the way of construction that has been attempted for some time in any of Chicago's suburban communities. In building this great theatre of over 4,000 seats, it is intended to furnish moving picture entertainment that will draw patrons from a district with a population of over 300,000 people.

John G. Hodgson, Jr., owner and manager of the Oak Park Theatre, which seats about 1,300, is the originator and organizer of the big enterprise, which

Convention of Managers of Universal Exchanges in the Middle West, at the Chicago Office, June 29 and 30.

is being largely backed by Oak Park capitalists. His progressive spirit has already accomplished much for the community and the investment of over a million in the present enterprise will make Oak Park a more important point on the map.

The site of the new hotel and theatre will cover the plots formerly occupied by the old Baptist Church and adjacent property. Mr. Hodgson has been working on the project for over a year and succeeded in interesting Lubliner and Trinz, who will take charge of the construction and add the new theatre to their great circuit of picture palaces.

It is expected that the new theatre, which has not yet been named, will be ready for opening in about a year.

Newman Theatre Is Newest House for Kansas City

FRANK L. NEWMAN, owner of the Royal and Regent Theatres in Kansas City, recently added the Newman Theatre to his circuit. The Newman is located on Main, near Twelfth street, and seats 2,000 persons. Including the site, it represents an investment of $2,000,000, and is described as one of the most beautiful theatres in the United States. Mr. Newman bears the reputation of being one of America's foremost picture theatre managers, and his presentation of pictures is considered second to none in the country.

Orchestra of Forty Pieces.

In the Newman, a symphony orchestra of forty pieces, under the leadership of Leo Forbestein, plays the musical accompaniment.

The opening presentation was given on June 12, when Wallace Reid and Will Rogers, two screen "comedians," were present in person. Adolph Zukor, president of Famous Players-Lasky, was also in attendance.

The opening was a memorable one, as the streets were impassable for blocks in the vicinity of the house. "For Better, for Worse," a Paramount-Artcraft feature, was the attraction. The prices charged were 30 and 40 cents, for the balcony and lower floor, and 50 cents for loges.

Mr. Newman is interested in the Butterfly Theatre, Milwaukee, a beautiful modern theatre, one of the most successful in the Cream City.

Goldwyn's Chicago Office Notes.

Felix F. Feist, general manager of the Goldwyn Distributing Corporation, spent June 28 and 29 in Chicago, on his way from the St. Louis convention to New York. He was accompanied by Hunt Stromberg, director of Goldwyn's service department.

J. H. Cohn, formerly salesman with Mutual, has joined Manager I. Van Ronkel's office staff in the same capacity. He will have charge of Indiana territory.

J. Trinz Triangle's Milwaukee Manager.

Julius Trinz was recently appointed manager of Triangle's Milwaukee office by Manager J. E. Willis, of Chicago. He took charge June 23. Manager Willis states that business is very fair in Milwaukee, considering the trying weather. He states that "The Flame of the Yukon," with Dorothy Dalton, is making a big hit here. It began a successful career by a three weeks' run at the Bandbox. It is now in big demand by all the large houses and circuits.

Marguerite Clark Acts as Magnet at Orchestra Hall

MARGUERITE CLARK, in "Girls," was the attraction at Orchestra Hall from June 29 to July 5, and she drew very fine business throughout. It was just the type of attraction for the broiling weather, not that Orchestra Hall had that kind of temperature; for it was fully 12 degrees cooler than the outside, but for the reason that the atmosphere of the story called for rambles in cool retreats, remote from the din and blazing heat of cities. Besides, the airy lightness of the various love passages in the story required no effort to enjoy their humor thoroughly, and for the further reason that Miss Clark is high in favor among a large following of picture theatre goers here.

Beginning July 6, Irene Castle, in "The Firing Line," will be the main attraction for a week.

Fannie Ward at the Ziegfeld.

Fannie Ward, in "The Profiteers," an Astra production released by Pathe, will appear at the Ziegfeld Theatre for the week beginning July 5. During the week of June 28, "Oh Boy" was the attraction; but the prevailing hot weather cut down the attendance to only fair.

Aviator Ormer Locklear Signs Up With Universal

ALL parts of the earth, civilized and uncivilized, and even the bottom of the sea, have been invaded by the moving picture camera, and their wonders brought to our doors by the producers of moving pictures. Now the air is about to be used for the filming of the most sensational picture yet devised.

The daredevil aviator, Lieutenant Ormer Locklear, who startled the world about three months ago by passing from one airplane to another, while both were flying at the rate of eighty miles an hour, has entered into a contract for three months with Carl Laemmle, president of the Universal Film Manufacturing Company, during which time he will be the principal star in a production, which will be directed by Alan Holubar, of "Heart of Humanity" fame. Locklear will be surrounded by the best cast that can be selected in Los Angeles. Just who the woman star will be cannot now be even guessed, and will continue to be a secret.

To Use Six Airplanes.

Jack Lait has been entrusted with the writing of the story for this sensational air drama, which, naturally, will be wholly different from any photodrama yet used in the making of moving pictures.

Six airplanes will be used in the picture, and Locklear is holding in reserve the most sensational feat in his airplane repertory for this picture. This feat, he asserts, will place his daring exploit of changing from plane to plane, while in flight, completely in the shade, and it will be carefully concealed until shown in public for the first time on the screens of picture theatres.

Great secrecy also surrounds the story of this sensational airdrama, and just as great care will be taken in the production. Most of the sensational feats will be performed by Locklear miles away from civilization.

Negotiations with Locklear were conducted by Harry Rice for Universal.

Locklear left for California to engage in his new duties Friday, July 4. He started from the scene of the Willard-Dempsey fight at Toledo, where he had an engagement to perform his air feats, high above the thousands assembled around the ring just before the big fight began.

Chicago Shipping Clerks Make Temporary Strike

WEDNESDAY night, July 2, the shipping clerks and their assistants, and the poster clerks and their assistants in all Chicago exchanges resolved at a meeting that they would not report for work Thursday morning, July 3, nor until their demand for an increase in wages was granted. When Thursday came the various exchange managers, finding that the men were not on hand, put other members of their forces to work and succeeded in preventing their customers from suffering any loss, although this was done under considerable strain.

Come Back After Fourth.

Saturday, July 5, the striking men returned to the exchange offices and requested that they be taken back at the old scale of wages. The exchange managers reinstated most of them immediately, and everything is running smoothly at the time of writing.

The demands of the men were an eight-hour day, time and a half overtime and extra time for Sunday. They asked $40 a week for shippers, $30 a week for assistant shippers, and $25 for vault men. The wages paid before the men went out ran from $19 to $38 a week.

The men have formed an organization known as the Shipping Clerks and Helpers' Union, Local No. 155,883.

Billy West Wins Suit Against Bulls-Eye Company

BILLY WEST, the well known comedian, was recently sued by the Bulls-Eye Film Corporation to restrain him from making pictures for the Emerald Motion Picture Company. Mr. West had filled about three months of a two-years' contract with the first mentioned company and in that time had made four pictures for it, when the company, according to Mr. West, failed to live up to its agreement. Mr. West then joined the Emerald people.

Suit was brought by the Bulls-Eye to restrain West from appearing in other pictures; but the Federal Court sitting in Chicago refused to uphold the application for the injunction. Mr. West has just completed his third picture for the Emerald concern.

Hampton to Build New Studio.

George W. Yates, controller for Zane Grey Pictures, Inc., and Great Authors Pictures, Inc., arrived in Los Angeles last week. He plunged into the work of selecting a site for a new studio which Benjamin B. Hampton is going to build for the production of features for his various producing units.

KEEPING UP WITH TERRIBLE TERRY

Terry Ramsaye Is Taking Busy Hubby from Behind the Morning Paper at the Breakfast Table Simply by Giving Him Kinograms, "the News Reel de Luxe"

By William J. Reilly

TERRY RAMSAYE, being a married man himself, is a friend of the woman whose one objection to her husband is that he insists on propping the morning paper in front of his rolls and bacon at the breakfast table and hiding himself behind the box score while she frets and almost cries at his non-attention. Terry is a knight, questing after the divorce question in his own way.

That way is Kinograms.

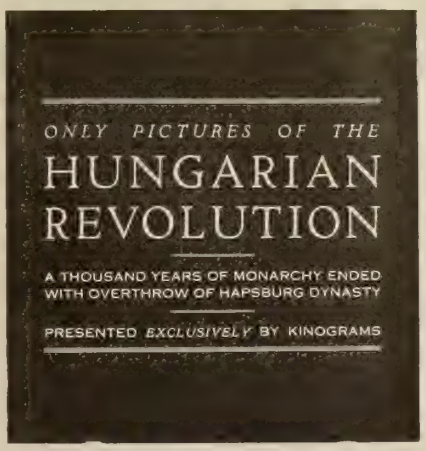
Kinograms, "the news reel de luxe," is Terry's answer to the burning question of the moment, "How shall we combat the mounting number of divorces coming from the husband's non-attention at the breakfast table?"

Winning Out for Wifey.

Terry's reply is: "Let him stop at the theatre on his way downtown to his office and see the news on the screen in Kinograms instead of worrying his wife by bolting it down with his fruit and cereal. Kinograms, visualizing the news of the day, will permit the husband to devote his time at the breakfast table to his wife."

Possessing neither the beard nor other haberdashery of the prophet, the writer cannot predict the exact date when the news reel will supplant the newspaper in everyday American life. Kinograms, like most of the news reels, is issued twice a week, but if it keeps up the pace set since its initial release five months ago, it will not be long before business man, working man and press agent will be getting, every morning, reel news from the screen of the theatre most convenient to the place where they wield fountain pen, trowel, and imagination, respectively.

In fact, it would not be a surprise to hear that Kinograms is arranging with the Interborough and Brooklyn Rapid Transit companies for the use of the walls of the subways so that the public may travel to work and see the news flashed before them at the same time.


ONLY PICTURES OF THE
HUNGARIAN REVOLUTION
A THOUSAND YEARS OF MONARCHY ENDED WITH OVERTHROW OF HAPSBURG DYNASTY
PRESENTED EXCLUSIVELY BY KINOGRAMS

A "Scoop"—Yet Artistically Presented.
Showing typical main-title card of a Kinograms reel, this one being the "beat" on the Hungarian revolution.

"Scooping" the Dailies.

The competition between news reel and newspaper is growing all the while. It is now a common occurrence for a news weekly to cover an event in a big city during the afternoon and show the pictures on the screens of the local theatres before the houses begin their supper show. New Yorkers were seeing the Kinograms pictures of the parade of the Twenty-seventh Division before the parade was over. Exhibitors all over the country have hired cameramen to take pictures of a local parade and have shown the reel to their patrons on the evening of the event.

But it is Terry Ramsaye's idea to compete with the newspaper in another way. Terry, whose title at Kinograms is Associate Editor, was the first editor of the rotogravure section of the Chicago Tribune. And instead of competing exclusively with the front page of the big metropolitan dailies Terry is modeling Kinograms after their rotogravure sections in the Sunday issues. Kinograms, instead of going out in black and white, like the front page, goes out in colors, so to speak, with an artistic makeup.

A Rotogravure News Reel.

"I think it is a mistake," said the Terrible Terry, "for a news reel to go out in a slapped-together fashion to give the impression that it contains only the latest possible news—news that came in so hot there was not time to spend on attractive makeup. The front page of a newspaper contains only the hottest news, but even the newspaper tries to appear beautiful."

Terry Has the Combination.

There is no questioning the attractive makeup of Kinograms. Its subtitles, of which the accompanying one is an illustration, are printed in silver ink on a black background, are economical yet informative and snappy in their wording and present a pleasing look on the screen. The subtitles are the brain children of Terry Ramsaye himself, and each one of them is an infant prodigy.

But then Terry has a good combinatio. Starting out as a newspaper man on the Chicago Tribune, he later was publicity director for Mutual, ran the Screen Telegram, and took a whirl at the exhibiting game under Samuel L. Rothapfel as publicity man for the Rivoli and Rialto theatres. For a while Terry tried the superman stunt of editing Kinograms and press agenting for the two theatres at the same time. But Kinograms grew so rapidly that he was obliged to devote his entire time to editing it.

Plant Model of Efficiency.

Ray L. Hall, managing editor of Kinograms, was associated with Terry in the newspaper game. These two men have a fine piece of mechanism under their management in the Kinograms plant at 71 West Twenty-third street. Everything that is possible to be done to a strip of original negative is done there. Up on the nineteenth floor, with little dust to bother about, the Kinograms

Terry Ramsaye
Whose "rotogravure" Kinograms chase the divorce evil off the lot.

Ray L. Hall
Managing editor of Kinograms, busy anticipating the news.

staff goes quickly and efficiently about its work of printing, developing, tinting, washing, drying, cutting, polishing and assembling the news reel.

A Revolutionary Scoop.

The projection room is more artistic and better appointed than any such room in the offices of the producing companies in New York City. There the writer was shown Kinograms releases then current, featuring the only pictures taken of the Hungarian revolution. Running true to their newspaper form, Messrs. Ramsaye and Hall had played the subject for all it was worth. It was a distinct "scoop," having been obtained from a Hungarian, a naturalized American citizen, who had been interned in Austria during the war, and who had "shot" the revolution throughout its entire course. Of the thousand feet of the reel, 600 had been devoted to the pictures of the revolution.

And speaking of newspaper form, there is always a close relationship between the working of the daily and that of the news reel. Just as the news pours into the offices of the metropolitan daily from all over the world, so the negative from the Kinograms cameramen comes into the establishment on Twenty-third street day by day. Just as the newspaper has its correspondents, so Kinograms maintains a staff of cameramen, fourteen in the United States, two in England, one in Canada, and one in South America, all of whom automatically cover events in their territory. And just as the newspaper has its free lance contributors and feature writers, so Kinograms receives "feature stuff" from thirty free lance cameramen scattered all over the world. An average of 10,000 feet of film comes into the Kinograms office each week, but only 2,000 feet goes out, 1,000 in each reel. The film library of Charles Irwin, the English color expert, is also at the disposal of Kinograms.

Mr. Irwin ran off a strip of film about 200 feet in length. It was an instance of the unique character of his work, showing the effect on animals. If he could only catch photographically the trend of things in the news reel game, he would have an interesting feature in "The Effect of Kinograms on the Policies of the News Weeklies."

MARY MINTER AND ZUKOR JOIN FORCES

Only Existing Arrangements Prevented This Combine from Being Formed a Year or Two Ago

COUPLED with the announcement that Mary Miles Minter is to appear for the next three and a half years in Realart Pictures was the statement that all the attraction were to be made by Mary Miles Minter Productions Company.

It now transpires that this modest reference to Mary Miles Minter Productions covered an affiliation which was not at the time disclosed. Adolph Zukor, the star maker, has been interested in the producing concern and will give the benefit of his ability, experience and the resources of his affiliations to further Miss Minter's flight to the top of stardom.

Affiliation for Mutual Advantage.

It is said on good authority that only the existence of arrangements with other artists with which it was felt the engagement of Miss Minter might conflict kept them from becoming associated a year or two ago, so great was the desire of the star to secure the benefit of the producer's advice, and so great his faith in her future.

The producer denies flatly that there is anything ominous in this combination of interests.

"There is nothing sinister or threatening to anyone else as has been hinted," said Mr. Zukor. "I have taken an interest in Miss Minter's productions because she is an artist who already stands at the very front and who will go far."

"In associating myself with Mr. Zukor," said Miss Minter, "absolutely the only thing I considered was the advantageous connection. No one else was even though of. In this affiliation I have reached a position which will enable me to do great things."

First Production Delayed.

Miss Minter's starting of work has been delayed two weeks to get the particular director and scenario writer that Mr. Zukor wished for her. She was to have started in her studio in New York on June 30. Now she is scheduled to begin July 14. The director selected is William D. Taylor. The scenarist is Frances Marion, who wrote or adapted "Jonhanna Enlists," "Rebecca of Sunnybrook Farm," "M'liss" and "Amarilly of Clothesline Alley."

Power's Projects "Lost Battalion."

The feature film, the "Lost Battalion," was given a private presentation by Edward MacManus at the Ritz Carlton, New York, on July 2, before a large and enthusiastic audience.

Much comment was heard of the splendid and satisfactory quality of the projection. In selecting the machines to project this picture, Mr. MacManus was governed by his experience in handling previous features, and he decided on the Power's 6B Cameragraph.

Arline Pretty
Leading woman for Jess Willard in "The Challenge of Chance," released by Frank Hall.

Animated Herald Supplied for Famous Player Feature

AS an aid to exhibitors booking Paramount-Artcraft pictures during the coming year, the Famous Players-Lasky Corporation will distribute animated heralds on each feature production. These heralds will be available to all exhibitors at a nominal rental to be booked in just the same manner as the features are booked.

As an example the following material will be embodied in the herald to be issued on "The Witness for the Defense," the first feature to be released under the selective booking plan:

1. Title. If you were happy in a perfect love—
2. Scene. (Showing lovers blushing over plans for home.)
3. Title. When your father called you to India, and you married for wealth—
4. Scene. (Close-up of Miss Ferguson in beautiful Indian setting.)
5. Title. A man who proved to be a craven drunkard—
6. Scene. (Showing husband seeing imaginary hand steal into tent, with other man standing by.)
7. Title. And his companion, who also loved you, was your only witness—
8. Scene. (Showing the witness' lips saying "yes," close-up.)
9. Title. At your trial for the murder of your husband—
10. Scene. (Showing Miss Ferguson receiving news of acquittal.)
11. Title. And your first lover cabled you you to come to him—
12. Title. WHAT WOULD YOU DO?
14. Title. See Miss Elsie Ferguson in "The Witness for the Defense."

The heralds will be booked and known as "Paramount-Artcraft Animated Heralds," and will approximate from sixty to seventy-five feet in length. They will be obtainable at all Famous Players-Lasky exchanges.

William Fox Negotiating to Increase His Theatres

IT IS known that William Fox, already proprietor of an extensive circuit of vaudeville and moving picture theatres, is in the market to acquire, through lease, amusement resorts of large capacity in centers of population throughout the country. Mr. Fox, it is declared, has sent to numerous picture showmen, in towns he has selected, an offer to negotiate for the lease of theatres.

Mr. Fox has long been an exhibitor of moving pictures, starting initially in a limited way here in New York. Gradually he increased his holding in Greater New York and extended his field to nearby cities. Only a few months ago his chain expanded as far away as St. Louis, and it is known that he has leased houses in other cities in the Middle West. It is said the Washington, of Detroit, one of the finest houses in its section, soon will be opened under the Fox banner.

The rumor that other firms producing and distributing pictures are going after theatres seems to be thus confirmed through outside sources in the action Mr. Fox has taken. There promises to be an increase in "chains" and "circuits" hereafter.

BRUNET DISCUSSES OPEN BOOKING

Pathe Chief Breaks Silence on Subject and Points Out His Long Use of Selective System

PAUL BRUNET, vice-president and general manager of Pathe Exchanges, Inc., whose voice has not hitherto been heard in connection with the controversy which has been raging recently on the question of open booking vs. program booking, has come out with a statement.

"There's an old saying," said Mr. Brunet, "which runs something like this: 'The customer is always right.' Well, I am going to take the liberty of paraphrasing that saying in this wise: 'Pathe customers dictate Pathe policy.' This is strictly a fact. We have thirty wide-awake exchange managers looking after our thirty American branch offices, and we have a sales organization second to none in America. No change in booking policy is ever undertaken without consulting the men directly in contact with our customers. Our director of exchanges, F. C. Quimby, takes frequent trips to the branches in order to keep his finger on the pulse of the situation in every section of the country. In this manner the policy of Pathe is directed with absolute certainty of giving every Pathe customer exactly the kind of service he most desires.

Exhibitor Should Decide.

"Why should we have the presumption to tell the exhibitor in Great Falls, Mont., or in Tampa, Fla., the manner in which we should book Pathe films? If my milk dealer told me that I would have to give him an order for so many quarts a day on a 'program' basis, I would quickly seek another dealer. It is entirely another story if I choose to place a standing order with the milkman. That is my right and privilege as a free citizen.

"And so it is with the exhibitor. Pathe has film service to sell. If the exhibitor expresses a desire to book fifty Pathe features at the rate of one, two or three a week, we are there to furnish his requirements; if he likes any particular brand of features or any certain star is a great favorite at his theatre, and he wishes to sign up for the entire series of that brand or that star, we are ready to accommodate him; or if he is one of the discriminating type of exhibitors who prefers to see every feature before he books it, our projection room is at his disposal and he may view any picture in which he is interested.

Big Order Brings Price Down.

"Of course there must necessarily be difference in prices under the three separate methods of booking. A sale of fifty features on one contract is in a measure a wholesale order. And anybody who buys goods wholesale always gets a preferred rate. The selling cost is fifty times less than selling those fifty features to individual customers. And in similar ratio the exhibitor who exercises his undoubted right to 'pick and choose' naturally expects to pay more in proportion a picture. That is simply a plain and straightforward business proposition.

All Bookings Acceptable.

"The moment we sensed the movement against program booking—we were just a little ahead of the majority in this, considering we threw the bars down in 1918, more than eighteen months back—instructions were given to all of our managers and salesmen to the effect that open booking, star series booking or program booking would all be equally acceptable to us, as we considered ourselves the servant of the exhibitor, pledged to give him service of the type best suited to his business. And surely that is the true province of the film distributor.

"Personally, I find little difference between merchandising film service and merchandising other commodities. A film distributor who attempts to dictate to his customers what goods they shall purchase, the manner in which they shall purchase them and (as in some isolated cases) goes to the extent of regulating admission prices, that distributor is headed rapidly for the discard heap.

"My First and Last Word" on Subject.

"It is interesting to me to read the announcements of certain distributors who are dishing up the eighteen months' old Pathe policy of 'book how you please' as a startling 'innovation,' with appeals to the exhibitor seeking to impress him with the 'novelty' of a fair trading policy—the very policy upon which Pathe has built its Gibralter-like foundation.

"This is my first—and my last—word upon the controversy. I had not intended to talk upon the matter at all, but many friends of Pathe insisted that we should add our quota to the discussion."

Universal Signs Williams of New York Hippodrome

GEORGE H. WILLIAMS, obtained from the Hippodrome in New York, where he has had charge of all the mechanical details and construction of sets for the past eleven years, has been appointed chief technical director at Universal City. Mr. Williams supervised practically all the attractions and fitted all the theatres for the Shubert enterprises.

Mr. Williams was born in San Francisco, but spent most of his life in the East. He has been in the technical end of the theatrical business since 1886. Since 1897, when he was in charge of Fanny Davenport's "Desdemona" when it played in Los Angeles, Mr. Williams has not been out to California.

The new technical head of Universal City is inaugurating some radical changes at the Big U. Not having been connected with the picture business before this, Mr. Williams is not tied down by precedents, and he is in a position to install some new effects into the silent drama. A large library with reference book on all the architecture from the earliest era down to the present day is being acquired.

The Chap with the Hat Is Diplomatically Ushered Out, and Then Lila Lee Is Coerced into a "Holding" Company.
Lila, however, appears to have the makings of a successful financier in the view at the right from her Paramount, "Rose o' the River."

START WORK ON PARAMOUNT MAGAZINE

New Famous Players Short Subject Will Include Epigrams and Animated Science and Cartoons

PRODUCTION plans made for the Paramount Magazine by Nathan Friend, head of the educational and industrial department of the Famous Players-Lasky Corporation, call for one of the most varied and interesting short subjects to be put on the market next season. Production already has begun on this series, and releasing will commence September 1. Fifty-two numbers will be issued next season.

The magazine will comprise a series of the best epigrams appearing in the Smart Set Magazine, the best of the epigrams written by Helen Rowland in the New York World and syndicated to more than 300 newspapers throughout the country, animated technical drawings of popular scientific subjects appearing in Popular Mechanics, and animated comic cartoons. Each issue of the magazine will run one full reel.

"Popular Mechanics" to Co-operate.

The scientific animated drawings will be made in conjunction with the editorial staff of Popular Mechanics, one of the most widely circulated of national magazines. For the exhibitor, this arrangement will be an important factor in stimulating patronage. Popular Mechanics' editors, besides editing the picturization of the scientific subjects, will give publicity in their publication to the fact that more detailed and clearer exposition of the scientific subjects treated in the magazine may be found in the Paramount Magazine. Release schedules will be printed showing when the picture versions of these scientific subjects will be available, and other publicity assistance will be given.

The animated scientific drawings will be made by Harry Leonard, Bert Clark and John Terry, who are considered leaders in this field of screen work.

Two Sets of Epigrams.

Publicity assistance will be given exhibitors in the use of the epigrams also. The Smart Set Magazine, which circulates in every city and town in the country, has long stood as the cleverest of America's popular magazines. These epigrams are the best work of George Jean Nathan, the famous dramatic critic and wit, and Henry L. Mencken, whom William Archer, the eminent British critic, declared to be the best writer in America. Messrs. Nathan and Mencken, who are the editors of Smart Set, will select the brightest epigrams appearing each month in their magazine. These epigrams will run about 150 feet or so.

Miss Rowland has a national reputation as a newspaper feature writer, and, it is pointed out the following which she has built up through her writings forms an asset that will be of advantage to exhibitors showing her work.

July 6 Attractions at New York Theatres

RIALTO—"The Fear Woman."
Goldwyn Feature.
Starring Pauline Frederick.
RIVOLI—"The Firing Line."
Paramount-Artcraft Production.
Featuring Irene Castle.
STRAND—"The Veiled Adventure."
Select Attraction.
Starring Constance Talmadge.
BROADWAY—"Yankee Doodle in Berlin."
Sol Lesser Attraction.
Featuring Mack Sennett Bathing Beauties.

Animated Cartoons.

The animated cartoons which also appear will be the work of the best animated cartoonists in the business. These include Paul Terry, who will furnish his famous Farmer Al Falfa series. Mr. Terry formerly produced a series for the Bray Pictograph, which was distributed by the Famous Players-Lasky Corporation. Frank Moser, formerly connected with the International Film, will introduce a new series of comic cartoons entitled Bud and Susie. Pat Sullivan, also formerly with Bray, will have a series.

United States Film Has Secured the Reeve Serial

THE United States Film Corporation, the new million dollar film corporation in Newark, has obtained a story written by Arthur B. Reeve, which will be produced as a fifteen episode serial. "White Lights" is the working title of the serial, but according to President John Channing Bernard, the film will be known as "The Great White Way." The story is centered around stage life, revealing many glimpses of the life back stage.

Paul Panzer will appear as the male lead in this new film. He will be supported by Edgar Dudley, Harry Winters and Pearl Eaton. Harry Botter will direct the picture, with Maxwell Held as cameraman. The scenes will be taken at the Hal Benedict studios at College Point, Long Island.

President Bernard said July 6, when seen by the World representative, that W. E. Kesting, foreign agent for the Western Import Company, has closed negotiations for the foreign rights, and will leave for Europe July 15, in the interests of the picture.

Bathing Girls Score High.

The engagement of Mack Sennett's Bathing Beauties at Moss' Broadway, where they are appearing in the flesh, with Bothwell Browne, and "Yankee Doodle in Berlin," has been extended to eight weeks. When B. S. Moss had finished counting up last week's receipts, he found that the box-office takings, despite the devastating hot wave, attained the dizzy figures of $15,838.92 (certified) during the week.

While the women folk turn out to see the girls' bathing costumes, the men, on the other hand, don't think there is much to the costumes—and therein lies the attraction.

Geraldine Farrar in "The Golden Song," and a $35,000 Set Which Goes into This Goldwyn Picture.
At the right is a Petrograd street scene built under the direction of Hugo Ballin, the Goldwyn art director, for this feature starring Geraldine Farrar and Lou-Tellegen.

EQUITY WILL RELEASE C. K. Y. FILMS

New Corporation to Distribute at Most Six Productions a Year—"Eyes of Youth" Is First

CLARA KIMBALL YOUNG'S future—and the future of at least one other motion picture star of international reputation—is wrapped up in the Equity Pictures Corporation which has just been formed with Herbert K. Somborn as president and Joseph I. Schnitzer as treasurer. The new organization is already under way, having been incorporated under the laws of the state of Delaware with a capitalization of $500,000. The contract through which Miss Young's future pictures will be released to the trade through the new company has been signed, and Miss Young is en route to Los Angeles to begin at once the production of the first picture under her new plan of operation.

In Distributing Business Only.

In the charter granted the corporation it is authorized to do "general motion picture business," but Mr. Somborn emphasizes the point that the company will operate for distributing purposes only.

The pictures are to be distributed on the franchise basis, but with supplementary sales and promotion helps emanating from the home office, which have never before been attempted in the motion picture industry. The home office will not only pass each release along to the franchise holder who will deal with the exchanges and exhibitors, but will be equipped to "sell" each picture to every prospective customer at the box office.

Acquire Films from Fine Arts.

The Clara Kimball Young pictures, which will be important among the products handled by the Equity corporation, have been acquired from the Fine Arts Film Corporation, which will produce all of them in the future. The first release, which is expected to be ready about the middle of October, will be "Eyes of Youth," which was purchased for Miss Young some months ago. The play will be recalled as the work of Max Marcin which had an initial run of more than a year on Broadway with Marjorie Rambeau as its star, and is still an attraction in the important cities of the United States with the same star and supporting cast. It is now in its seventeenth month in London with Gertrude Elliot as its star and only the week of June 20 was the bill in sixteen cities of the United States, being played by the stock companies at royalty prices which have never before been equaled.

First of Four Pictures.

"Eyes of Youth" will be the first of four pictures which Miss Young will release for distribution through the Equity corporation during the ensuing twelve months, her new plan of production calling for only four pictures a year, or at the outside, six, each of them a special production. Four more pictures a year, making eight or ten in all, will constitute the total of pictures which the Equity corporation will handle each year.

The new distributing company has taken offices in the Aeolian Hall, on West Forty-second street, New York. In the same offices there will be established a department for promotion, sales and publicity, under the direction of "Bill" Rudolph, who has represented the Clara Kimball Young interests in the East for the past two years. This department will supervise the production of advertising matter.

Career of H. K. Somborn.

Mr. Somborn, president of the new Equity company, began his moving picture career in Pittsburgh in 1907 with Clark & Rowland in the early days of the Pittsburg Calcium Light & Film Company, later occupying the position of general manager of the various branch offices which this firm opened throughout the country. He entered into partnership with J. M. Mullen to form the Mullen Film Service to distribute pictures independently when the General Film Company was formed in 1909. Mullen offices had been established in Syracuse, Kansas City, Minneapolis and other cities when Mr. Somborn purchased Mr. Mullen's interests in the western offices and operated them under the name of the Peerless Moving Picture Company.

In 1911 he opened what is said to have been the first feature film exchange in the United States in Rochester, N. Y., and in the conduct of this business made numerous trips abroad for the purpose of securing worth while feature productions made in European markets. Mr. Somborn was also connected with the original Majestic Motion Picture Corporation when Mary Pickford and Owen Moore were starred in the first Majestic production. He later spent several years in California, where he became financially interested in numerous independent motion picture productions, among them "The Unpardonable Sin," starring Blanche Sweet.

J. I. Schnitzer.

Mr. Schnitzer comes to the Equity corporation from the Universal Film Manufacturing Company, where he had occupied the position of general sales manager since January of the present year. Immediately before coming to New York, Mr. Schnitzer had been division manager of the Universal exchanges in Buffalo, Cleveland, Detroit, Pittsburgh, Cincinnati and Indianapolis, a position which he assumed when the Powers exchanges were absorbed by the Universal company. Mr. Schnitzer broke into the business in 1907 as assistant manager of the Pittsburg Calcium & Film Company's branch in Des Moines, Iowa, then under the direction of S. J. Berman.

He and Mr. Somborn worked together in 1908, when he was engaged by Mr. Somborn to manage the Minneapolis branch of the Mullen Film Service and later went to the Mullen home offices in Syracuse, N. Y., to assume general charge of the business. In 1909 Mr. Schnitzer opened the first independent film exchange in New York, and succeeded in placing his pictures in the Fourteenth Street Theatre. Some time later, before joining P. A. Powers at the Toledo Film Exchange, Toledo, Ohio, he opened and operated the Equitable Moving Picture Company, in Omaha, Neb., the first independent organization to operate in the Middle West.

A dissatisfied patron is not merely one patron lost. He may draw several from your list of regulars through personal influence. Be slow to give offense even if the patron may seem to be unreasonable.

Virginia Pearson Is "Impossible Catherine," but Still She Shouldn't Be Treated so Roughly at the Left.
The scene at the right suggests that she has turned the tables on the "rough" element in this Virginia Pearson production for Pathe.

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GOLDWYN STARTS REPERTORY SYSTEM

A Company Is Now Being Built Up in Order to Maintain Quality Standard for Eminent Authors

BIG news for actors and for the future of acting in motion pictures is contained in the announcement of the Goldwyn Pictures Corporation that a repertory company is being built up at Culver City, Cal. It is not a thing of the future, it is already established. It is more than a stock company such as the industry knew in the early days.

Samuel Goldwyn's plan is a distinct departure in motion pictures in the endeavor to ensure acting of a quality that measures up to the stories secured for Eminent Authors Pictures and to support the Goldwyn stars. For some time past, it has been the policy with Goldwyn as with the majority of producing companies to employ supporting players for single pictures only. The Goldwyn organization goes beyond that, much to the advantage of the actor folk and the quality of the productions.

Two Recent Recruits.

Two of the newest recruits to the Goldwyn repertory company are Naomi Childers and Sidney Ainsworth. Mr. Goldwyn has also enlisted Herbert Standing, Aleck B. Francis, John Bowers, Macey Harlam, Florence Deshon and Kate Lester. Three of the company, Mr. Standing, Mr. Bowers and Miss Lester, will appear in support of Madge Kennedy in the new Goldwyn picture, "Through the Wrong Door," by Princeton's other author—Jesse Lynch Williams.

Special arrangement has just been made by the Goldwyn Company for the appearance of Betty Blythe in some of the productions of Eminent Authors Pictures. She goes to join the colony at Culver City, following her work as the featured member of the cast in the latest Select production. Both Miss Blythe and Miss Childers gained their early screen experience under the Vitagraph banner.

Metro's Foreign Head Books Passage for Trip Abroad

HARRY J. COHEN, newly appointed manager of the foreign department of Metro Pictures Corporation, has obtained passports and booked passage for himself and Mrs. Cohen on the White Star Line steamship Baltic, sailing July 12 for Liverpool.

Mr. Cohen is making the trip abroad to join Richard A. Rowland, Metro president, and Count di Cippico, who are making a survey of the motion picture field in Europe. Mr. Cohen expects to be away five weeks. He is to join Mr. Rowland in London. Together they will make a swing around the British Isles and then proceed to France and Italy for first hand surveys of the film situation in those countries.

"Red Lantern" Presented Impressively.

Frank J. Costello, manager of the Tivoli Theatre, San Francisco, has outdone all his former efforts in showmanship in the presentation of "The Red Lantern" and it is doubtful if the two weeks' engagement of this production will be sufficient to satisfy the public demand. San Francisco, with its wonderful Chinatown, the largest in America, its great Oriental shops and flood of shipping offers a wealth of material for unique decorative effects and Manager Costello culled the best of these to produce the proper atmosphere. He arranged and staged a charming symbolical prologue, "The Glow of the Red Lantern," featuring Dorothy Neville and Pearl Leonard, accompanied by ten girls in Chinese costume. The song number, "The Red Lantern," was delightfully rendered by them.

Realart Appoints Barach Its Pittsburgh Manager

FROM Sedan in Northern France to Pittsburgh, Pa., is a far cry, but that great distance has just been achieved by Nat Barach, the newly appointed branch manager for Realart Pictures Corporation.

Mr. Barach was a member of the

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Goes to Realart as Pittsburgh exchange manager.

American Expeditionary Forces and served nine months in France while attached to the Fifth Army Corps. He served in the Meuse-Argonne drive which started September 26 and lasted until historic Sedan was captured just as the armistice was signed.

Mr. Barach has a record as a salesman, as well as a fighter. He was for five years with the World Film Corporation, having charge of the Dallas and later of the Indianapolis exchanges. He was born in New York City and is a graduate of New York University Law School. He has had considerable advertising experience, having been associated for four years with that department of the Lee Lash Studios.

During his World experience Mr. Barach did special work in Pittsburgh territory. He became acquainted with all the exhibitors and his return there was in the nature of a welcome home party.

San Francisco Portola Will Have a Big Organ

A LARGE Wurlitzer Hope-Jones organ is to be installed in the Portola Theatre, San Francisco, and the instrument has already been shipped from the factory. This theatre is one of the most popular houses in the San Francisco downtown district, and was one of the first places of amusement to be erected on Market street following the great fire of 1906. It was conducted for a time as a combination vaudeville and moving picture theatre under the direction of Eugene H. Roth and was one of the first large houses to make the change to moving pictures exclusively. It was here that this showman made the great success that resulted in the erection of the California Theatre almost adjoining. Music has always been strongly featured at the Portola Theatre, the organization of Conductor Tillmany being one of the finest to be found there. The need of an organ as a relief instrument has been felt for some time and this want will soon be filled. Van B. Clement, manager of the house, returned recently from a trip to Minneapolis, and will superintend the structural changes necessary for the installation of the big instrument.

San Francisco Shippers Troubled by Regulations

SAN FRANCISCO shippers of films have had a lively time since the first of the month hunting up shipping cases conforming to the regulations of the Interstate Commerce Commission. Many had received private advices from New York to the effect that the ruling in regard to shipping cases had been suspended for six weeks, owing to the difficulty that was being experienced in getting stocks of cases, and were using the old style receptacles. H. B. Eyde, of the Bureau of Explosives, advised the express company not to accept for shipment any films packed in old-style containers and exchanges found important shipments returned to them for proper packing. The local official declared that he had not been advised of any extension in the time allowed for making the change and insisted that shippers procure proper cases.

Lynch Enterprises Secure Christies.

The S. A. Lynch Enterprises, with offices at New Orleans and Dallas, has secured the rights to Christie Specials in two reels for the entire territory of Oklahoma, Arkansas, Texas, Louisiana and Mississippi. This new contract with the Lynch Enterprises will make Christie Specials available in a large number of high class theatres which have heretofore been unable to secure them.

Shepard to Take Up Art Work.

Arthur Shepard, one of the original staff of the Lasky studio, when it was founded between five and six years ago, and who has since held the position of head of the scenic department, leaves this month for London to take up his chosen profession of painting.

Reviews in Moving Picture World are written from the screen—not press books.

NO BAD ACCOUNTS IN MIAMI VALLEY

Southern Ohio Exhibitors Now Keep Shows on Tap for Emergencies—Exchange Employes Strike

JOHN SIEFERT, president of the Miami Valley Exhibitors' League, last week called the attention of readers of the Moving Picture World to an article printed in another trade paper, which among other things said the exhibitors of Southern Ohio and surrounding territory were pleased with the new rulings recently put into effect by the Exchange Managers' Association which is affiliated with the Cincinnati Chamber of Commerce.

A new set of "trade rules" was put into effect June 15 last, among these being a mandate that unless a check arrived previous to date of shipment film would not be shipped.

This rule was adopted without consultation with the Miami Valley Exhibitors' League, and that body in session several days afterward decided it did not coincide with the opinion of the exchanges in regard to this point. It notified exchanges that at the present time there were no exhibitors in the League, numbering 116 members, who were "bad accounts," and that it would take pains to see that exhibitors who were members paid their bills on time.

The members also said that there could be many reasons for a check not arriving on time. Frequently invoices do not come in until after play date. The League made it plain that it did not want extended credit from the exchanges.

It even stated that it would rather pay bills when the show was shipped, but did not think it fair that in case a check did not arrive an exhibitor who was honest should be disappointed. The managers' association did not pay any attention to this request.

League Keeps Shows on Hand.

Seeing that the attempt at co-operation was not appreciated the League took steps to have three or four complete shows on hand so that a disappointed exhibitor could use the film and thus save a dark house and financial loss. The shows held at the League rooms are changed once a week.

To illustrate what a failure the plan has been for the World Film exchange at Cincinnati, it is said that this exchange had more than five times the amount of outstanding money after the new rule went into effect than before. The World exchange tendered its resignation as a member of the Chamber of Commerce and the Associated Film exchanges. The World has been promised support from the members of the Miami Valley Exhibitors' League, and one day after the announcement was made that it had jumped the Chamber of Commerce, two hundred and fifty letters were sent out to members and prospective members of the League, giving the news. A representative of World Film said last week that since the new rules went into effect many of the exchanges had opened "cancellation" departments.

Exchange Employes Form Union.

In addition to the trouble that they are having enforcing their new "trade rules," the exchanges and the Chamber of Commerce are in hot water with the exchange employes, who have formed a union and have demanded recognition. Shippers, billers, poster clerks, inspectors, etc., with the help of the operator's union of Cincinnati, have banded together for mutual protection. Acknowledging the right of the employes to organize and with the understanding that a raise in salary would not be asked for one year, the World Film exchange agreed to recognize the newly formed union.

Strike Situation Unchanged.

Cincinnati, July 5.

THE situation so far as the difficulties between the exchanges and their employes are concerned remains practically at the same point as last week. There seems to be no disposition on the part of either side to recede from the stand taken at the outset. Pickets and sign men have appeared before several of the exchanges where the employes declare that they have been locked out, and although several meetings have been held between representatives of the new union and those of the exchange managers, no grounds upon which an agreement could be based have been reached.

John Siefert.

The exchange managers are firm in their refusal to recognize the union despite the threats which have been made to call out in sympathy operators, electricians, musicians and other employes of the moving picture houses. The exchange managers declare that many of the girls formerly employed as inspectors are ready to apply for reinstatement, but this is denied by union officials.

The managers state they are willing to consider such applications, provided the employes terminate their affiliation with the union. Edward Kirsch, representing the union, states that the committee has prepared an agreement to be submitted to the managers, but that the managers had refused to meet the union representatives. It is estimated that about ninety of the employes of the various exchanges are out.

Mackenzie, Helen Holmes' Director, Was Once Singer

DONALD MACKENZIE, who is directing Helen Holmes in her latest serial which she is making for the S. L. K. Serial Corporation, is the only moving picture director who can lay claim to a musical career. Mr. Mackenzie is a native of Scotland and early in life showed promise of possessing an exceptional voice. His family sent him to London, where he was given a musical education. When he had completed this he came to America with the Augustine Daly Company. He was also a member of the W. J. Carleton Company and Weber and Fields Company. When Richard Carle was starring in "The Mayor of Tokio," Mr. Mackenzie sang the part of Sataki, the villain.

Mr. Mackenzie entered the pictures in the early days, beginning with the Cameraphone Company. Seven years ago he started with the Pathe Company and directed Pearl White in her first serial, "The Perils of Pauline." It so happened that the company was in St. Augustine when Mr. Mackenzie came upon some ideal locations for a certain part of the serial, but the character for the part could not be found. It was that of a vicious pirate. Mr. Mackenzie went in and played the part himself.

Mr. Mackenzie spends his spare time on his estate at Hampton, N. J., where he takes great pride in his apple orchards. His pastimes are tennis, hand ball and baseball. In speaking of sports Mr. Mackenzie says, "When I have no more use for sports, I will lose all interest in life."

Christie Directs Scenes from Bedside.

Stricken by a sudden attack of acute indigestion, Al E. Christie, director in chief of Christie pictures, directed the making of scenes for a Christie Special during two days from his bedside. A large Western street had been constructed in the San Fernando Valley and arrangements made for the filming of important scenes beginning on the day on which Mr. Christie was taken ill. Rather than delay the production, Mr. Christie borrowed Scott Sidney from Strand Comedies to handle the direction in person while telephone communication was established from the location in the valley to the Christie home in Hollywood.

Billy Shea Goes to Louis Mayer.

Louis B. Mayer, president of Mayer Productions, Inc., and the Anita Stewart Productions, Inc., has engaged Billy Shea to take charge of the cutting and assembling of his productions. Shea has been engaged in film work for the past ten years. He has resigned from the Douglas Fairbanks Studio.

Shea was the first to join Fairbanks when the latter left Triangle to form an independent company. He is now working with Director Marshall Neilan in the assembling of the first scenes of "In Old Kentucky."

The small advertisement is not to be despised—especially when it is an announcement in The World's Classified Advertising.

THE CITY WHERE CENSORS ARE LIKED

Recognition of Wishes of Majority Is Reason for Popularity of Rochester's Film Officials

"WE have the co-operation of exhibitors to a marked degree," says R. Andrew Hamilton, commissioner of public safety and official censor at Rochester, N. Y.

"Censorship conditions in Rochester are almost ideal," said Carl Horton Pierce, special representative of the Famous Players-Lasky Corporation, addressing exhibitors at a recent gathering in that city.

"We have no kick," agree exhibitors in chorus in that city.

"The whole thing simmers down to this," says John J. McInerney, general counsel for the New York State Motion Picture Exhibitors' League, "the commissioner uses good judgment and lots of common sense; but on top of that he keeps himself informed on conditions in the moving picture industry, as they are and as they ought to be."

Majority's Tastes Consulted.

"If a few people make a complaint about a certain film, while thousands enjoy it and approve of it, my verdict is usually with the great majortiy; but complaints are few and far between in this city," said Commissioner Hamilton, addressing a meeting of the Rochester Exhibitors' League.

"Your boss seems to have the right dope; the exhibitors agree with him and the public approves of it," said the World man to Curtis W. Barker, deputy commissioner and valued assistant to Mr. Hamilton.

"Come over to the office and I'll show you where we get our dope," said Mr. Barker.

In due course the World man breezed into the City Hall and found Mr. Barker safely anchored in a comfortable looking chair, deeply engrossed in a perusal of the Moving Picture World.

"We read this carefully and get much wisdom therefrom," said Mr. Barker.

The city of Rochester subscribes to Moving Picture World for the benefit of its censor and his assistants and it is the only film trade publication for which the city subscribes.

"We looked them all over and decided that Moving Picture World was the best," said Mr. Barker.

R-34 Carries to England Anita Stewart Picture

WHEN the R-34 left Mineola, L. I., it carried a personal letter from Anita Stewart to Sir William Jury, of the Jury's Imperial Pictures, Ltd., 21 Tower street, Upper St. Martin's Lane, London, the exclusive agent for the Stewart-Mayer-First National Productions in the United Kingdom, and one from Louis B. Mayer, president of the Anita Stewart Productions, Inc., to the exhibitors of the United Kingdom.

Arrangements were made for this undertaking with Lieut. John D. Shotter, of the Royal Air Force, London, chief engineer of the R-34, whose base is at East Fortune, Scotland. In order to enable Lieut. Shotter to accomplish this achievement, he was forced to discard certain equipment which he is allowed to carry by the government. The motion picture film is a single reel showing various scenes from the different First National special productions Anita Stewart appears in, and it is believed that this is the first shipment of motion picture film ever sent via air route across the ocean.

Upon the arrival of the R-34 in East Fortune, Scotland, which with favorable weather will land at its base within fifty hours after leaving America, according to the statement of Lieut. Shotter to Joseph F. Lee, who arranged the details of the undertakings, Lieut. Shotter will be granted twenty-four hours' leave of absence through the courtesy of Major Scott, commanding officer of the R-34. He will leave at once on the fastest train and deliver personally to Sir William Jury the package which is entrusted to his care.

"Fall of Babylon" to Open at Cohan's.

"The Fall of Babylon," an expansion and amplification of the Babylonian feature in D. W. Griffith's production of "Intolerance," will be the second offering in the Griffith repertory season at the George M. Cohan Theatre, opening Monday evening, July 21.

"Broken Blossoms," the current offering, will be withdrawn from the Cohan Theatre on Sunday evening, July 20, concluding an uninterrupted run of one hundred and thirty-eight performances.

Among the more prominent players to be seen in this purple romance are Constance Talmadge, George Fawcett, Mildred Harris Chaplin, Tully Marshall, George Siegmann, Elmer Clifton, Seena Owen, Alma Rubens, Alfred Paget, Loyola O'Connor, Elmo Lincoln, Kate Bruce and Pauline Stark.

Mayer Engages Dal Clawson.

Louis B. Mayer, who is devoting a great deal of his time to the formation of studio organization for Mildred Harris Chaplin, has engaged, Dal Clawson to be head photographer for the wife of the famous comedian.

Clawson is well known because of his reputation as photographer for all the Lois Weber successes. He is, therefore, well acquainted with the photographic qualitiy of Mildred Harris Chaplin.

Another Time-Saving Ticket Totaler

Several weeks ago we printed a time-saving ticket-totaler for figuring a restricted charge of admission. Now we are able, through courtesy of Vitagraph's publicity department, to print another table—rated on prices from 5 cents to 55 cents—with and without the war-tax being computed for each rate. The totals are for ticket sales from 2 to 10 and is offered as a convenience to box-office employes. Pasted on a cardboard or shoved under the glass behind the ticket-window, it will be easily available for reference.

Price per Ticket	NUMBER OF TICKETS 2	3	4	5	6	7	8	9	10
5	10	15	20	25	30	35	40	45	50
6	12	18	24	30	36	42	48	54	60
10	20	30	40	50	60	70	80	90	1.10
11	22	33	44	55	66	77	88	99	1.10
15	30	45	60	75	90	1.05	1.20	1.35	1.50
17	34	51	68	85	1.02	1.19	1.36	1.53	1.70
20	40	60	80	1.00	1.20	1.40	1.60	1.80	2.00
22	44	66	88	1.10	1.32	1.54	1.76	1.98	2.20
25	50	75	1.00	1.25	1.50	1.75	2.00	2.25	2.50
28	56	84	1.12	1.40	1.68	1.96	2.24	2.52	2.80
30	60	90	1.20	1.50	1.80	2.10	2.40	2.70	3.00
33	66	99	1.32	1.65	1.98	2.31	2.64	2.97	3.30
35	70	1.05	1.40	1.75	2.10	2.45	2.80	3.15	3.50
39	78	1.17	1.56	1.95	2.34	2.73	3.12	3.51	3.90
40	80	1.20	1.60	2.00	2.40	2.80	3.20	3.60	4.00
44	88	1.32	1.76	2.20	2.64	3.08	3.52	3.96	4.40
45	90	1.35	1.80	2.25	2.70	3.15	3.60	4.05	4.50
50	1.00	1.50	2.00	2.50	3.00	3.50	4.00	4.50	5.00
55	1.10	1.65	2.20	2.75	3.30	3.85	4.40	4.95	5.50

Five Stars Who Make Up the Feminine Constellation for the Serial Program of Pathe.
Left to right are the stars who will appear in Pathe serials: Frances Mann in "The Isle of Jewels"; Pearl White, in her last chapter play, "The Black Secret"; Eileen Percy, in "The Third Eye"; Anne Luther, in "The Great Gamble"; and Ruth Roland, in "The Adventures of Ruth."

Prominent Players to Be Featured in Pathe Serials for the Next Two Years

WITH the announcement of a greatly increased serial program for 1919 and 1920, Paul Brunet, vice president and general manager of Pathe Exchange, Inc., has made public the names of the players who will be featured in six of the serials to be released through Pathe during this period.

2 Cross Page Layouts

The fact that Pearl White has retired from serial work and is hereafter to appear in features lends peculiar importance to what will be her last serial, "The Black Secret," based on stories by Robert W. Chambers and produced by George B. Seitz.

Chief in support of Miss White will be Walter McGrail. Mr. McGrail has a successful stage career of five years, two in comic opera and musical comedy and three in vaudeville. He began his picture work five years ago with Vitagraph.

Stars of "The Third Eye."

Warner Oland and Eileen Percy are the featured players in the Louis J. Gasnier serial, "The Third Eye," by H. H. Van Loan.

Mr. Oland has gained wide fame as a portrayer of Oriental roles. He has gained his greatest pictures success in serial roles, and yet is better known to his friends as a translator and adaptor of the plays of Strindberg. He is also a scenario writer and has produced plays on the spoken stage. His stage career included engagements with Viola Allen, E. H. Sothern and Julia Marlowe. On the screen he has appeared in pictures by Metro, Wharton, Astra, World, and Pathe serials. He has also supported Elsie Ferguson and Mae Murray in features.

Seitz Leads in "Bound and Gagged."

George B. Seitz, long known as author, director and producer of serials for Astra, Pathe and his own company, George B. Seitz Productions, Inc., adds to his list of accomplishments by playing the lead in his coming serial, "Bound and Gagged," by Frank Leon Smith.

Mr. Seitz is one of the most successful producers of serials in the business. He began his career as a short story and scenario writer, and joined the Pathe organization in 1912. He wrote and directed all the Pearl White serials for Pathe.

Marguerite Courtot is playing the leading female role opposite Mr. Seitz in "Bound and Gagged." Miss Courtot is a real screen beauty, having been awarded the Ansco beauty prize in 1915. A few years ago she was posing for Harrison Fisher and her beauty attracted the attention of picture producers. She began her screen career with Kalem and then joined the Famous Players forces.

Holmes in "Isle of Jewels."

Stuart Holmes, well-known villain of the screen, and Frances Mann are the featured players in the Arthur F. Beck serial, "The Isle of Jewels," by Charles T. Dazey, author of "In Old Kentucky."

Mr. Holmes has won a big reputation for his portrayal of polished scoundrels and is known also for his character work. For several years he was with Fox, supporting Robert Mantell, Theda Bara and others, his best known pictures being "Under Two Flags," "The Scarlet Letter," "The Derelict," and "The Broadway Sport," in the latter of which he was starred. For Selznick he did "The Wild Girl," "The Ghost of Yesterday." "The Poor Rich Man" and others. He recently played an important role with Norma Talmadge in "The New Moon."

Frances Mann has appeared in pictures for a number of producers. Her best known work was in "Youth," Vitagraph; "Ravenger," Pathe; and "The Sex Lure."

This Group of Masculine Leads Complements the Quintet of Fair Ones Who Are Scheduled to Appear in Pathe Serials.
Left to right, are: Charles Hutchison, in "The Great Gamble"; Walter McGrail, in "The Black Secret"; Warner Oland, in "The Third Eye"; George B. Seitz, producer-director-star of "Bound and Gagged"; Stuart Holmes, in "The Isle of Jewels."

Hutchison as an Athlete.

Charles Hutchinson and Ann Luther are the co-stars of the Western Photoploys serial "The Great Gamble," written and directed by Joseph A. Golden. As a "stunt" man Mr Hutchinson probably has no equal on the screen. He is a trained athlete, boxer and wrestler, and his work on the motorcycle is said to surpass anything ever attempted by a speed-demon. He had a long stage experience and entered pictures several years ago with the Crystal Film Company. For a time he played leads and then directed. Later he played under the direction of Mme. Blanche for a year and was then engaged by Western Photoplays, Inc., for serials.

Miss Luther is another youthful screen beauty. She entered pictures under Griffith direction and supported George Walsh in two Fox pictures, "The Beast" and "The Island of Destiny." Other pictures in which she played important parts were "Her Father's Station" and "Hell a' Poppin' Valentine," Fox; "Moral Suicide," Ivan; and "Her Moment," General.

Ruth Roland, who now heads her own producing company, Ruth Roland Serials, Inc., is the author of the serial her company is now making for Pathe release. It is entitled "The Adventures of Ruth," the scenario for which was prepared by Gilson Willets. Miss Roland has been starred in many successful Pathe serials.

Nat Holt, of Los Angeles Hippodrome, Finds the Sweet, Wholesome Film Pays

OUT in Los Angeles lives Nat Holt. He presides over the destinies of The Hippodrome. It is the largest theatre in the very hot bed of photoplay productions. There are 2,300 seats in the Hippodrome, and it is some job to fill every seat at every performance with people who know more about pictures, actors, the technique of their production than 75 per cent. of the exhibitors of this country. The stunts employed to lure the public into picture houses in other places won't go in Los Angeles.

Holt knows this, and also knows his public. He is handicapped when it comes to the accepted methods of "ballyhooing," because his fellow townsmen are all wise. Trained fleas doing acrobatics in his lobby, necromancing electric signs flashing their message in front of the theatre, and the hundred and one other little tricks of advertising won't go out there, so you can see that managing a picture theatre in Los Angeles is a man's job. However, Holt turns the trick three hundred and sixty-five days out of the year. His theatre makes money, and gobs of it.

No Two Pictures Alike.

"No two pictures are alike, so each production must be treated from a different angle. I cater to a 'wise bunch.' They know as much about pictures as I do. The only advantage that I have is that I see the pictures first. Having this much of a start, I talk about the story. Stars are as common as sand fleas in Los Angeles. You can stand on a street corner here any day for half an hour, and see more stars than a producing company holds under contract, so there is no fetish in names.

"Out here it is the play. Everybody follows Bill Shakespeare's hunch on 'The Play's the Thing.' I advertise the story, what it is about, where the scenes are laid. I find the simple tale carries farther with my people than any involved drama in which sacred hearts and soiled linen furnish the motivating theme. A five-reel picture of Madge Evans in a clean, wholesome story, pulls like a mustard plaster, where 'Miss Whoosis,' the greatest picture star in the world, in 'A Widow Who Never Had a Husband,' is shown to the orchestra and the ushers. I play up on the 'bring your wife and daughters.' They don't have to hide behind a veil to see my pictures, nor sneak down the back alley as they emerge from the Hippodrome—a place for women and men to come and see healthy pictures. The house is kept clean through good soap, brooms, dusters and vacuum cleaners. We hire polite attaches to show polite attention to our patrons. This gets patronage that sticks long after lobby stunts are forgotten.

"One thing you can bank on in Los Angeles—pictures that are good draw business, whether made in California or not."

Nat Holt.
Manager of the Hippodrome, Los Angeles.

Allens Secure Canadian Rights to "Stolen Orders"

WILLIAM A. BRADY announces two more sales of his picture, "Stolen Orders," which is today one of the biggest propositions in the state rights field. To Messrs. Jule & Jay J. Allen, of the Famous Players Film Service, Ltd., of Toronto, Mr. Brady has sold the rights of the production for Canada.

To the Globe Film Attractions, of Pittsburgh, Mr. Brady has sold "Stolen Orders" for western Pennsylvania and West Virginia. The Globe company will shortly inaugurate an extensive campaign of exploitation on behalf of the subject.

Blackton Takes Possession of Reconstructed Studio

THE workmen engaged on the reconstruction of J. Stuart Blackton's Brooklyn film plant departed from the location last week, leaving virtually an entirely new studio building for Mr. Blackton's activities as president and director general of his recently organized production company. The producer now has at his command two completely equipped studios on the first and second floors, with private offices, special rooms for the technical and art departments, commodious new dressing rooms and property rooms for the convenience and comfort of his studio employes and players.

Although the executive offices of the new company will be maintained in New York City, and also the scenario department, for the present at least, Mr. Blackton will have his private offices at the Brooklyn plant.

Schnitzer Resigns as Universal's Sales Head

JOE SCHNITZER resigned his position as general sales manager of Universal on July 15 and associated himself with the Equity Pictures Corporation, of which he has been elected treasurer.

Mr. Schnitzer was associated with the Universal company for more than six years or for, as might be said, nearly the life of Universal. A large portion of his time was spent at the Indianapolis office of Universal, where he was first in charge of the Indianapolis and Toledo offices, and later he was appointed district manager with headquarters in the Hoosier capitol.

Within the last year he was appointed the general managership of Universal's sales department with headquarters at the Universal home office, 1600 Broadway. Mr. Schnitzer was instrumental in boosting Universal sales and his resignation was regretfully accepted.

Ruth Roland Company Starts on First Serial

RUTH ROLAND, the Pathe serial heroine, has begun work in the triple role of author, producer, and star on her coming serial, "The Adventures of Ruth," the first production by her own company, Ruth Roland Serials, Inc., for Pathe. The picture is being made on the West Coast.

The serial is based on a story by Miss Roland herself, with scenario by Gilson Willets, manager of the Pathe scenario department, who went West two weeks ago to be present during the filming of the early episodes. William Parke is directing.

Something of an innovation in serials is promised by Miss Roland in her new picture. During the course of the action, she is called upon to portray thirty-five or forty different characters. She will be ready to announce her complete cast within a few days.

UNIVERSAL ANNOUNCES NEW SERIES

Work Hard on Program of Twelve Select Films for Fall Release—Pictures to Feature New Stars

FOLLOWING the close of one of the most successful months of its career, also the anniversary month, Universal announces a new program of select pictures for fall release. The announcement is that many new stars are to be brought to the front by Universal, and that many of the best stories of the present day will be seen dramatized on the screen under a Universal name. Universal also announces that all pictures are to be produced with great care and under the policy outlined sometime ago—that of making better pictures and bigger ones. Another statement is that in each instance the star of the productions has been selected to fit the story and portray the character therein as it should be.

The series will be known as the Special Attraction series, a brand name well known among Universal products. Many of Universal's popular stars are cast in leading parts in this series, and several new and heretofore unstarred players will make their debut as Universal stars. Universal is convinced of the rapid change of the motion picture public to the favoring of the story as much as the star.

Series Released on Open Booking Plan.

And the selling plan of the new stories carries out the open booking plan of Universal. To quote from a statement made by Carl Laemmle, "Our plan is simply this: We have goods to sell. The exhibitor wants some of them, all of them, or none of them. It will depend entirely upon how good our pictures are whether he wants many, or few, or none." With that idea in mind the sales plan upon this series allows the exhibitor to book the entire series, as a series, or to book each picture he may choose from the series.

With this selling plan in view, Universal can now announce that six of the twelve productions will have been finished and the prints in the Universal exchanges by the first of next month.

On August 11, the first of the big dozen series will be released. It is the popular Joseph Medill Patterson story, "A Little Brother of the Rich." Frank Mayo, J. Barney Sherry and Kathryn Adams are starred in this attraction with a supporting cast of the all-star type. Lynn F. Reynolds directed the production.

To Release Three a Month.

Only three productions of the Special Attraction series will be released each month. According to the plans now, no one of the series will be released in the last week of each month.

Harry Carey, Universal's Western actor, is the star of the second of the series, "The Ace of the Saddle." The story was written by Frederick J. Jackson, and is an interesting tale of the efforts of a peaceful Western man to avoid the persecutions of a lawless band.

The third picture is said to be a surprise to all concerned. Universal has secured Olive Tell to lead in the picture, "The Trap," which was written by the noted authors, Richard Harding Davis and Jules Goodman. The story is said to be of exceptional value with regard to screen production and Universal expects to exploit it as one of the finest screen productions of the year.

Fritzi Brunette in the Fourth.

"The Woman Under Cover," starring Fritzi Brunette, is the fourth of the series. Fritzi Brunette has had leading and heavy roles in many successful productions, and has starred in many Universal pictures.

Monroe Salisbury, who has long been one of Universal's most admired screen actors, and who is known for his exceptional portrayals of foreign characters, will be the star of the fifth of the series. The story of "Sundown Trail" was written by J. G. Hawks. Alice Eliot, who has been cast as Salisbury's leading woman in many other Universal productions, will again be seen opposite him in this production. Clyde Fillmore and Carl Stockdale are two other players who will be in the cast. Rollin Sturgeon is the director.

Logging Camp Scenes in 'Brute Breaker.'

"The Brute Breaker," a story of the Northwest country said to abound with realism and yet retain the finer points of a clean story will be the sixth production. Frank Mayo and Kathryn Adams will be starred in this feature release. These two actors have been in many of Universal's best successes and have gained a country-wide reputation as a pair who work well together. An all star cast will support these two stars in the screen production of this story, which was written by Johnston McCulley. Lyon Reynolds is directing the production. A number of the scenes of this drama were taken in the logging camps near Mt. Shasta, Cal.

Following the completion of the first six pictures the remaining six will be started, and an effort will be made to have them ready for showing to the exhibitor all at one time. "Common Property" is the title of what is expected to be the seventh of the series of twelve. This is a story by Elliott Clawson, who wrote many screen successes and who is also a scenario writer of note. Robert Anderson will be the star of this subject. Colleen Moore will be the leading woman. Johnnie Cooke will be in one of the leading roles.

"Loot" to Be Included in Series.

"Loot," a Saturday Evening Post story written by Arthur Somers Roche, will be one of the series to be produced. William C. Dowlan, who has directed for Metro, Fox and Triangle, will supervise the producing of this story into a screen production.

Another one of the Mary MacLaren productions which will be included in this series is the screen version of "Auld Jeremiah," taken from the novelette written by Henry C. Rowland. Waldemar Young is writing the scenario, and Dave Butler will be the leading man for Miss MacLaren.

Negotiating for Mrs. Hayakawa.

The second Harry Carey production will be produced under the title of "Jim of the Ranges," although it has been definitely decided to change the title of this production before it is released. G. B. Lancaster is the author of the story. Gloria Hope will have the leading feminine role.

The stars and stories for the remaining two productions in the series have not yet been announced. Mrs. Sessue Hayakawa probably will be the star in one of the two pictures, and arrangements for her appearance with Universal are now being completed.

The Simplicity Is Rustic and the Cook Is Dusky in "Better Times."
Altogether, the color combination, with ZaSu Pitts, makes an artful picture in this Robertson-Cole production distributed by Exhibitors Mutual.

Virginia Pearson Appears Personally at Port Henry

WALTER J. PRICE, general manager of the Virginia Pearson Photoplays, Inc., took a flying trip to Lake Champlain, where the company was working on locations. While he was there, Mr. McCarty, the manager of the Empire Theatre, in Port Henry, tried to make arrangements to have Miss Pearson's first picture, "The Bishop's Emeralds," shown in this theatre. It was impossible to get a print of the picture at first, but finally Mr. Price induced the manager of the theatre in Plattsburg to loan them a print they had.

Virginia Pearson and members of her company accepted the invitation of the manager to make a personal appearance. At the end of the performance, Miss Pearson made an impromptu speech, which was greeted with applause. She refused to accept the ovation entirely herself, and insisted upon the whole company's coming on the stage with her, and all of them down to the scene shifters shared in the general festivities which followed.

Hiram Abrams Names Five More Managers for United Artists' Distributing Depots

TEN of the seventeen sales managers to head the distributing depots of United Artists Corporation have been appointed.

Hiram Abrams this week gave out the names of his five newest selections and there remain only seven offices for which Mr. Abrams has not yet announced his men.

George F. Lenehan goes to the Washington office, Robert J. Churchill to Detroit, T. Y. Henry to Denver, E. C. Fielder to Cleveland, and C. S. Trowbridge to Philadelphia.

As previously announced, Cresson E. Smith is in charge of the Chicago office, Harry D. Buckley is in Kansas City, Walter S. Rand is at Los Angeles, Louis W. Thompson is at Seattle and Arbraham C. Berman is at the Toronto office.

Appointments Include Big Men.

The sales managers appointed this week include some of the best known exchangemen in the country.

George F. Lenehan, who goes to the Washington office, has been in that territory for more than two and a half years. He has also been in the exchange field in New York City for two years and has travelled extensively throughout the Middle West.

Robert J. Churchill, who becomes sales manager for the "Big Four's" Detroit office, has spent the last ten years throughout the Middle West and is widely acquainted not only throughout the Detroit territory but has also operated from Kansas City and from Denver.

T. Y. Henry, who heads the Denver office, has traveled all over the country during the last ten years. Many years ago he was one of the pioneers in the motion picture theatre end of the business in the East. For five years he has been in Western territories, and "T. Y.," as he is known throughout those sections, has probably as wide an acquaintance among exhibitors as anyone.

E. C. Fielder, who becomes sales manager of the Cleveland Distributing Depot, has been identified with exchanges throughout the Middle West for a number of years past and is one of the best known men in the Ohio territory. For a long period before his connection with the film business, Mr. Fielder was concerned with sales work in the steel industry and is a highly trained promotion executive.

Seven Places Yet to Be Filled.

C. S. Trowbridge brings to his post as Philadelphia sales manager not only a number of years of intensive work on the exploitation of big productions but a long career of sales work in other fields. Mr. Trowbridge has been identified with the development of several big enterprises, five years of his time having been spent with the complete organization and operation of a chain of factories.

There remain only seven distributing depots for which sales managers have not as yet been announced, but it is understood that the personnel is practically complete and the perfection of the final arrangements only is causing the withholding of the announcements.

T. Hayes Hunter
Director who has signed up with Goldwyn for the big picture drive.

When Is a Reporter Not a Reporter?

SURE. You bet. All the trade papers had their representatives on hand at the St. Louis convention of the Exhibitors' League of America. And when Marcus Loew made his now historic speech they all recognized, with good reportorial instinct, that here was one of the biggest events of the session.

So in their accounts of the convention they made sure to mention Mr. Loew's address as a remarkable speech, a wonderful commentary, and a fine combination of pertinent and valuable remarks.

But how much of Mr. Loew's speech did they get? And how much did they print? A posse was organized in the offices here for a search through all the trade journals, but the brave band came back without finding a line. Not a line.

The Moving Picture World didn't have a court stenographer on the job, but it devoted to Mr. Loew's speech twenty-five inches of type in its eight-page story on the convention.

Looks as if you'd better buy the World if you want the news.

When He Fails to "Bring Home the Bacon"

Moreno Coming East for Vacation.

Antonio Moreno and Carol Holloway left Los Angeles this week for Truckee, where the concluding episodes of "Perils of Thunder Mountain" will be made. As soon as the serial is finished, Mr. Moreno will go East for a couple of weeks' vacation. Miss Holloway plans to remain in the mountains with her mother until called by Vitagraph for the next chapter production.

United Fairbanks Release to Book on Weekly Basis

THE lid is off the cash box out at the Douglas Fairbanks studios, at Hollywood, Cal. September 1 will see the release of Fairbanks' first independent production through United Artists Corporation and Doug has promised to "show something," now that he can produce his pictures his own way.

Fairbanks is producing the Big Four's first release, bearing in mind that big theatres the country over have booked it for extraordinarily long runs. He has set about to furnish the exhibitors of the country with a picture that will draw business on the same basis that legitimate stage attractions do. In other words, the motion picture theatres of the country are to be given a production, says Fairbanks, that cannot be measured by ordinary runs. This picture will be measured in terms of weeks, whereas pictures heretofore, have been measured in terms of days.

As an indication of the way Fairbanks is going about this production, it is interesting to note that he spent $40,000 for the erection of one set alone. This set, an exterior, was designed by Max Parker, who studied in London, Paris and New York, and was built with the co-operation of Director Henaberry and Robert P. Fairbanks, manager of the production. An interesting human side light is furnished by the fact that three hundred returned soldiers were given work in the erection of this set.

The supporting cast includes Marjory Daw, Frank Campeau, Sam Sothern, brother of E. H. Sothern, and Albert McQuarrie.

The actual filming of the production is well along toward completion. Much time is being spent on titling and finishing.

Looking 'Em Over at Bayside.
Constance and Norma Talmadge survey their summer estate on Long Island during a temporary escape from the studios.

Rambles Round Filmtown

With Walter K. Hill

The Rambler.

Real Exhibitor Now Having His Innings.

THEY become active—the **real exhibitor**—in the early days of July beginning out in the "Wheat Belt" and grown more active and numerous as the months advance until, by November 15, in the South, they become extinct. You'll find them on the State and County fair-grounds—very busy **exhibiting.**

And they don't exhibit **photoplays.**

Women exhibitors prove they are good cooks by exhibiting pies, cakes, bread and preserves.

The boys' corn-clubs compete with exhibitions of their skill.

The girls prove they are real chicken-growers by their exhibits of poultry.

The man exhibits hogs, cattle, sheep and other animals of foreign or domestic extraction.

And in the Fifth Industry—THE industry, indeed—picture-showmen are referred to as **exhibitors.**

—o—

Need we remind you that:

D. E. is Vitagraph's Boswell in St. Louis?

—o—

"April Folly" Is Now Complete.—Tradepaper Headline.

Then there's March Madness, May Flowers, June Bugs, July Thirst and September Morn.

—o—

Local insurance agents might be interested in an advertising hook-up on "Fires of Faith."

—o—

Notice to U-Boat pirates in the W. K. Industry:

Don't retitle and advertise it as "The Challenger's Chance."

—o—

"Alice Brady. Red Head. One Day Only" was a sign at Loew's New York.

"Oh, You Women!" (Paramount).

—o—

How would you like to own a serial with as many "punches" in fifteen reels as the late world's champion received in three?

—o—

Titles are getting better.

There's "Better Times," "Their Better Selves," "The Better 'Ole," and "The Better Wife."

Better Hurry or the combinations will be exhausted.

—o—

"See the Stars of the Screen Under the "Stars of the Sky" advises William Brandt in booming a Coney Island airdome.

"Eat the Cones with Cohen at Coney."
"Corner the corn at Cobb's at Coney."
"Go Nutty with the Peanuts at Coney."
"Doggone the Hot-Dogs at Coney."

—o—

Jobs for Soldiers:

Charles Condon is out of Uncle Sam's fighting togs and has repaired to Los Angeles where he seeks a connection at one of the picture studios.

Just drop him a line in care of Sister Mabel.

Contributed by a Friend Who Always Walks Under Ladders.

Louis Burston, producer of The Mystery of "13," looked up "thirteen" in the dictionary the other day, to get a little dope on his only hobby. He read: "one more than twelve; three more than ten."

And now if you observe him in deep thought and see his lips move, get close to him and you'll hear him mutter: "twice six and a half; two more than eleven; seven plus six; eight and five; Little Joe and Big Dick."

Anyway he didn't have to look in the book to know that there are thirteen stripes in the flag, and that they were put there in honor of the thirteen states. The next time he "sits in" and tries to fill a flush he'll discover there are only "13" cards in a suite.

—o—

FOR FILM PUBLICISTS.
Fewer and Better Stories.

—o—

Bert Ennis calls our attention to the publicity fact that "Naomi Childers and Sydney Ainsworth have been added to the regular Goldwyn sock company."

Just when chickens are running 'round bare-shinned!

—o—

IN RIGHT.

Clarence Bull Is a Still Photographer for Goldwyn.

—o—

Sunday Golf Playing No Crime.—News Headline.

Scotch? No. African? Yes.

—o—

Joe Brady has been welcomed back to the Robertson-Cole publicity staff after being nearly bumped off in a Yonkers motor mix-up.

And he fought with the Marines from Chateau Thierry through the Argonne to be downed in Yonkers!

—o—

Katherine MacDonald's new feature is surnamed "The Bleeders."

Most vulgar cockney slang!

—o—

We learn from a line in a film advertisement that "Christian women are sold into Turkish harems as low as 85 cents each."

Ottoman kick at H. C. L. under such reasonable terms?

—o—

Will the exchange manager who wins a current popularity contest have his salary increased in proportion to the number of vote-coupons he buys?

—o—

Announces Result of $1,000 Bonus Contest.—Tradepaper Headline.

What a fine typographical error to hit a "g" in place of an "n" in "bonus"—and how near the truth would be the result!

—o—

T. LAWSON PERKINS "KICKS IN."

"Sahara" was not run at the Nickelodeon last night, as the train bringing the film was delayed by washouts.

Title for a political film (apologies to Rupert Julian): "The Slime Slingers."

Curfew must not ring to-night,
She cried with eyes aglow;
"There's a sex play at the Orpheum,
And I, for one, must go."

SCANDALMONGED IN "CINCY."
(By H. T. Snowden)

With the film inspectors walking the streets, awaiting recognition of their union, the exhibitors in this territory are being showered with films patched with paper clips, safety pins and thumb tacks.

One manager wired in as follows: "Films received O. K. Where's the sprocket-holes?"

During the lock-out of exchange employes which has now been effective for two weeks, several salesmen were promoted to shipping clerks.

The terrific heat of the past five weeks has affected business to such an extent that several local exhibitors stand out on the curb and dare 'em in.

The Wildcat Theatre, Panther, W. Va., is running "The Tiger's Trail." Sounds like a day at the Zoo.

Excessive heat has caused the Starlight Airdome, Split Lip, Ky., to install an exhaust fan.

Since the "check-in-advance-or-no-show" ruling has become effective in Cincinnati, several exchanges have opened up a cancellation department.

Salesman.—"Why this feature had a week run in Cleveland!"

Exhibitor.—"Yes. Very weak."

—o—

Germany to See American Films.—Tradepaper Headline.

"To Hell With the Kaiser," et al are not among those listed.

—o—

Advertising the costumes of his bathing girls at the Broadway, Mack Sennett might use the catch line:

"A carload of scenery and a pill-box-ful of costumes," avers Arthur E. MacHugh.

—o—

The Universal "Clown Quince" comic was advertised thus:

"He carries his own band around his hat, by special arrangement with Harry R. Reichenbach."

—o—

Off-hand, nobody believes that Joe Reddy is pressagenting the Robbers(on)-Cole trust that is now gracefully advancing prices.

—o—

Did His Trained Flea Bite Him?

Through Edward C. Thomas, for two past years the Trade Review's Los Angeles man, Henry Lehrman arises to deny a rumor that he is negotiating for a school of trained shrimps for his new First National comedies.

Which proves what two years on a trade paper will do for a man.

—o—

Among the jewels Marion Davies wears in pictures, we are assured by Rose Shulsinger, are "two magnificent bracelets, one partly set in onyx."

And the remainder possibly set in nyx?

—o—

Maigne Evolves Universal Effects.—Morning Telegraph Headline.

For "The Firing Line," an Artcraft picture!

—o—

We repeat:

Goldwyn admits that one of their new directors is Wallace Worsely.

What, therefore, becomes of "Fewer and better"?

ROBERTSON-COLE SOLD FOR AUSTRALIA

Though Not as Large Financially as Canadian Deal This Is the Most Important for Company

SUPPLEMENTING its big strides made during the past few weeks in the foreign motion picture field, which includes a half-milion dollar deal disposing of its entire product for Canada for the coming year, Robertson-Cole this week announces a contract with the Australasian Films, Ltd., of Sydney, Australia.

Through its president, Harry G. Musgrove, who is now in the United States, the Australasian Films, Ltd., has purchased the rights for Australia and New Zealand to the productions starring Sessue Hayakawa, Bessie Barriscale, H. B. Warner, and William Desmond. The J. Warren Kerrigan features which Robertson-Cole control throughout the world with the exception of the United States are also included in the deal.

Most Important Transaction.

While not as big financially as the contract which gave the Exhibitors' Distributing Corporation of Toronto the entire Canadian rights to the Robertson-Cole output for the ensuing year, the arrangement with the Australasian Films is the most important Robertson-Cole transaction.

Chester Beecroft has taken over all Robertson-Cole pictures for distribution in continental Europe; Jury's Imperial Pictures, Ltd., of London, has taken over the entire output for the British Isles; a large part of the South American territory has been sold to various importers of motion pictures; Exhibitors' Distributing Corporation has taken over all the star series for Canada; A. George Smith of the International Variety and Theatrical Agency, Ltd., acting as agents for African Films, Ltd., has contracted for the exhibition rights in Africa, south of the equator.

Pathe Beats Newspapers on News of Toledo Fight

PATHE NEWS not only beat all of its camera rivals in announcing the winner of the Willard-Dempsey championship battle, but scored as well over the newspapers.

In less than three minutes after word was flashed from Toledo on July 4 that Jack Dempsey had knocked the crown off the Kansas Cyclone, the Pathe News announced the winner with pictures from his training quarters.

Ten days ago, acting on ring-side information, privately supplied by two of the foremost pugilistic experts who had gone to the storm centre for advance pointers, Pathe Exchange, Inc., arranged with Dempsey, as the most likely winner, for a number of closeup pictures as well as a series showing him sparring with the big 'uns on whom he practiced his wallops which made a mess out of Jess.

Wait for Ringside Flash.

These pictures were shipped to all exhibitors with instructions to wait for a ring-side flash. In this connection Pathe Exchange, Inc., had also arranged that every branch office should get word by special wire at the earliest possible moment of the fight result, the branch managers in turn, notifying their respective clients.

Almost as soon as Willard's trainers had tossed in the towels, the wires hummed the tidings to the Pathe branches. Operators in the theatres were waiting with the Dempsey films. Then, while printing presses were turning out the belated news extras, the Pathe fight bulletin, with pictures of the new championship were being flashed before the eyes of thousands all over the country.

Federal Trade Commission Rules that Changed Hart Film Titles Must Be Noted

ANNOUNCEMENT was made this week at the office of W. H. Productions Company that the proceeding instituted against that company by the Federal Trade Commission had been terminated by the entry of a consent order on an agreed statement of facts.

This proceeding arose out of the release by the W. H. Productions Company of reissued pictures, principally featuring William S. Hart, under new titles. Joseph Simonds, the proprietor of W. H. Productions Company, made the following statement:

"The order, to the entry of which we have consented, brings to a very satisfactory close the proceeding instituted by the Federal Trade Commission. From the moment that we commenced reissuing the older pictures which have become in a way screen classics and which set the standard for the productions of today, we have been subjected to attacks from all of those who wish to sacrifice their old productions for the advantage of the current releases. We have felt that the market demanded these old pictures and that the public were entitled to see them.

"When the Federal Trade Commission instituted this proceeding we were charged generally with various unfair practices. Much testimony has been taken and no one of the unfair practices charged has been proved, and some of them have been specifically withdrawn. Counsel for the commission felt, however, that in changing the titles of the old Hart pictures we should from the outset have referred to the change of title on the film and in the advertising matter. Of course, everybody in the motion picture business knew that two-reel Hart pictures were flooding the market and that they were old pictures, whatever their titles. We believe also that all the picture fans know this situation. However, as soon as criticism was made in the trade press about the change of titles, we adopted the policy of emphasizing the fact that the pictures were reissues. It was only long after all the pictures had been released that the Federal Trade Commission began the proceeding, and the net result of the injunction order which is about to be entered is to stop the retitling of the reissues unless announcement is made that the titles have been changed.

"As this has been our practice, and as by consenting to the entry of this order we stop the litigation and vindicate the right to reissue and the right to retitle, we are well satisfied with the result."

If This Be Peace—Page Sherman.
Showing Pauline Frederick in an Unpeaceful moment in her forthcoming Goldwyn, "The Peace of Roaring River."

Universal Constructs a Convertible Show House

WHENEVER it has been necessary in the past to stage motion picture scenes laid in or outside of a large theatre the motion picture companies in Southern California have had to lease a Los Angeles playhouse, move huge batteries of light downtown and hire at much expense the house crew to assist their own property man, electricians and stage-hands.

It is now going to be different. A permanent theatre, seating close on to 1,200 persons, is soon to be constructed at Universal City. The building will cost $30,000 and is to be so arranged that its interior and exterior can be converted at a day's notice to suit any type of architecture desired. It will be used whenever theatre scenes are desired.

George H. Williams, chief technical director of the New York Hippodrome for the past eleven years, and now head of Universal technical department, is in charge of the construction. The entire structure will be put up as a permanent theatre, where actual plays may be given.

The stage itself is to be fully equipped and will cost $7,500. A decidedly new feature is to be worked out in the proscenium arch. This will be so constructed that it can be made smaller or larger as the occasion demands.

The theatre will be beautifully finished but put up in such a way as to enable the changing of the style of architecture from one period to another.

SOUGHT AND GOT PULPIT ADVERTISING

In Exploiting "Auction of Souls" Mason of Fort Wayne's Orpheum Tried Other Good Schemes, Too

EXHIBITOR ingenuity which converted the ministry of Fort Wayne, Ind., from an anti-amusement, Sunday-show antagonistic body to an official "ballyhooing" organization is the most striking development in a recent exploitation campaign conducted by Charles W. Mason, manager of the Orpheum Theatre of that city.

Mason's campaign will be remembered in Fort Wayne as an example of exhibitor courage, originality and absolute disregard of old-time show methods. Scores of theatregoers speak of live-wire showmanship in terms of Mason's campaign of exploitation for "Auction of Souls," starring Aurora Mardiganian and of which First National Exhibitors' Circuit is the official distributor.

Mason used about every advertising and publicity medium conceivable and was so successful with it all that mechanics were needed to overhaul the Orpheum's ticket selling machine and carpenters are still at work tightening lobby fixtures that enthusiastic crowds rubbed against during the run of this attraction.

Seeks Aid of Relief Committee.

Energy, inspiration and vision are three characteristics which Mason believes are essential, and when he booked "Auction of Souls" he put these three powers at work. As soon as he contracted for the picture he got in touch with the committee in charge of Armenian and Syrian relief work and suggested that the committee co-operate with him in putting the picture over.

As matters stood at that time the amount apportioned to Allen county for Armenian relief was $38,000. Of this amount, $14,000 was to be paid into the treasury immediately, leaving a moral debt of about $24,000. Mason's suggestion was accepted enthusiastically. He agreed to give a certain percentage of his receipts to the relief fund.

By perfecting this arrangement the exhibitor passed the buck of the greater part of the word-to-mouth advertising on to the relief committee.

Paid Special Attention to Publicity.

Mason personally attended to the publicity end of the affair. The newspapers of Fort Wayne were unusually liberal with their space, and he did not pass up an opportunity to take advantage of this liberality. What the reporters couldn't or wouldn't write about "Auction of Souls," Mason wrote for them, and as a result readers were popular in the newspapers prior to and during the campaign.

In addition to the press notices several good-sized ads. created attention. At this point Mason pulled a trick that set Fort Wayne talking. Why couldn't the ministers of that city boost his picture? he thought. It was a benefit in one sense of the word. Why couldn't the ministers come across and do their bit. It was something that required nerve. To the amazement of competitors, and even associates in his own organization, Mason "got away with it."

When Sunday morning came every minister in Fort Wayne called the attention of the members of his organization to the presentation of "Auction of Souls" at the Orpheum Theatre. The leaders of their flocks stated that the picture would be shown throughout the week and urged that the flocks patronize. The announcements from the pulpits were almost as great a shock to some of the church members as it was to rival exhibitors.

Went After the Big Clubs.

Then through a carefully-planned campaign speakers appeared before the Kiwanis, Rotary and other business men's clubs. These members were added to the booster's list. Tickets were placed in the hands of club members and the advance seat sale was given a big boost. On Tuesday night members of the Kiwanis Club and their wives attended the performance. This, of course, meant a newspaper story. On other nights of the week other theatre parties were held. These affairs also made good publicity items.

Cartoonist Larimer for the Fort Wayne News and Sentinel drew a three-column cartoon in which the showing of "Auction of Souls" and the Armenian relief drive was advertised. This was printed on the editorial page as the first instance in the history of Fort Wayne when such a thing had been done. On Saturday, prior to the beginning of the week's showing of the film, the Fort Wayne News came out editorially in behalf of the attraction.

As a result of these unusual publicity stunts, and notwithstanding the excessive heat, both the Armenian relief drive and Mason did a very profitable business.

Loew's Big Metropolitan Theatre Does Heavy Advertising on "The Man Beneath"

GOOD advertising is good showmanship, and unless these two requisites are linked together, success in the exhibition field is virtually impossible. At least that is the view of the Loew Theatrical Enterprises, which controls a large number of picture theatres in the country.

Big advertising campaigns are conducted by the Loew organization on each of its theatres. Yet none can be compared with the one Loew is promoting on the new Metropolitan Theatre in Brooklyn, which in a brief span of time has become a most popular amusement house. And all because of advertising.

The Loew people know that good advertising pays, and pays big. Therefore they go the limit in exploiting any picture that plays their theatres.

Take for instance the campaign followed out in advertising Sessue Hayakawa in "The Man Beneath," a Robertson-Cole feature distributed by Exhibitors Mutual, which enjoyed a prosperous four-day run at the Metropolitan Theatre, following an advertising campaign which left no section of Brooklyn and Long Island uncovered.

Extensive Billboard Campaign.

Here's how Loew does it!

Brooklyn and Long Island were papered from end to end. Two hundred twenty-four-sheets were posted on the most advantageous sections. A similar number of eight-sheets were also billed.

In addition there were five hundred three-sheets and two thousand ones placed on billboards throughout the territory covered by the Metropolitan.

On every elevated station in Brooklyn there appeared a one-sheet prominently advertising "The Man Beneath" and the bill that surrounded the attraction. Between 14,000 and 15,000 dash board cards were placed on every street car in Brooklyn and Long Island, while another 1,000 half-cards were posted to the best advantage.

Twenty thousand postal cards containing information about the picture were struck off, 16,000 being distributed in the theatre, and the other 4,000 sent to a selected mailing list.

Big Newspaper Advertisements.

Then in addition big advertisements were placed in all the Brooklyn papers and in some of the New York dailies.

If any show wouldn't draw under these circumstances, then advertising is a rank failure.

But it isn't, for it was virtually impossible to get a seat at any evening performance started. There are 4,500 seats in the house, which is a fair example of the value of advertising.

Dorothy Gish in "Nugget Nell" Says "Hands Up" to John Barleycorn.
You may be sure it isn't Percy Bevo in this Paramount, another of the popular star's inimitable characterizations.

LIFE IN KENTUCKY MOUNTAINS FILMED

"Hope of the Hills" Tells Story of a Neglected People, and the Regenerative Work in Progress

CONDITIONS of life in the Kentucky mountains, the task of bettering those conditions, and the results accomplished thus far form the basis of a six-reel picture which was produced on the ground under the supervision of Harry Levey, manager of the educational department of Universal.

This production, "Hope of the Hills," named in honor of the Boston woman who is devoting her life to the cause of the Kentucky mountaineers, will open at the Savoy Theatre, Thirty-fourth street, New York, on July 15. It will thereafter be exhibited free in certain sections of the country which have contributed toward the welfare of these people and which have exhibited an interest in the work, for the purpose of further stimulating enthusiasm in the helping and educating of the people of our southern mountains, to whom schools and modern methods of living have been almost entirely unknown.

In justice to the exhibitor it must be explained that the picture does to an extent advertise the American Multigraph Company. This occurs in only one section of the picture. The subject is unusually interesting and unique in character. It contains the simple life story of the Kentucky mountaineer and presents the pathos of his helpless, isolated situation, of which he himself lives in blissful ignorance.

One of the outstanding features of the picture is the fact that every character except one is portrayed by a native of the region in which the subject was made. None of the actors had ever seen a moving picture camera, and few if any of them had ever heard of such a thing. It can, therefore, be imagined that the director had his hands full rehearsing a company which finally "did him proud" in the reproduction of the story of their hills.

The scenes of the methods of life in these mountains is well depicted in the picture, and the production is a forceful illustration of the requirements of the mountaineers. Modern houses which they have been taught to build bear a striking contrast to the hovels in which they had been both born and reared.

Fighting the scourge of trachoma, an eye disease which is the enemy of the mountain children, is one of the phases of the work for which funds are most needed.

The production is intensely interesting from first to last and should prove a valuable asset not only as a propaganda picture, but as a historical record of an unhappy situation.

Petrograd Street Reproduced in Setting of Farrar's "The World and Its Woman"

FOR four weeks 150 men worked night and day to complete the most massive setting for the first Geraldine Farrar Goldwyn production of the new season. The scene is a reproduction of one of the most famous streets in Petrograd. Its solidity and fidelity to the original have been vouched for by many of the 2,500 extra people. Some of them Russian refugees, and the fact that 250,000 feet of lumber was used, besides 10,000 square yards of button lathe, 150 kegs of nails, 100 loads of crushed rock, 50 barrels of cement, 50 yards of sand, 20 tons of plaster, 10 barrels of paint, 25 rolls of 6-ft. wire mesh, 2,000 feet of metal corner bead for the sidewalks as well as 350 panes of glass in assorted sizes. The structure covers over three acres of ground. A 10 ton steam roller was used constantly in the Goldwyn studios to pave the street; and the approximate cost of this Russian street in California was $25,000.

In the background stands the Smolny Institute, formerly a school for aristocratic girls. The Greek church is seen on the right, while across the wide street stands the Imperial Bank. The arch in the foreground is a fac-simile of one in the Russian capitol; and between these larger structures are apartment houses and many small shops.

Scene Designed by Hugo Ballin.

The solidity and weight of this structural achievement are apparent from the fact that it is built on solid concrete foundations with heavy timber bracings throughout. The street proper has been graded, oiled and covered with light gravel. The sidewalks are laid with cement. The walls of the buildings, several of which are over 50 feet in height are covered with genuine plaster, reinforced with a kind of lathe used only for permanent buildings. Into this tremendous scene 2,500 people are gathered to give the semblance of a crowd.

Hugo Ballin, Goldwyn's distinguished art director, designed the scene, which was executed from plans drawn by Mario Quadrelli; while the work was supervised by Charles F. Wilhelm, chief of the Construction Department. W. A. Ownby was the foreman in charge of the men; and those details which addded to the verisimilitude of the completed setting were contributed by Cedric Gibbons. Frank Lloyd directed the production for which the street was built, with Murdock MacQuarrie as his assistant.

"Challenge of Chance" Will Be Combined With Training Scenes in One Big Feature

WITH the acquisition of the world rights to the pictures of the Willard-Dempsey boxing contest, Frank G. Hall believes that with these pictures and the big feature "The Challenge of Chance," featuring Willard, combined in one special, he has one of the best bets on the film market today.

Although the Interstate Commerce Law forbids the showing of fight pictures outside of the State in which the contest took place, this law does not forbid the showing of the preliminary work incident to the contest. Of this phase of the big sporting event, Mr. Hall has more than 4000 feet of film, every foot of which shows interesting scenes of the two boxers preparing for the big event that gave Jack Dempsey the world's championship title.

It is Mr. Hall's plan to combine the feature and the pictures of Willard and Dempsey in training together with interesting shots of the big arena before and after the contest. The feature starring Jess Willard is now being re-edited and cut to about 4000 feet and together with the pictures of Willard and Dempsey in training will be released as a big special.

Contrary to the opinion that prevails in many sections of the country, the Jess Willard picture is not a fight picture. It has no bearing whatever on the Willard-Dempsey contest, in Toledo on July 4. It is a straight Western melodrama with adventure, romance and love interest predominating. Jess Willard is presented as the typical Westerner.

"The Gay Old Dog" Must Be an Entertaining Species.
Judging from this scene from the picture of the above name, a Hobart Henley production released by Frank Hall.

While you have a job advertise for a better one in The World's Classified—a quick route to good results.

FAMOUS PLAYERS ACTIVE IN CHILE

Exhibitors of Latin Republic Use Advertising Freely—Pictures Sometimes Shown in Cafes

AN example of the world-wide reputation enjoyed by Paramount and Artcraft pictures is to be found in Chile, where the Famous Players-Lasky product is playing an increasingly important part in the life of the amusement loving people of the far southern republic.

The South Pacific Paramount Company was formed nearly two years ago for distribution in Chile, Peru and Bolivia. Eduardo Suarez, formerly ambassador to the United States from Chile, and one of the most influential and foresighted men of that republic, became financially interested and was named president of the new organization.

Santiago Is Distributing Point.

A modern and efficient office for the distribution of Paramount and Artcraft pictures has been established on the third floor of an up-to-date structure on one of the principal streets of Santiago, the capital of Chile, which has a population of more than 400,000, and which is one of the principal distribution points of South America. The reception room and offices of the company are splendidly furnished and well equipped for the transaction of business. There is an up-to-date projection room where the exhibitors may see the productions which they wish to book. Ample and well-equipped quarters are set aside for the handling of film and accessories.

Films Well Exploited.

Posters, photographs and other exploitation material are used in large quantities.

The tremendous hold motion pictures have upon the people of Chile is indicated by the fact that there is scarcely a town which does not have at least one or more motion picture theatres. The larger cities—like Santiago and Valparaiso in Chile, Lima in Peru and La Paz in Bolivia—have splendid motion picture palaces in which the latest films are shown in settings which compare favorably with those in the largest and finest North American theatres. The Chilean exhibitor, like all of his Latin-American brothers, pays much attention to dressing up his lobby.

Motion Picture Cabarets.

In many instances motion pictures are shown in cafes, where the patron may sip his drinks and enjoy his pictures at the same time.

Newspaper advertising is largely used in all of the leading cities, as the South American exhibitor is a firm believer in the value of printer's ink. Full page, half page and quarter page advertisements usually announce the coming of an important picture and the exhibitor is invariably rewarded with a "full house."

Do Biggest Business Late in Day.

In one respect the Chilean fan differs slightly from the American patron of motion picture theatres, and that is his inclination to wait until the late afternoon and early evening for his motion picture entertainment. The theatres in this far southern territory do their biggest business in the latter part of the day and the early hours of the evening.

The Chilean exhibitor usually charges his public from twenty to sixty centavos, which in American money means an average admission price of from 10 to 20 cents. For this price the public can see the best pictures and can hear the best music. The larger theatres have splendid orchestras and make a feature of the musical interpretation of the pictures shown, while in practically all the theatres some sore of a musical program is given.

Edward Jose Signs Claire Whitney.

Claire Whitney has just signed a contract with Edward Jose to play the leading role in the first of the Belgian producer-director's pictures, since the formation of his own company, for the Film Specials, Inc. Miss Whitney, who has just returned from San Antonio, where she has been playing an important role with House Peters in "You Never Know Your Luck," will begin work immediately on "Mothers of Men." Lumsden Hare will play opposite her. "Mothers of Men" is a screen adaptation by Charles Whittaker, from the novel of the same name by Henry William Warner and De Witte Kaplan.

Washington and New York Acclaim "Lost Battalion"

TO quote all the expressions of praise showered on the Edward A. MacManus production of "The Lost Battalion," would be too big an undertaking, though there have appeared in numerous publications excerpts from telegrams, letters, and critical reviews, that were highly flattering to this first production from the Edward A. MacManus proving grounds.

Those who had the opportunity of seeing the first showing either at the New Willard, in Washington, or at the Ritz-Carlton, in New York, last week, were unanimous in their praise of the realistic picture. Few would believe that it was a genuine reproduction re-enacted by the survivors of the Lost Battalion themselves, but when Major General Alexander, the leader of the Seventy-seventh Division, appeared on the screen and was seen actually inspecting the front line of the unit of his division before it went into action, and they saw Lieutenant Colonel Charles W. Whittlesey, Major McMurtry, Captain Cullen and Lieutenant McKeough, all in action, they realized they were witnessing a re-enactment of the greatest battle of American history by the very men who survived it in the dense woods of the Argonne. Of the entire strength of the Lost Battalion, 194 unwounded men marched out, after being beleaguered for six days and nights without food or water. And all had written farewell notes to relatives and sweethearts, believing every moment to be their last.

Reviews in Moving Picture World are best used as press work in your papers.

To Get Up Into the Snow, Far from the Madding Crowd and the Maddening Heat Seems to Be the Essence of "Man's Desire."

Lewis S. Stone and Jane Novak are the featured players in the production of the above name, a Robertson-Cole feature distributed by Exhibitors Mutual.

Earle Williams Is Having a Mighty Comfortable Time in "The Hornet's Nest."
We would cultivate the hornet ourselves, but the Vitagraph star has a corner on the market in this, his newest feature.

Miss Zukor and Arthur Loew Act Gondola Scene as July 4 Surprise for Zukor, Sr.

TO arrange for a Fourth of July surprise for Adolph Zukor and to celebrate the opening of the little theatre on his "Mountain View Farm" at New City, N. Y., Mrs. Zukor, in conspiracy with Mr. J. N. Naulty, general manager of the eastern studios of the Famous Players-Lasky Corporation, paid a mysterious visit to the New York studio last week. With her was Miss Mildred Zukor, Mr. Arthur Loew, Miss Zukor's fiancee, and Miss Frances Kaufman. George Fitzmaurice was called into conference in Mr. Naulty's office and in a few minutes he had sketched a short scenario, the title of which was decided upon to be "Mickey's Romance of 1919."

The elaborate Venetian scene which Mr. Fitzmaurice built in the studio for Miss Ferguson in "A Society Exile" was used as a background. Unfortunately there was no water in the canal and the scenario called for Mr. Loew to get in a gondola with Miss Zukor. The gondola being mounted on casters, made it possible for Mr. Loew, with the aid of two men pulling, to push himself along. But the rope by which the men were pulling not being very strong, broke and both men fell flat, making a retake necessary. The second time everything went fine. When Mr. Loew reached the landing Miss Zukor refused to get in, but finally did, and they sailed away while paper flowers were thrown on them from the bank by Mrs. Zukor and Miss Kaufman.

This scene brings up to date a series of pictures of Miss Mildred Zukor which have been taken each year since she was thirteen. The pictures include also other members of the family and intimate friends.

At the opening of Mr. Zukor's private theatre on the Fourth all members of the family were there. The opening address was made by Mr. Daniel Frohman, and immediately following the series of pictures was shown and caused a great deal of merriment. The first picture showed Miss Mildred Zukor with short dresses, Eugene Zukor, her brother, in knickerbockers, and Arthur Loew. Following this, the "Witness for the Defense" was shown. At other times over the week end George Loane Tucker's production, "The Miracle Man," and Wallace Reid in "The Valley of the Giants," were shown.

Hiram Abrams
General manager of the United Artists shaping affairs for the big premiere in the fall.

T. Hayes Hunter Signs to Direct for Goldwyn

T. HAYES HUNTER, who has recently completed directing Zane Grey's "Desert Gold," has signed a long term contract to direct Goldwyn stars. Previous to Mr. Hunter's recent work, he made another Zane Grey feature, "The Border Legion," which Goldwyn produced with Blanche Bates and Hobart Bosworth.

The addition of Mr. Hunter to the staff of directors now at the Goldwyn studios in Culver City is in keeping with the company's plan to gather unto itself the best directors, actors and stories obtainable. The long and varied career of Mr. Hunter as actor, stage director, and director of photodramas is an unqualified assurance of splendid future work.

Reviews in Moving Picture World are best used as press work in your papers.

L. J. Ditmar Will Build a $300,000 Louisville House

L. J. DITTMAR, president of the Artcolor Pictures Company, Inc., has put another "big one" over. He has just arrived in New York from Louisville, wearing a large "never wear off" smile, and announced as completed preparations for building a theatre in Louisville that will cost $300,000, have a seating capacity of 3,000, and be the largest theatre south of Chicago.

Mr. Dittmar is not only a pioneer in natural color productions, but is as well Louisville's leading exhibitor. The new house will be named the Rialto and will be conducted by the Majestic Amusement Company, of which Mr. Dittmar is president.

Mr. Dittmar states that the Majestic Amusement Company, which conducts the Majestic Theatre, has closed a deal for the Kaye property, which is on the west side of Fourth street, opposite the Mary Anderson Theatre. It runs 90 feet on Fourth street and goes back 200 feet. Work on the new theatre will begin this fall and it will be ready for occupancy in the spring.

Not only in size, but in beauty and equipment, will the new house set a mark. It will have a special orchestra as a feature.

The Majestic Company has closed for the United Artists pictures. These will be the features for the new house in the way of pictures.

The directors of the Majestic Amusement Company are L. J. Dittmar, Laban Phelps, George M. Clark, C. H. Bohmer, John Marshall and George Montz.

The company started business eleven years ago with a theatre on the site of the present Majestic, which seated 650 persons. It was a success from the start. Eight years ago the present Majestic was built.

It was one of the first of the large picture houses in the United States, and attracted attention all over the country. It will continue in use, as it is still in the front rank of picture houses.

Paramount-Artcraft in Chile.
Showing the office of the South Pacific Paramount Company in Santiago, Chile.

METRO MAKES LAST PROGRAM RELEASE

"Easy to Make Money," "The Four Flusher," and "A Favor to a Friend" Embody Final Bill

AS its August releases, Metro announces three All Star Series quality productions, with Bert Lytell, Hale Hamilton and Emmy Wehlen in the stellar roles. Each of the three productions, just completed at Metro's new studios in Hollywood, is of the sprightly and sparkling comedy variety.

"Easy to Make Money" is the title of the Bert Lytell vehicle, which is booked for release August 4. This is to be followed, on August 11, by "The Four Flusher," starring Hale Hamilton. "A Favor to a Friend" is the title of Emmy Wehlen's newest vehicle, which will be released August 18.

These three pictures mark the end of the Metro program policy. This policy will be superseded, as already announced by Richard A. Rowland, president, and W. E. Atkinson, general manager, of Metro, by a policy of "fewer, bigger and better" pictures to be made by Screen Classics, Inc., and dtstributed solely by Metro.

"Easy to Make Money," Bert Lytell's concluding program picture, is a rattling comedy from an original story by John H. Blackwood. It was adapted to the screen by Finis Fox, scenarist of many Metro successes, and directed by Edwin Carewe. Recently Carewe has directed Viola Dana, Anna Q. Nilsson, and other Metro stars, in big productions.

Gertrude Selby is Lytell's leading woman in a pretty and sympathetic role as Ethel Wheeler, proprietress of a small department store. Others in the cast are Ethel Shannon, Frank Currier, Stanton Heck, Edward Connelly and Bull Montana. Robert B. Kurrle photographed the production.

"The Four Flusher," Hale Hamilton's starring vehicle, is also a comedy, and likewise from original sources. Harry L. Franklin directed the production, and Rudolph J. Bergquist was the cameraman.

The story is romantic, breezy and replete with thrilling adventures, financial schemes and novel love interest.

"A Favor to a Friend" was written especially for Emmy Wehlen by Luther A. Reed, author of "In for Thirty Days," starring May Allison, and other successes. It completes the trio of summer comedies. Reed also made the scenario. John Ince directed, and the photography was by Arthur Martinelli.

In the supporting cast are Jack Mulhall, Joseph Kilgour, Hugh Fay, Effie Conley, Jack Miller, Jr., Harry Todd and Fred H. Warren.

Neill, Signed by Deitrich, Is Handler of Woman Stars

R. WILLIAM NEILL, who, until recently, has been the leading member of the Ince-Paramount directorial forces, has been engaged by Theodore C. Deitrich, president of Deitrich-Beck, Inc., to direct "The Bandbox," the first of the Louis Joseph Vance series of productions starring Doris Kenyon, to be released by W. W. Hodkinson Corporation.

Mr. Neill has been with the Ince organization for four years, and during a large part of that time he directed Dorothy Dalton in all of her recent successes. He also directed Enid Bennett for a time.

Mr. Neill came East, and has just completed "The Career of Katherine Bush," for Paramount. He also directed "Free and Equal," which will shortly open at the Casino Theatre, New York.

"I have been watching the work of Mr. Neill for several years," said Mr. Deitrich, "and consider him one of the foremost dramatic directors in the business. He has always handled women stars, and I am sure he will be very successful with Miss Kenyon."

Mr. Neill was born in Dublin, and had a long and successful stage career in Europe, India, Africa and the Far East, before coming to America to appear with Lillian Russell in "Wildfire."

Roy Sommerville is making the scenario from the screen adaptation by Mr. Vance. Thomas R. Persons will act as studio manager for the Deitrich-Beck productions. The cast for "The Bandbox" is now being selected, and actual work on the production will start next week.

"Woman of Pleasure" First Blanche Sweet Special Picture to Be Released by Pathe

JESSE D. HAMPTON announces that the first of the series of special drama, in which Blanche Sweet will be starred for Pathe releases, is "A Woman of Pleasure," a popular English melodrama by James Willard. It was for years at the Adelphia, London, and has been shown all over the world.

The opening scenes of the story are in rural England, near the fishing coast, where the desires of the young teacher for an entirely different life are depicted. Here are laid the situations leading up to the intrigues which follow her into London high society, the wilds of Southern Africa, and back once more to England, where she finds real happiness at last. The story contains many thrills, some unusual stunts, with constant changes of scenery, and a plot that holds interest until the end.

Wallace Worsley, with many years of stage acting and production to his credit, and, also with a number of screen successes bearing his name as director, will megaphone Miss Sweet, under Mr. Hampton's supervision. The story was picturized by George Elwood Jenks, of the Hampton scenario staff.

New England Church Shows Pathe Sacred Production

ANOTHER church to recognize the efficiency of the films for delivery of a message is the Central Church of Newburyport, Mass., which recently gave over the evening generally devoted to mid-week services to an exhibition of the five-reel Pathe picture, the "Passion and Death of Christ."

The picture portrays many scenes from the life of the Saviour, beginning with the entry into Jerusalem on Palm Sunday, and including the journey to Calvary, as seen in the fourteen "Stations of the Cross," which are to be found on the walls of every Catholic Church. In Newburyport, the pastor went a little further than one ordinarily would expect, and supplied special scenic music by the pipe organ throughout the projection.

The First Christian Church, of South Bend, Ind., recently set apart, not a week day evening, but a Sunday night, for an exhibition of Pathe News pictures, which included several scenes with a war tinge, demobilization of the troops, and preparations for the first transoceanic air journey.

Christie Edits Films at Home.

In order to cut and edit all Christie films daily, or rather nightly, Al Christie has installed a portable projection machine in his home where he can view the previous day's work on the screen every morning before breakfast, and also devote his evenings to the work of assembling pictures as well as the big job of reading scenarios and mapping out future productions.

Fair-Fairer-Fairest Are These Views of May Allison in "Fair and Warmer."
This production, a Broadway favorite for two years, will be Miss Allison's first picture on the Metro "fewer and better" schedule.

First Issue of Robertson-Cole House Organ Has a World-Wide Circulation

THE progressiveness of Robertson-Cole is again manifested in the publication of the Robertson-Cole Cinema News, a house organ which is to be devoted exclusively to its foreign interests. The first edition of the Cinema News is just off the press. It contains a wealth of information about Robertson-Cole subjects, and the Bell and Howell Cinema machinery which Robertson-Cole handle throughout the world outside of the United States and Canada. The publication is in eight bright pages. An attractive two color portrait of H. B. Warner, in the garb of the Arab chieftain, which he wears in "The Man Who Turned White," adorns the front cover. In style the magazine is modeled after the Saturday Evening Post.

Large Mailing List.

A mailing list that comprises virtually every organization and individual in the world outside the United States and Canada who is interested in the distribution or exhibition of motion pictures, has been complied by the foreign department of Robertson-Cole. Every person on the list will receive a copy of the Cinema News free.

Latin-American exhibitors and film importers have exhibited a keen interest in the organ, and have replied in large numbers to an advertisement asking them to apply for the magazine.

Harry Musgrove, general manager of the Australasian Films, Ltd., who recently completed a deal for Robertson-Cole productions for Australia and New Zealand, was so interested in the publication that he will take several hundred with him on his return to the Antipodes, for distribution there.

Copies Sent to Europe.

Chester Beecroft, who, as representative of the Scandinavian Film Agency, contracted for all Robertson-Cole productions for Continental Europe, will also receive several hundred copies for distribution in his territory. Jury's Imperial Pictures, Ltd., will get a large consignment for circulation in the British Isles.

Anyone interested in the Cinema News can have it sent to him by applying to Robertson-Cole.

The first issue contains clear, concise statements of what Robertson-Cole is doing in the way of production and distribution; what its pictures have done the world over; brief sketches of all its stars, and much data that will be of interest to all foreign film folk.

The publication will be issued monthly, and Robertson-Cole is laying every stress on making it the most substantial, information giving foreign organ in the film world.

Appropriation for Salvage of Films Killed by House

EFFORTS on the part of the Senate to secure an appropriation of $50,000 for the use of the division of educational extension of the bureau of education of the Government have been unsuccessful, the House of Representatives refusing to agree.

It was planned to use this money in caring for and distributing films made during the war, particularly those under the control of this bureau, which was formed some time ago for that purpose. Special efforts to secure the appropriation were made by Senator King, of Utah, but while he was able to secure the consent of the Senate to the fund, when the appropriation came before the House it was refused.

"The Government has expended several million dollars in securing films, acquiring pictures, and so forth," said Mr. King. "Those are now dumped into the Interior Department. They have to be salvaged, and by a proper handling of them, the Government may save a considerable sum besides materially advancing the cause of education. A committee is now at work upon this important task, and it has been felt that they ought to be permitted to conclude their labors. It seems to me, under all of the circumstances and from the investigations which I have made, that this is a very judicious and proper appropriation.

"The money is to be expended by this divisional extension agency of the bureau purely for the purpose of salvaging and distributing these two or three million dollars' worth of films which are now in the Interior Department and which will be lost by deterioration unless they are speedily taken care of."

Ensemble of Sells-Floto Circus Freaks Used in First Rogers Corporation Film

JANE and Katherine Lee, the youngest of motion picture stars, are now completing work on their first picture at Fort Lee, New Jersey. If one would see them work on the lot outside the Solax Studio, they would be reminded of a veritable circus, for it holds a conglomeration of all the freaks imaginable such as the fat lady, bearded lady, the giant, dog-faced boy, living skeleton, the dwarf, animals and other essentials of a big circus.

This story was supplied by Philip Bartholomew, the playwright, and follows the plan which Lou Rogers, president of the Rogers Film Corporation, has in mind—that of using only stories by leading authors, and such that will appeal to adults as well as youngsters. They will be known as comedy playlets and will consist of two reels each, as exhibitors all over the country have expressed their desire for this length of pictures.

As the picture has a circus theme, the company went to Woonsocket, Rhode Island, where they worked in conjunction with the presentation of the Sells Floto show, which was playing there this week. Tefft Johnson is directing.

A supporting cast was engaged which includes Frank Evans, Leo Delaney, Charles Martin, father of Vivian Martin; George Halpin, the clown; Anita Brown, the fat lady; Slim Rube, the living skeleton; George Dowling, the giant; Jo-Jo, the dog-faced boy; Andy Martin, the dwarf; a bearded lady and others.

The Pajama Shiver.
Illustrated here by two youthful beauties in Fox Sunshine comedies.

Crandall Finds Music Is Essential for Good Show

MUSIC is becoming more and more a feature of motion picture exhibition, according to prominent theatremen of Washington, D. C. From something to drown out the noise of the machine and fill in the dark time while the operator repaired the frequent breaks or changed reels it has become a strongly-advertised part of the program, and, often, a source of competition between the big theatres.

"In this day of high development of the art of the photoplay it is essential that the pictured portions of a program be suitably surrounded," recently said Harry M. Crandall, proprietor of a chain of Washington theatres. "House appointments, carefully planned provision for maximum personal comfort, and courteous solicitation for the patron's pleasure on the part of attaches of the theatre are indispensable requisites.

"An equally important element in the formation of a thoroughly enjoyable entertainment is found in the musical embellishment accorded the projected subjects."

At the various theatres operated by Mr. Crandall, notably the Metropolitan, large symphony orchestras interpret the spirit of the photodramatic offerings in high class music. The Metropolitan has an orchestra of twenty-five men, while the other six Crandall theatres also maintain high musical standards.

Fay Tincher Leaves for Seattle.

Immediately after the filming of "Dangerous Nan McGrew," a Christie Special, which is now in preparation, Fay Tincher will leave Los Angeles for Seattle and Tacoma, where she will be one of the featured moving picture stars at the convention and ball of the Allied Motion Picture interests of the Pacific Northwest. Miss Tincher will leave Los Angeles July 12 and be in Seattle for the convention from July 16 to 19.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Push.

EVIDENTLY many managers are afraid to try and plant stunts and stories. They do not like to go to some local minister and suggest that he preach a sermon on a coming play. They are afraid the minister might not like it. They are afraid to suggest a show window to a local merchant. They are afraid to go and give an editor an argument on a special story. They are afraid, so they do not try to plant, and they lose some splendid opportunities to get real publicity. Ministers of today do not regard the motion picture with the same reprobation they felt ten years ago, when exhibiting conditions were not what they are today. They realize that the picture has come to stay, and that many subjects form sermons in themselves. They would be glad to use the picture as the topic for a sermon did they know in time. There are some broad enough to combine with the manager in a Sunday afternoon at the picture theatre. You don't know that they won't until you have asked them. Why not offer the suggestion, tactfully? In the same way the storekeeper might welcome a chance to get more people looking into his window. You can get all sorts of hook-ups if you watch your chance, and there is no live editor who will not wink at a press story that looks like real news instead of presswork. Study to make your story sound like the news and not like a puff for your house. Do this, and you will profit from the connection in the patron's mind between your house and the news of the day. A real press agent will write a column of good stuff if he can get his house or attraction mentioned once, and he knows that the single mention will often mean more than a story with the house named every few lines. If you can get more frequent mention and still stay in the news well and good, but the big idea is to first write a news story, or one which seems to be news, and then tie your house up with it. Sometimes it is better not to mention your house. Suppose that you plant a half-column story on some big production. Many fans will ask if you are going to run this, and you are able to come back with, "Oh, yes, we have that week after next." You give the suggestion that you are right up to date, and that you take pains to have the stories that are worth while. This suggestion is worth ten times as much if it comes to the patron as his own thought. Work toward that end, and remember that no right-minded editor ever turned down a good story, but to his thinking a good story is not a puff for your house, but something that will interest or amuse his readers.

An Elmwood Epigram.

The Elmwood, Buffalo, runs a meaty paragraph on the front page of a recent program. It runs:

> Broken promises do not make friends. The Elmwood has thousands of friends because it has never broken its promise to serve.

That is good enough to be kept standing on your program or in the lobby until it has had time to sink in.

Backed Up.

Clune's Broadway Theatre, Los Angeles, believes in backing up an advertisement with press work. A recent three thirteens carried also a fourteen-inch news story and a four-inch press story to back up the display. The news story gave no mention of Clune's, but all of the value went to the house, perhaps the more so on that account.

McCormick's.

These cuts show how S. Barrett McCormick plays up the second half when he splits a week. Usually he runs through the week with the space gradually running smaller, but for this week he broke in with fifteens for the Thursday

A Pair of Three Fifteens Used on Wednesday for the Last Half of a Week.

show. That on the right is the Wednesday and on the left the Thursday announcement, which explains the paneled Wednesday bill on the right. In both displays McCormick uses the Chaplin cut to gain contrast with the dainty prettiness of Madge Kennedy. He tore things loose for the bathing beauties, taking five fifteens for the opening display. This is much more than he takes for any established star, but he knows that in this he cannot ride on the star's past performances. To clean up with this he must drive home the fact that he has the girls in person. He must spend more money to get the crowd, but spending that money, he will probably pack the house at all four shows, so he goes to extra spaces and puts a waste basket in the box office for the overflow of coin. He doesn't waste money on plays practically sold when they are announced, but he makes a big splash when he feels that it will bring back a return he would not otherwise get. The Saturday spaces are both fours in twelves and 11½ inches. One reproduces the strip used in the Sunday

Complete Scenic and Costume Performances Start Today
OF THE MACK SENNETT
BATHING Beauties REVUE
And the Gorgeous Oriental Dance Creation of
BOTHWELL BROWNE
In Conjunction With the Eastern Premier of Mack Sennett's
Greatest Five-Part Comedy
"Yankee Doodle in Berlin"
Some of the Beach Costumes Worn by the Bathing Beauties This Week
Bothwell Browne
ALL THIS WEEK
The Circle

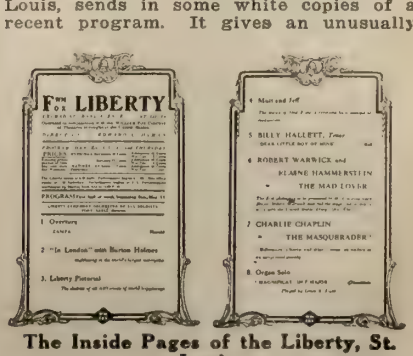
A Five Fifteens for a Special.

Two Big Displays for the Saturday Advance.

showing, and the other offers other poses. This sort of an attraction is more or less of a freak and must be played up freakishly to bring the money. Curiosity must be aroused and held. A Hart or Pickford picture needs only to be announced prominently. It will sell itself to two-thirds of the patrons, and you advertise only to the other third, but with something out of the ordinary run you must take the space to make the patron realize that it is something worth while.

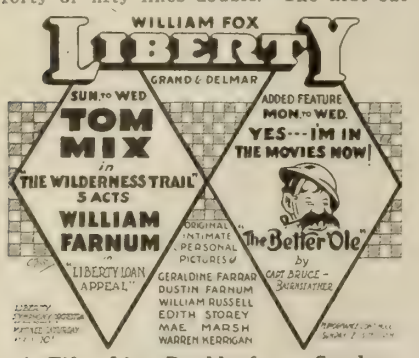
More from Hyman.

Edward L. Hyman, who used to be at the Victoria, Buffalo, and who is now managing Fox's Liberty Theatre, St. Louis, sends in some white copies of a recent program. It gives an unusually



The Inside Pages of the Liberty, St. Louis.

good type arrangement, as well as selection, and should suggest changes to others who want to improve their house issues. This is gotten out twice a week for use in the house only, and he does not jazz it up like he did the Buffalo program, because this is to tell the patron who has paid an admission what he is going to see. It does not seek to make new business. We hope that soon Mr. Hyman gets after one of the old-style programs for mailing work. There was a lot of good stuff in the ones he used to get out. His Sunday space varies, but sticks around forty or fifty lines double. The first cut



A Fifty Line Double for a Sunday Advertisement.

shows a fifty-line double for Mix and The Better 'Ole. By using a background, the rather small spaces are played up where a straight column width announcement would be killed. It would take at least three hundreds to get the same display with straight type, and where you pay a line rate this makes a considerable saving and more than pays the artist. The second cut shows a single announcement, a double forty lines. Both are hand-lettered, but eccentric letter formation is

A Forty Line Double for a Single Attraction.

prohibited. Even the small lines, which do not show well in the reproduction, are clear and easily read in the original. We do not like any hand-lettering, but drawn displays are necessary where very small spaces are to be used in order to get proper balance. We are mighty glad to see Mr. Hyman back on the job now that his war camp service is over, for he is a thinking advertiser and uses show skill as well as space. He is coming in regularly now.

For Kid Matinees.

This copy was used by the Elmwood, Buffalo, for "Ali Baba," but it will apply, with slight changes, to many other attractions, and it is so simple and so direct in its appeal that it will be worth while to cut it out now and pin it to your desk until you can use it. It *is* a shame to keep the kiddies from the really good pictures. Tell the mothers so:

> Notice, Mothers: No child should be kept at home when this circus of Oriental novelty may be seen. Your own imagination needs refreshing and you will be transported back to the dreams of childhood and fairyland by this true wonder film.

The Elmwood certainly does get out some useful copy in its smart little program. Whoever writes the copy is a real showman.

A Big Splash.

W. S. McLaren, of the Majestic, Jackson, Mich., went the limit for The Unpardonable Sin. He took a full page for the Sunday before the opening, and then used large spaces throughout the run. The opening shot was unusual in that there was so little selling talk. The page carries only the title and the essential facts. A clock is used to give the times

A Full Page Ad from Jackson, Mich., to Start the Campaign.

of showing, five shows a day being presented. The clock gives a more graphic suggestion than would "Shown at one, three, five, seven and nine." Just below is the plea "See it from the start," which is an excellent idea, for no show ever gives the same satisfaction if you see the closing reels before the earlier film. The Monday display was a ten across the page. This gives all the facts very nicely arranged, so that the reader can get it all at a glance. There are separate divisions for star, story, director and prices, and the same clock is used to indicate the times of showing. It is a nice open layout, instead of being clogged with a lot

A Cross Page Tens the Day Before the Showing.

of descriptive matter, but we think the compositor could have worked the copy to give a larger title by cutting down the fact that Harry Garson presents the film. That line is not going to sell any tickets, and a ten point would have worked as well as the three-line letter. Charles Frohman started something when he first began to "present," but he used the idea only to prevent confusion with the productions of his brothers, Daniel and Gustave, and not with the idea of advertising himself, which is why he always puts an underline under the "Charles." At least two picas could have been added to each of these three lines, and three picas could have been gained by using a smaller "The." A better effect is obtained with the current showings, for here the letters are larger and more pronounced. This is only nine against tens, but it makes a better display. Evidently, Mr. McLaren

A Cross Page Nines for the "Today."

got after the printer with good results. He also took a full page for The Heart of Humanity, but instead of making it all display, he followed the Southern scheme and gave a third of the space to apparently straight reading matter about the film. This endured plenty of press work where it would hook up directly with the story. We like the idea better for this style of advertisement than for a mixed program. Mr. McLaren has abandoned his old style program for what appears to be a ready print six or eight page folder. This carries a full-page picture and brief biography of one of the current stars, the cut being pasted to the card. He gets this out weekly, and insists upon having space for house talk. It does not carry as much outside advertising as the old form, but it seems to be self-supporting, and the eight pages are certainly more sightly than the old form and fit the pocket better, the page being 3 by 5 inches. And from one of the programs we note that Mr. McLaren still sticks to the style show. Three or four years ago everyone was using the spring and fall style shows, but they seem to have dropped the idea of late. We don't see why. It is still as good as ever and can be worked for a knockout even in a small town, with local merchants or models from the nearest big city store. It gets both the women and men, and it gets them strong. The New York Rotary Club got column stories for their style show last May where they would get a stickful for any other sort of dinner or lunch. Start now to plan for a fall style show. Get your local merchants to give your patrons first look at their fall styles. Use local girls or import models. The merchants will help you advertise in the papers and in their stores, and you can not only make a clean-up, but you will be doing something that will be a credit to the house long after the show is over. For the amount of money it costs it is the best attraction you can get. Try it this fall, but make your plans so far in advance that you will be able to do something really worth while.

W. S. S.

Did you ever realize that you can make as much noise now about War Savings Stamps as you could last year, and do more good? Keep on plugging because it will pay you as well as help the Government.

Advertising.

Don't get the idea that advertising consists of a combination of type metal, white paper and ink. Those are needed, but the essential factor is brains. You must know how to use the other three before you can sell film through advertising, but the more brains you use, the more you can sell. Look at it in that light and see your work improve.

Opposition.

Don't worry about your opposition unless the opposition is doing so much more than you that it hurts. Then do more than they are doing and pass the worry on to them. But don't fight the other house. Fight for your own.

With a Guarantee.

This three tens from the Rialto, San Francisco, shows an odd form of display, and yet an effective one where the top and bottom lines can be balanced nicely. It offers a new come-early in "If you hate crowds come early," but the big selling point is the personal guarantee which

STARTS TOMORROW
IF YOU HATE CROWDS COME EARLY
"The TURN in the ROAD"
A PERSONAL GUARANTEE
For Once We Are Not Going to Call Your Attention to a Famous Stars. Nor Are We Going to Call Your Attention to a Famous Story or a Lavish Production. We Do However Say That "The Turn in the Road" Is the Most Human Picture You Have Seen in Many a Day. It is a Story That Now and Then Brings a Tear to the Eye, That Alternates With a Thrill and a Laugh and That Teems in the Wonderful Philosophy of Right Over Wrong and Good Over Evil. We Use No Adjectives or Superlatives Here But We Promise You Utter and Complete Satisfaction.
GEORGE M. MANN
Manager, Rialto Theater
RIALTO

A Four Tens with a Personal Guarantee.

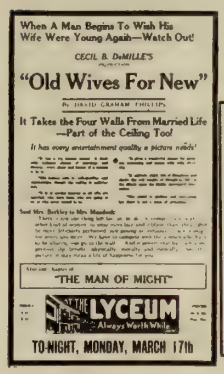
runs between the title and the house signature. The "Turn in the Road" offers no star, but merely some familiar players, and most managers have worked hard to persuade their audiences that the play was worth while even without a star, and several have used the personal guarantee idea with success, since the play has more than backed up the guarantee. The time will probably come when the ensemble cast will be accepted as a sign of an even play, but right now it is not easy to launch a play without a star name even though the play, as in the present instance, may give greater satisfaction than a story distorted to fit the start.

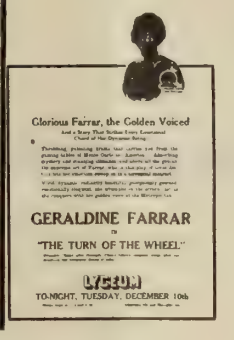
The Semi-Annual.

The Hardwick Brothers, of Clovis, N. M., only send in about twice a year, but they send in the accumulation of six months, and we are lost in a glut of good things. In their last batch we note that they have adapted the Circle Theatre signature for their own house, and get a very good re-

An Adaptation of McCormick's House Signature by the Hardwick Brothers.

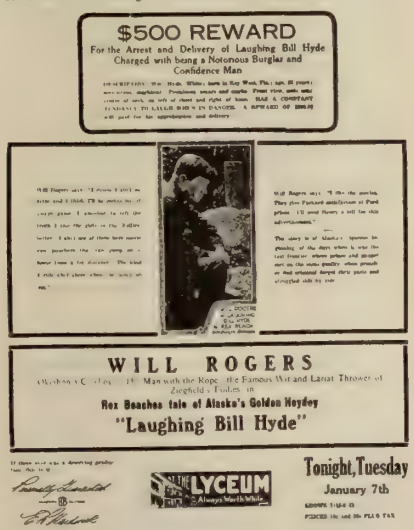
sult. They do not work it into the design as McCormick does, but let it run wherever they happen to need it. The house uses many throwaways, but most of these are laid with the same skill that would be shown in laying out a large advertising space. They do not scamp the job merely because it is a cheap one. They do the best they can. The cut shows two examples. One is rather more full of type than most throwaways should be, but since they use the throwaway to compensate for the lack of a daily paper they are virtually printing their advertisement for special distribution, which explains


When A Man Begins To Wish His Wife Were Young Again—Watch Out!
CECIL B. DeMILLE'S
"Old Wives For New"
It Takes the Four Walls From Married Life —Part of the Ceiling Too!
"THE MAN OF MIGHT"
LYCEUM
Always Worth While
TO-NIGHT, MONDAY, MARCH 17th



Two Throwaways from Clovis, N. M.

the care they use. That on the left carries a lot of points, but a skillful division makes it easy to read. This is particu-


$500 REWARD
For the Arrest and Delivery of Laughing Bill Hyde Charged with being a Notorious Burglar and Confidence Man
WILL ROGERS
Rex Beaches tale of Alaska's Golden Heyday
"Laughing Bill Hyde"
LYCEUM
Always Worth While
Tonight, Tuesday
January 7th

An Odd Form of Throwaway with a Personal Guarantee.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT
Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical **because it has helped others.** It will help you. **By mail, postpaid, $2.00.** Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

larly true where some of the points are doubled into two columns, and there is just enough of this not to become monotonous. A third example is a composite, and carries the reward suggestion of the press book, a scene cut, some of Rogers' sayings and a little talk about the story. The script matter in the lower left hand corner is the "personal guarantee" which they still use. We think they were the first to use this personal guarantee, and by not overworking the idea it is still fresh and pulling. On the personal guarantee anyone dissatisfied with the show can get his money back on demand. Not many ask for a return of admission, but it brings out many who feel certain that the show will be out of the ordinary. But like all good things this personal guarantee must not be made common if it is to pull to the best advantage. It must be used sparingly or an excess of guarantees makes the whole idea a joke. The Hardwick Brothers have been using this for years, and it still pulls as strongly as ever. They are excellent advertisers—but we wish they would come in more often. With the pick of a six months' file to select from it is difficult to make any selection, and most of the stuff is apt to be too dead.

Johnson's Latest.

Here are a couple of displays from J. L. Johnson, who used to press agent for Universal, and who did a darned good job at it. He is back in Minneapolis now. The Hart display is rather too black. It does not stand up clearly, and it doesn't look much like Bill, but it has his name

THE NEW GARRICK
NOW SHOWING
"The Turn in The Road"
with HELEN JEROME EDDY and MINNEAPOLIS LADIES' QUARTETTE
SPECIAL SATURDAY MORNING "Babes in the Woods"
SPECIAL PRICE FOR KIDDIES 15c
COMING SUNDAY
Fannie Ward in COMMON CLAY
"SATAN ON EARTH"
Who IS the Devil? Do You Know?

LIBERTY
STARTS SUNDAY
Wm. S. Hart
in
The Money Corral
It's the Peppiest Bill Hart Film We've Shown in Many a Day. High Praise, But Wait Till You See It. Also a Two-Reel Mack-Sennet Farce Comedy, "The Little Widow." A Tip—Come Early. Our Regular Prices Prevail.

Three Thirteens and Three Tens from Minneapolis.

on so you will know him, and the text below gets over well, though we would have cropped the cut to get a little lead between the lines. The Ward display is better, but it mixes things a little. The top announces The Turn in the Road, then goes on to tell about a Saturday showing, and leaves one in doubt as to whether Common Clay shows currently or is a part of the Saturday program. It will be noted that at the Saturday matinee motion pictures will be taken of all the children attending. Probably they will be screened the following Saturday.

Proportion.

You have but one house and from two to six releases a week to advertise. Why give the house only the signature and let the passing attraction have the rest? Why not advertise your house as well as the show? It can be done, but it very seldom is done.

Prize Schemes.

Keep away from lottery and gambling schemes. They do not help business. They may bring in a little money at the moment, but you can build no permanent patronage using such ideas. The moment you cut down you lose what you have gained and more.

Projection Department

Conducted by F. H. RICHARDSON

It Took All Night

ARTHUR M. CROWELL, Dartmore, Nova Scotia, makes the following conversation:

"As the management is constructing a new theatre, would like your advice on certain matters before it is too late. Size of building is thirty-five by seventy feet. Distance projection room floor to floor of auditorium about twelve feet. Distance screen to where objective will be sixty feet. Current 110 volt, 60 cycle. Will use Ft. Wayne Compensarc, from which have been getting very good results at 55 to 65 amperes. What size picture would you recommend, and what size lenses and condensers ought we get to secure best results from above current? People around here have been educated to like large pictures. If there is any fee for reply (through department) will gladly pay it, because I heard your lecture in Halifax. Had to stay all night as ferry boat stopped at One A. M., and we were left stranded. But it was worth it. Yes, sir. When are you coming this way again?"

Eighteen Feet Is Limit.

Don't know, friend Crowell. May possibly attend the convention of Maritime exhibitors next fall, provided I can hornswoggle the paper into sending me instead of a better man. For your house I would not myself put on a picture larger than sixteen feet, with eighteen as an absolute limit. Sixteen is plenty large enough for a house of that size, though of course what the people are accustomed to must be considered. You should have stated which kind of compensarc, for the Ft. Wayne make three kinds, viz.: an A. C. Compensarc, and A. C. to D. C. Compensarc and a D. C. to D. C. Compensarc. As the A. C. Compensarc has a nominal capacity of 60 amperes, which might vary from 55 to 65 on the high notch, I take it that you are using A. C. at the arc. For 60 amperes I would recommend the following: If your objective has a working distance not exceeding 3 inches, viz.: two 6.5 plano convex condensing lenses, set with the apexes of their curved surfaces within 1/16 of an inch of each other, with 18½ inches from center of condenser combination to aperture. If your objective has a greater working distance (back focus) than three inches, then I would recommend one 6.5 meniscus and one 8.5 bi-convex, set as above, with twenty-one inches from center of condenser to aperture. But in any event, your objective will hardly have even as much as a three-inch working distance, so the first named will be the thing. An objective having an effective aperture of one and one half inches ought to serve your purpose. But with size of picture in doubt I can only estimate your probable requirements in the matter of an objective. With a given distance of projection, the smaller your picture the longer the E. F. and working distance of the required lens. Why don't you send and get a lens chart, see notice at head of department. You ought to have it. No fee for answers in department. Glad you liked what I had to say. Believe that I have quite some few friends in Nova Scotia, though I don't hear from them very often.

P. S.—In order to be certain, you had better order objectives with about a two-inch opening, and then stop them down to the actual requirement.

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue, containing the lens charts, was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus bi-convex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid, to any part of the world. Send U. S. 3-cent stamps or money order.

Australian Projectionist

The left hand photo came without letter. It is projectionist Frank H. Coonell, at his projector in the projection room of the Grand Theatre, Perth, West Australia. To right is photo of his arc lamp and condenser—rather a remarkable picture of its kind.

A Wonderful Membership Card

That the Vancouver, B. C., men not only know how to do things right, but do them that way, was proven on the arrival of Brother Orin M. Jacobson, secretary-treasurer of and delegate to the International Convention from Local Union No. 175, Tacoma, Wash., who delivered to the Moving Picture World office for the editor of this department his honorary membership card in Vancouver Local Union No. 348, Vancouver, British Columbia.

At the time of Brother Jacobson's call, I was at the summer home in Connecticut. Jacobson waited two days, tried to get in touch with me, failed, finally gave it up, took one last, lingering look at the White Way and departed on the trail that leads toward the setting sun.

When I learned of all this my disappointment at missing meeting Brother Jacobson was very real, and it was made even more so when John Chalmers, general manager Chalmers Publishing Company, in behalf of Jacobson and Local Union 348, presented me with the truly wonderful card of membership. It is of solid gold, three inches by one and a quarter closed, hinged so that it opens like a book. At one upper corner is a ring for attaching to a keeper. On the outside is a beautifully engraved I. A. official emblem bearing the number "348." Inside is engraved the following:

HONORARY MEMBERSHIP CARD
ISSUED TO
BRO. F. H. RICHARDSON
BY LOCAL NO. 348
MOVING PICTURE MACHINE OPERATORS' UNION
OF
VANCOUVER, B. C.
A. O. HANSEN, PRESIDENT
J. A. CORRIVEAU,
SECRETARY-TREASURER

Gentlemen and brothers of 348, I shall not attempt to thank you for the honor you have conferred upon me, or for the wonderfully beautiful and intrinsically valuable emblem of your regard. It is what I might have expected of men of your calibre. I shall treasure the card because it tells of appreciation by men whom I have earnestly tried to help, because it assures me of the friendship and co-operation of a union which is now blazing a

trail which other unions will, I trust and believe, sooner or later (sooner, let us hope) follow, and because I am proud to be associated with the brothers of 348. I am only sorry that I missed meeting Brother Jacobson.

To my brothers of Vancouver, and to that splendid official, W. A. Oswald, I send greetings. I include Inspector Oswald in this acknowledgement, because primarially the Vancouver men owe it to him that they today occupy the enviable position they do. I feel that it is now up to me to, at some future time, make every effort to again visit Vancouver. Until that time comes I shall be with you in spirit, and shall show that card to all and sundry with inordinate pride, as evidence that I am a member of one of the best locals the I. A. contains.

Bottle-Maker's Art

Roy L. Brainerd, chief projectionist New Grand Theatre Company., Inc., and Cook Amusement Company, Inc., makes the following pertinent remarks:

"Dear Friend Richardson: Is there any place on earth where one may secure condenser lenses of even fair accuracy? Just received shipment of 6.5 meniscus and 9.5 bi-convex, which are wonderful examples of the bottle makers art. Out of the entire two dozen not one is even within gun shot of correct. Edges anywhere from 3/64th to 1/8th thick. All but two off color, and matching them up is something which just can't be done. Such things are discouraging to a projectionist who is really trying to deliver the goods, especially if he works for a firm which stands ready to buy anything which will improve results, regardless of cost. This is a combination house, but pictures play an important part, and our projection room and equipment is acknowledged to be ahead of anything in the Northwest; also notice our projection department is supplied with special stationery.

In the Matter of Diverging Ray.

"In the matter of the diverging ray, here is what I found in my case: Amps, 55 D. C. Condensers, M. Bi-C. 6.5 and 9.5. Centre of condenser combination to film, 18.5 inches. Objective, 7 inches E. F.; diameter, 2 5.8 inches; working distance (back focus), 5.5 inches. The shutters are Extralite, on special shaft, 13 inches from aperture. Simplex projectors. Now, as you know, this machine has the light ray enclosed between aperture and lens, and about midway between these points the diameter of the enclosing shield is considerably less than the diameter of the lens. To satisfy myself, I removed the shield on one machine, clamped the lens in place, and the result seemed to be very much in favor of permanent removal of the shield. Maybe I'm crazy, but I would wager something that the gain would be enough to warrant the makers of the Simplex making the change.

"Conditions in this town have improved since you were here last, but there is still plenty of room for progress. The boys are, however, almost without exception, putting forth conscientious efforts to merit the title 'projectionist,' though some of them have good reason to almost give up in disgust because of what they are handed in the way of equipment. They are nevertheless determined that if anything is lacking it will NOT be chargeable to them. We all trust you are regaining full measure of health and pep after your back-shop ordeal—juggled boxcars several years myself—and that you will continue with the gospel of better projection. I wonder if half the men engaged in our profession have begun to realize that theirs is a profession with a future limited largely by their own individual efforts? I, myself, am at it nearly eleven years, and just beginning to creep, but I have hopes."

Placed Your Finger on the Spot.

In that last you placed your finger on the centre of the spot. If it were possible that tomorrow every projectionist in this country awoke to a realization of the fact that his is really a profession with large possibilities, and began to actively help this department impress the industry with that fact, instead of so many fouling their own nests by sneering at their being any possibility of any art or science to projection, or anything else except payday and a certain number of hours of labor to be put in in the easiest possible way consistent with avoiding actual discharge, what a difference there would soon be. But we have ceased to expect miracles, and are reconciled to the slow upward trend.

As to condensers, I cannot tell you where you can get really good ones. And this fault is chargeable directly to the machine manufacturers who, instead of demanding condensers of quality at a price, demand and accept any darned old thing if it is cheap enough. The optical crime perpetrated in the name "condenser" is a disgrace.

Canary Condensers the Rule.

Canary condensers have been the rule all the way through—a canary bird is always saying "cheap, cheap, cheap," you know. In so far as your condition be concerned with the diverging ray, it is closely analogous to Fig. 5, page 685, May 3 issue. You have a lens a bit larger than two inches, and the circle in Fig. 5 is a bit smaller than two inches, so you lose but comparatively little light, or would with the shield removed. Just what the effect of the shield is I could not say under your condition, but unless it is considerably smaller than the lens at a midway point it could not cause much loss. However, you have made the test and should know. I would recommend the Simplex folks to examine into this matter. It is easy to determine the exact diameter of the ray at any point. See Fig. 45, page 116, of Handbook. Get a large sheet of paper. Draw aperture as shown, making it exactly the same as opening of your aperture. Draw verticle line as long as actual effective opening of your condenser, same distance from aperture as front surface of your condenser is. Then draw lines A and B, Fig. 45, and extend them beyond the aperture as far as the working distance (B. F.) of your objective. These lines will represent the exact outer diameter of the ray at any point beyond the aperture, except that if you take the narrow (up and down) way of the aperture it will be a bit wider the other way. Lines A and B must just pass the aperture opening. Good for the Duluth men. That's the right spirit! Success to you. If you Duluth exhibitors are worthy the name you will meet your men half way at least in their effort to improve. There is little encouragement for a progressive man who wants to do justice to your screen if you hand him a superannuated wreck of a once-was projector with which to produce results. It discourages him and LOSES MONEY FOR YOU.

Cartoon a Good Laugh

W. R. Gwynn, member Denver Local Union No. 230, writes from Cheyenne, Wyoming, accompanying his letter with the cartoon shown in this issue. He says:

"Ten M pardons for this attempt to enter the department with attached cartoon! But of late there has been so much said on the subject of model projection rooms, one trade journal even conducting a contest on that subject, that I cannot refrain from expressing my views. The drawing is mostly self explanatory, but I respectfully invite attention to the art glass panel in front of lamphouse, and the sleep meter mounted on upper magazine. Special features of equipment consist in the 9,000-foot magazines, the incandescent lamp (not shown) supplants the venerable and venerated arc lamp, and, once adjusted, requires no further attention. Two alarm bells (not shown) are connected with two sets of selinium cells located in the curtain. One of these cells automatically rings the bell in case of a blank screen, while the other, connected in series with a relay, will arouse friend projectionist should the lamp burn out. A finely adjusted thermostat located just back of the aperture will instantly and automatically flood interior of machine with fire extinguishing chemical should

"A Model Projection Room"

the film catch fire. With this equipment the projectionist, once he has started the show, may lie back in that luxurious ease which is properly his, with every assurance that he has nothing to do for one hour and for three quarters of another, at which time the sleep meter will awake him in time to run the intermission slide and place his show on the motor rewind."

It Gave Me a Laugh.

The cartoon gave me the best laugh I've had in quite some time. Brother Gwynn seems to be in a sarcastic mood. He will be surprised to know that this editor would like nothing better than that the projectionist would have absolutely not one of the things he has named to look out for, though not so he could sleep, but so that he might have nothing at all to do but watch his screen and reproduce the action artistically. Of course, I am perfectly well aware of the fact that the average manager won't let him, compelling an art butchering "schedule," but that does not alter the principle of the thing in the least. I don't know anything about the contest you speak of, but this department certainly does stand for "model projection rooms," in so far as applies to the reasonable comfort, convenience and healthfulness of the projectionist, and for equipment which will, so far as possible, give him nothing to do but centre his attention to the artistic reproduction of the photoplay on the screen.

Answer Me.

Answer me this: What earthly good does it do for any of the great stars who depend on real artistry for attraction to put their best into artistic work, only to have the whole thing utterly ruined by a projectionist who is rewinding a reel while a motor shoots them through the scene like an automatic jumping jack gone mad? Yes, yes, yes! I understand that a large percentage of theatre managers do not seem to have enough intelligence to appreciate the results of their order to the projectionist to pound the show through in a certain time limit, without regard to what its correct time of projection may be, but thank God they are not all that way, and I am talking to and for the men who are allowed to project artistically and who have the ability and the pride in their work to do it.

Well, Brother Gwynn, anyhow your cartoon is a peach, and, if they all laugh as heartily as did I at it, it will be well worth while.

Best in Town

Raymond C. Schnell, Kokomo, Indiana, orders lens charts and describes his equipment as follows:

"Am using two Power's 6-A projectors. Distance of projection is eighty-eight feet, and picture, twelve feet ten inches. Lenses are 5.75 inches E. F., half size. They say my screen results are the best in this town. Use a transverter supplying 50 amperes at 55 volts. Use my own signal devices, which I had patented a year ago last January. They work fine. Patent number is 218,521. Please let me hear from you with regard to this matter. Am working on some more inventions which will be of great assistance to the projectionist."

Glad to Have Details.

Inasmuch as you have merely told me the signal device "works fine" and the patent number, I don't quite see what it is you expect to hear from me on. Glad to have details of signal device (if I have not already had them) and of other inventions when they are done. Projectionists and others must not expect me to remember all the mass of plans and descriptions of various inventions and near-inventions which reach my desk. I look them over, describe them in the department if they seem to have promise, and then forget them, unless they actually reach the stage of general use. I would have to have half a dozen brains instead of just one rather poor one to remember even a comparatively small number of them.

Don't Feel Offended.

So don't feel offended if you send in a description and plans which are (or are not) published and then a few months afterward I don't remember one darned thing about it. It just simply can't be done, and I've given up trying. There are too many of 'em, and only one in a hundred ever reaches the stage of actual use outside the projecting room of the man who made it. If your signal device has been described in the department you should give date of issue. I am giving you all this lecture for the benefit of many other inventors who expect me to remember, some of whom get hugely offended because I don't. If they could occupy my position for a spell they would learn a number of things, one of which would be that the projectionist who has not been, at one time or another, fired with the invention bug is rather a rare bird. But, fortunately for me perhaps, about ninety-nine times in a hundred I can dispose of them by saying: "I regret to advise that your invention was tried out and abandoned steen years ago."

Lack of Sharpness in Films

Alfred Fowler, Alliance, Ohio, arises to remark:

"Allow me to again butt in again, after lengthy silence. As an excuse I enclose fifty cents for lens charts. On page 1510, June 7 issue, is an article regarding opera glasses for inspecting focus. James L. MacGinnis says his boss complains about lack of sharpness in picture. MacGinnis lays it to fault in the photography, and you say it is most likely due to his inability of focus sharply with the unaided eye, his distance of projection being long.

"I agree with Brother MacGinnis. According to my own experience he is right. To cite a concrete instance, June 6 and 7 I projected the Fox feature, 'Coming of the Law.' There was no coloring (tinting) in this picture at all, and the picture showed perfect in every detail—clear-cut and sharp. No blur at all. Today I am running the Fox Company's 'The Siren's Song,' and it is something worse than poor. In some places nearly all the film is dull and out of focus, or at least that is what I would call it. I attribute this to too much coloring. This film is colored, and the coloring deadens the film. It is ninety feet from my lenses to the screen; picture, fourteen feet. Use two Power's 6-B's.

Likes Westinghouse.

"Amperage, 40 D. C., through a Westinghouse motor generator set. Allow me to remark just at this stage of the proceedings that it, the motor generator set, is worth its weight in gold. It has been running since November 17, 1915, with oil and brushes as absolutely the only thing not still doing duty the same as when it came. Commutator in A-1 condition. My motto is: 'As long as everything is running all right let it alone.' When trouble comes, and not till then, get busy. The set runs continuous from 1:30 to 10:30, six days a week. No stop for supper. Glad you are back on the job. Now **stay** there. You might not get off so lucky next time. When I receive the lens chart I don't intend to just look at it, say 'Oh, hell!' and lay it aside. I shall use it to try and improve results by its application. As soon as I can get a good photo of my projection room I will send it on."

Glad to Have Photographs.

Glad to have good photographs of projection rooms. I believe that they are interesting to our readers. One feller likes to see what the other feller has.

Good Up to a Certain Point.

As to letting the motor generator set run until trouble appears, why that is a good policy up to a certain point. Many men cause endless trouble by continually tinkering with a thing which is really in excellent condition. The mischief they cause is due to the fact that they don't possess expert knowledge of the thing they seek to better, hence they do more harm than good. It is not well, however, to wait until actual trouble appears. Watch your machine closely, studying its characteristics. Apply to the manufacturer or to this department for information on any point that you don't quite understand. Either will be glad to give the desired information, though naturally the manufacturer can give it best. Thus you will be able to avoid both useless tinkering and the other extreme of waiting until there is actual trouble. For instance, every man in charge of a motor generator set should make careful, periodical tests to determine whether the bearings have worn sufficiently to materially alter the distance of armature windings from lower pole pieces, because if there is too much wear it is possible with some machines that the armature will finally rub the pole pieces, with possible serious damage. That is just one of several things the man in charge of a motor generator should watch.

As to Coloring.

As to the coloring affecting sharpness of definition, it is possible that very poor color might do it, though I have no knowledge of any such thing having occurred. You will remember having projected many films where the coloring was very dense (night scene), still the definition was as sharp as a razor. From what you say I would guess the trouble with the films last named to be just plaint OIL, with possibly some dirt added. Of course, that is a guess, and may be wrong. As a rule, I think oil makes a sort of mottled effect on the screen, but it affects the definition wherever it is on the film. But be that as it may, the fact remains that the average human eye cannot possibly determine sharpness of definition as closely as it should be determined, if more than seventy-five feet from the screen, and the sharper the definition of the picture the easier it is on the eye. Come again, Friend Fowler. Whoever is right or wrong, discussions bring forth knowledge.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

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To save time, order from nearest office.

Your lobby is your show window whether you dress it or not, but the good merchant not only dresses his windows but makes frequent changes.

The World's Classified advertising is a quick and low-priced means to business end. Buy, sell or exchange something? That's an effective method, as hundreds can testify.

Tips for the House Manager

Conducted by E. T. KEYSER

WHY BILLY NEVER BECAME A PRODUCER

And How His Contemplated Big Feature Film, "Girls Who Don't Count," Never Saw the Screen

"SOME DAY," said Billy the exhibitor, "I'm going to produce a picture of my own. The title will be 'Girls Who Don't Count,' and it will be a winner because for a cast I will utilize the entire assortment of female beauty that has successively but most unsuccessfully chased each other in holding down the job of ticket merchandiser in my booth.

"It will be some beauty show all right, for I picked 'em to harmonize with the decorations even if I had to redecorate occasionally to keep in harmony with some particularly pleasing candidate.

There Were Blondes, Also Brunettes.

"There were blondes, pronounced and silent, also brunettes of various degrees, and about everything between. They varied from the plump Venus type to those fairy-like creatures who could disappear by the simple stunt of turning edgewise to the observer. But they all possessed one point in common, when they had finished with a feature crowd there was always a delegation of seventeen irate individuals who claimed to have been short-changed although I could always prove that there was an unexplained discrepancy—on the wrong side—between the number of tickets sold and money in the cash drawer.

"If the fellows who had been given too much change had been equally insistent about rectification things might have evened up—but that was too much to expect of average human nature, and the only course left me is to keep right on in a search for a girl who can correctly count change while distributing it."

The chances are that Billy would still be chasing chicken-feed dispensers but for the fact that a newly hired and highly recommended divinity failed to show up on schedule and he was forced to wedge himself into the ticket booth and pass out change and pasteboards.

It Was Some Strenuous Evening.

It was some strenuous evening. More people too big to fight with claimed to have received the wrong change—always too little—than any three of the lamented beauty brigade had managed to score collectively, and after the house was closed Billy discovered that the amount of tickets registered as sold bore about the same relation to the actual cash in hand as a transportation balance sheet, issued for prospective investors, does to the one prepared to prove the iniquity of the five-cent fare.

Without stretching himself Billy had so far outclassed his most inaccurate assistant as to make her best score of errors look like a wasted effort to lose a bad penny in a contribution plate.

With his heart in his boots and his head in his hands he was wondering how he could ever have fancied that changemaking was a simple process and a fairly safe one when a mild-mannered stranger blew into the office.

"You gave me seven cents too much change a while ago," he said, and produced the seven.

"Thanks," said Billy, "you're honest—and damned lonesome. You are the only one who has refunded up to date. Why did you do it?"

"To get acquainted," admitted the refunder. "The Lord knows you seem to need me."

"For what?" inquired the mystified Billy.

"To convince you of the fact that making accurate change while passing out the proper tickets and keeping the crowd moving and good natured at the same time is not the easiest thing in the world and that just because one may be a lightning calculator does not mean that one's fingers will not get tangled up with slippery dimes and sometimes grab a nickel when one aimed for a cent. The trouble with changemaking is that the nimblest brain and the slowest fingers often go together and that the wonder with the digits often believes that seven from twenty-five leaves nineteen."

Where the Stranger Got Off.

"Admitted, now that you have called my attention to it," said Billy, "but where do you get off at that?"

The stranger vanished for an instant and returned with a package, which he proceeded to open and disclosed something that looked like a typewriter that had shed a few keys.

It was nine and one-half inches wide, one foot long and thirteen inches high and had eight troughs sticking out of the top. These troughs the stranger proceeded to load with pennies, nickels, dimes, quarters and halves.

"Now," he said, "pretend that I'm selling you a ten-cent admission and one cent's worth of war tax, and pay for it with a quarter.

Billy coughed up the quarter, the stranger pressed a couple of keys and a dime and four pennies rolled down a chute and into a little cup from which Billie scooped them up. They tried it again with another combination and then Billy got into the game and proceeded to make change himself and, to his surprise, made no breaks.

The machine had a capacity for $125 worth of change, three troughs for pennies, two for dimes, and one each for quarters, nickels and halves, and Billy could grind out specie more rapidly than the most grasping patron could have picked it up. Besides being an error eliminator, the device was a regular lobby clearer as it would keep the line moving right along without the usual delay to round up counter-laid change which had heretofore been inevitable.

"Say," gasped Billy, "do you sell these life savers?"

"Sure," grinned the stranger.

"How much?"

The stranger told him.

The Shortage Would Pay.

"Gee!" said Billy, "the shortage that I've been running up against with handmade change would pay for that in no time."

The same divinity has been passing out angelic smiles and correct change from Bill's ticket booth for the past month. I asked Billy the other day how she managed it.

"I got her a mascot," said Billy. "Like to see it?"

It was the device that the stranger had lugged into the office on the night that Billy had almost queered the house, and on the name plate was the following inscription:

"The Lightning Change Maker
The Lightning Coin Changer Co.
Chicago, U. S. A."

To the House Manager.

THIS department is yours. In it from time to time will appear descriptions of accessories and equipment—outside the projection field—which will interest you and save you time and money.

When you put over a stunt in house arrangement or furnishing that would help the other fellow tell us about it and we'll publish it.

When you are pleased with any particular line of theatre supplies tell us so that we may pass the tip along.

When you are puzzled as to where to procure any equipment for your house write this department and we will dig it up for you—if it is made.

Knocking 'Em Cold.

Our Pittsburgh correspondent, who evidently has a soft spot in his heart for the oppressed ice trust, sends in the following:

"A certain exhibitor in this territory has a novel way of making his patrons keep cool on the hot nights. He puts a hundred-pound cake of ice on the stage with an electric fan in back of it and a spotlight playing upon it. This has a decidedly chilling effect upon the audience, who seem to imagine that they are cold. It's a great stunt, and if you're from Missouri try it and see."

It might work at that, but we would suggest that exhibitors who put the non-copyrighted stunt into operation be careful in choosing the spot for the spotlight to light on. If allowed to interfere with screen effects the audience might grow even warmer in the vicinity of the neckband.

Detroit Simplex Booster Touring East.

Bert Weddidge, who is the head of the Michigan Motion Picture Supply Company, of Detroit, Simplex distributors for the state of Michigan, has been making an auto tour between the "Automobile City" and the East, together with his family. His itinerary included a trip to the Simplex factory.

His company maintains a complete theatre equipment establishment, including a Simplex service station and repair department. Mr. Weddidge reports that two years ago in Detroit there were but two Simplex machines, but today there are forty-eight.

"Coax Me" Is Title of June Elvidge's Next.

World Pictures announces that "Coax Me" will be the title of June Elvidge's picture which will be released on August 4. The working title of this picture was "A Tangled Romance."

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"The Firing Line."

Released by Famous Players-Lasky.

Prepared by George W. Beynon.

Theme—Elegie (Andante), Massenet.
1—T. At screening. 2:00. L'Ouragan Prelude (Andante), Bruneau.
2—T. I'm off for a row. :15. Row, Row, Row (Old Song).
3— On shore. :45. Oh, What a Gal was Mary (Moderato), Wendling.
4—T. Drifting in with the tide. 3:00. Drifting Along (Bell effect—Waltz), Ruby.
5—T. After the fog had lifted. .45. Pastorale, Thomas.
6—T. That night. 3:00. Theme.
7—T. On the porch. 2:00. Oberon (Andante), Weber.
8—T. The event of the evening. 1:20. Danse de Pierrettes (Allegro), Missa.
9—T. The next day. 2:00. Yester Love (Moderato), Borch.
10—T. During the weeks that follow. 3:40. Gavotte Tendre (Allegretto), Ganne.
11—T. There's something I'd like. 2:00. Theme.
12—D. Shiela leaves. :30. Maia (Andante), Leoncavallo.
13—T. A Florida moon. 1:40. Theme.
14—T. One night afterward. 1.00. A'Hunting We Will Go (Old Song).
15—D. Gary leaves room. 2:40. Elysium, Speaks.
16—T. Until the last night. 4:00. Theme.
17—D. Hamil leaves her. 5:00. Lamentoso (Pathetic), Borch.
18—T. Garry, Garry! 2:00. Love Song (Andantino), Flegier.
19—T. In the Adirondacks. 1:00. Scenes from Switzerland, Lansey.
20—T. While in the southland. 1:30. Laura, Pons.
21—T. Terrified by the force. 2:10. Le Timbre D'Argent (Andante), Saint-Saens.
22—T. At the northern end of the. 2:15. Dramatic Andantino, Berge.
23—T. At the end of a week. 2.00. Andante Pathetic, Schumann.
24—T. That night in New York. 1:45. Theme.
25—T. Dazed with suffering. 4:00. Pathetic Dramatic Romance, Reinecke.
26—T. The battle. 2:30. Nocture (Pathetic)—Kryzanowski.
27—D. Shiela enters sick room. 1:00. Theme.
28—T. After long weeks. 2:30. Reverie (Moderato), Schumann.
29—T. This has gone far enough. :30. Agitato, Andino.
30—T. The night. 2:20. Meditation (Lento), Drumm.
31—D. Louis puts out lights. 4:10. Gruesome Misterioso, Borch.
32—T. Later in the night. 2.30. Dramatic Tension (Semi-Agitato), Shepherd.
33—D. Malcolm at table. 2:45. Two Preludes (Lento), Chopin.
34—T. Then for dreary months. 1:45. Theme (to end).

"Prudence on Broadway."

Released by Triangle Film Corporation.

Prepared by M. Winkler.

Theme—Prudence (Entr'acte Novelette), Luz.
1—T. As sweet and innocent. 1:15. Ave Maria (Sacred Andante), A. Ascher.
2—T. Ease thy conscience. 1:35. (Continue pp.)
3—T. Father, Faith hath seen. 3:20. Pizzicato (Petite Ballet), Berge.
4—T. So the innocent lamb. 2.45. Theme.
5—T. As the moon peeks. 4:15. Norma (Waltz), Luz.
6—T. Know ye that henceforth. 3:10. Impish Elves, Borch.
7—T. Though demure, Prudence. 1:30. Thoughts (Andante Triste), Crespi.
8—T. Mrs. Allen Wentworth. 1:50. Theme.
9—T. At the gates of Broadway. :55. (Continue pp.)
10—T. Never in her most. 3:15. Valse Moderne (Moderato), Rosey.
11—T. Mrs. John Melbourne. 2:20. Theme.
12—S. Dancing. 2:10. Babillage (Intermezzo Allegretto), Castillo.
13—T. A garden of Eden. 2.00. Valse Divine (Valse Lento), Rosey.
14—T. Ample proof of a social success. :35. (Continue pp.)
15—T. At the beach. 2:15. Constance (Moderato Romance), Golden.
16—T. Go away somewhere. 4:05. Intermezzo (Moderato), Huerter.
17—T. Kitty Stairs, the principal. 2:45. Theme.
18—T. But one night. 4:05. Dolorosa, Tobani.
19—T. Twenty indiscretions. 4:20. Dramatic Reproach (Andante Expressivo), Berge.
20—S. On beach. 3:30. Pathetic Andante, Vely.
21—T. Ah, that's more like. 3:10. Birds and Butterflies (Intermezzo Grazioso), Vely.
22—T. That night. .20. (Continue pp.)
23—T. Then, if thou wilt not. 2:05. Mysterious Nights, Berg.
24—T. Good Lord, Prudence. 3:55. Theme.
25—T. I lost all the money. 3:45. Clematis (from Boutonniere Suite), Tonning.
26— 1:05. Theme (to end).

"A Little Brother of the Rich."

Released by Universal Film Manufacturing Company.

Prepared by James C. Bradford.

Theme—Miracle of Love (Andantino), McKee.
1—At screening. 1:45. Boat Song (Allegretto), Harriett Ware.
2—D. Paul meets Sylvia's father. 1:30. Canzonetta (Allegretto), Hollander.
3—D. Paul and Sylvia alone. 1:30. When Love Is Young (Moderato), Hoschna.
4—T. November at Yale. 1:30. Yale Boola (Tempo di Marcia) (college song).
5—T. Paul's room mate. 1.15. Oh, My! (fast one-step), Van Alstyne.
6—T. In New York. 1:45. Riverside Bells (Tempo di Valse), McKee.
7—T. At New Haven. 2:30. Baby Doll (Moderato), Friml.
8—D. Flash of ball room. 1:45. Tumble In (one-step), Friml.
9—T. According to tradition. 2:30. Home, Sweet Home (Tempo di Valse).
10—D. Paul and Sylvia at door. 1:30. Romance (Andante—first strain), Mildenberg.
11—T. A dawn tea. 2:30. Ragging the Waves (fox-trot), Rosey.
12—D. Insert—Letter. 1:30. When Love Is Young (Moderato), Hoschna.
13—T. Leamington. 1:30. Canzonetta (Allegretto), Nicode.
14—T. Next morning. 2:00. Piano Solo (Tempo di Valse).
15—D. Paul shows letter. 1:30. When Love Is Young, Hoschna.
16—T. Once more. 1:00. Charming (Tempo di Valse), Joyce.
17—T. As far as friends. 3:30. Romance (Moderato), Tschaikowsky.
18—T. A gentleman friend. 1:30. Caressing Butterfly (Moderato), Bartheim.
19—D. Sylvia and Leamington meet on street. 1:30. Theme.
20—T. Making the most. Galop (Allegro), Langey.
21—T. Deeply grateful. 2:00. Theme.
22—D. Paul 'phoning. 2:15. Canzonetta (Allegretto), Godard.
23—D. Husband enters room. 2:15. Intermezzo (Tension), Granados.
24—T. A year. 1.30. Vanity (Moderato), Jackson.
25—T. With easy grace. 1:45. Chianti (Moderato), Friml (fox-trot).
26—T. Sylvia Castle. 1:30. When Love Is Young, Hoschna.
27—D. Orgy. 2:45. Russian March, Olson.
28—T. In the eyes of Darbeyville. 2:00. When Love Is Young, Hoschna.
29—T. Sylvia's apartment. 1:45. Babillage (Allegro), Gillet.
30—D. Auto skids. 1:30. Agitato, Riesenfeld.
31—D. Sylvia close-up. 1:00. When Love Is Young, Hoschna (chorus pp).
22—T. Wireless for Mr. Neeland. 3:30. La Forza del Destino (Drama-
33—D. Theatre entrance. 3.00. When Love Is Young, Hoschna.
34—T. So you've waited. 2:15. Woodland Whispers (Moderato), Von Blon.
35—T. After all I have not failed you. 1:45. Tarentella, Bohm.
36—T. Take off your war paint. 1:30. Theme (to end).

"The Dark Star."

Released by Famous Players-Lasky.

Arranged by George W. Beynon.

Theme—The Dark Star (ballad).
1—At screening. 2:00. The Yellow Dragon (Chinese dramatic).
2—T. At the close of. 1:30. Persian March, Langey .
3—T. Baby Rue Carew. 2:00. Arabian Nights (Andante), Mildenberg.
4—T. Left an invalid. 2:00. Theme.
5—T. The low ebb of Carew's. 3:00. Pleading (Andante), Wood.
6—T. Nearly everyone. 2.00. Pastel Minuet (Pastorale), Paradis.
7—D. Rue enters father's library. 2:15. Prelude (semi-agitato), Jarnefelt.
8—T. Left alone. 2:30. Theme.
9—T. Jim Neeland's studio in New York. 1:30. Pulcinella (Allegretto), Aletter.
10—T. Persuaded at last. 1:45. Come Along to Toyland (one-step), Berlin.
11—D. Dance stops. 1:30. Theme.
12—D. Dance starts again. 1:45. The Music of the Wedding Chimes, Wendling.
13—D. Girl enters. 1:00. Agitato No. 1, Langey.
14—T. At Neeland's studio. 2:45. Lips and Eyes (Allegretto), Lange.
15—T. So Rue became. 1.15. Serenade (Andantino), Jeffery.
16—T. Meanwhile "Murphy." 1:30. Twilight (Andante), Cosek.
17—D. Rue at piano. 1:30. The Crafty Spy, Levy.
18—T. While Brookhollow slept. 2:30. Misterioso, Minot.
19—T. In front of Neeland's. 2:30. Three songs from Elliland (Dramatic), Fielitz.
20—T. Throughout the voyage. 2:30. Dramatic Tension, Andino.
21—T. In spite of all she had been. 4:30. Prelude (Dramatic), Rachmaninoff.
22—T. Wireless for Mr. Neeland. 3:30. LaForza del Destino (Dramatic), Verdi.
23—T. Captain West wishes to see. 1:45. Cavatina (Moderato), Bohm.
24—T. With land in sight. 2:45. Allegro Agitato, Andino.
25—T. In ten minutes. 4:30. Unfinished Symphony (Allegro Agitato), Schubert.
26—T. But even in Paris. 2:30. Faust Prelude (Lento), Gounod.
27—T. That night in the cafe. 1:30. Danse des Pierrettes (Allegretto), Missa.
28—T. At that moment. 4:30. Ruy Blas Overtures (Lento), Mendelssohn.
29—T. The fortification plans are. 4:15. Il Guarany (Allegro), Gomes.
30—T. Will Mademoiselle. 2:00. Theme (to end).

"The Man Beneath."

Released by Robertson-Cole Through Exhibitors Mutual.

Prepared by Joseph O'Sullivan.

Theme—Hindoo Song (Characteristic Moderato), Bemberg.
1—At opening. 3:00. Scotch Melodies, "The Campbells Are Coming" and "Comin' Thro' the Rye."
2—T. Oh, I know why you always defend. 1:15. Blue Bells of Scotland.
3—T. Ashutor from the Far East. 4:00. Theme.
4—T. Rare hours of companionship. 1:15. Blue Bells of Scotland.
5—T. Upon the eve of departure. 1:00. Vision (slow waltz—cut introduction).
6—D. Close-up Hayakawa and Kate on beach. 4:30. Theme.
7—D. Man speaking at meeting. 2:45. A Song of India—Rimsky-Korsakoff.
8—T. Sunshine. 1:30. Open Thy Blue Eyes, Massenet.
9—D. Ashutor in room. 4:15. Theme.

10—T. The aftermath of a youthful folly. 1:30. Prelude Op. 28, No. 6 (Lento Assai—Dramatico), Chopin.
11—D. After fadeout—old man and Hayakawa. 1:15. Dramatic Reproach, Berge.
12—T. Haunted with fear by every shadow. 2:15. An Indian Legend, Baron.
13—T. The constant companionship of Ashutor. 1:15. Sinister Theme, Vely.
14—T. A night of terror. 4:30. (Cue for gong.) Inflamatus "Stabat Mater" (Andante Molto Agitato—Dramatic), Rossini.
15—T. In Scotland—those who waited. 1:45. Blue Bells of Scotland.
16—T. Booked at the last moment. 2:45. Chant Du Voyageur (6/8 Andante Grazioso), Paderewski.
17—T. The mystery of the East. 3:00. Eastern Romance (Moderato), Rimsky-Korsakoff.
18—T. The last sad rites. :30. Tympany only.
19—D. After fadeout—Kate and Mary in room. Bonnie Sweet Bessie (old Scotch melody).
20—T. Nearing the port of Suez. 1:45. Dialogue (Moderato), Meyer-Helmund.
21—T. The critical moment. 1:45. Misterioso No. 3, Minot.
22—D. After fadeout—Mary in closeup. Blue Bells of Scotland.
23—D. Hayakawa in hotel lobby. 1:15. The Slimy Viper (Allegro Moderato Misterioso), Borch.
24—D. Closeup of Hayakawa in room—looks at photo. :30. Theme pp.
25—T. The truth of Jimmie's flight. 2:45. Scotch Lullaby (Andantino-Triste), Von Kunitz.
26—D. Spies at window. 1:15. Sinister Theme, Vely.
27—D. After fadeout—hotel lobby. 2:15. Crafty Spy, Borch.
28—D. Bassett and Mary. :30. Waltz (short).
29—D. Hayakawa and spy. 1:45. Intermezzo "Jorsalfar" (Andante Misterioso Dramatico), Grieg.
30—D. Struggle of spies. 1:15. Same—Allegro Agitato Movement.
31—T. The law will say it was murder. 1:00. Prelude "Carmen."
32—D. After fadeout—exterior scene. 2:00. Theme (to end).

"The Uplifters."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme—Birds and Butterflies (Capricioso Allegretto), Vely.
1—D. At screening. 1:45. Theme.
2—T. The stenographer who harkened. 2:00. In the Glade, Gruenwald.
3—T. The button moulders. 2:00. A La Mode (one-step), Rosey.
4—T. Bull-shevism prompted. 2:15. Gruesome Misterioso No. 31, Borch.
5—T. Oh, we had the loveliest. 3:00. Theme.
6—T. Kidding, maybe you'd. 4:00. Vivien, Ramsdell.
7—T. And yet comrade Harriett. 3:15. Bees (Allegretto), Jones.
8—T. Across the border of lofty ideas. (Watch for parrot.) Theme.
9—T. At the end of her first day. 4:00. Norma (waltz), Luz.
10—T. The next morning the 50-50. 2:30. Theme.
11—T. Comrade Larry had been applying. 2:15. Tete-a-Tete, DeKoven.
12—T. I wouldn't wait that long. 1:30. Theme.
13—T. She was gradually learning. 3:45. (Watch for parrot.) Cupid and Butterfly (Intermezzo Grazioso), D'Albret.
14—T. How much money have you got (telephone bell). 3:30. Dream Faces (Moderato Reverie), Hollowell.
15—T. Waiting the civilization of her (electric bell). 2:30. Dramatic Tension, Levy.
16—D. When Larry leaves (telephone bell). 1:45. Adagio Cantabile (Excerpts from Beethoven's Sonata Pathetique), Berge.
17—T. Initiating the new convert. 2:30. Hunkatin (one-step), Levy.
18—T. That red ink makes me. 1:00. Flirtation (Allegretto), Cross.
19—T. What are you doing here? 2:15. Rondo (Excerpts from Beethoven's Sonata Pathetique), Berge.
20—T. Oh, Sauljie, how did you. Theme (to end).

"The Spark Divine."

Released by Vitagraph Company.
Prepared by S. M. Berg.

Theme—May Dreams (Moderato Romance), Borch.
1—D. At screening. 2:15. Theme.
2—T. The new rich friends of. 2:00. Frills and Furbelows, Crespi.
3—T. With the change in the society. 1:45. Theme.
4—T. Then the changing seasons. 2:45. The Blushing Rose, Johnson.
5—T. And the child Marcia has become. 1:30. Theme.
6—T. Home, home is where the heart. (Piano, according to action.) To a Star (Moderato Romance), Leonard.
7—T. Way in the west lives. 2:45. Young April (Moderato), Cobb.
8—T. The Ardale ornament. 3:45. Valse Moderne (Valse Lento), Rosey.
9—T. You're an iron man. 3:45. Serenade Romantique, Borch.
10—T. The circus is in full. 2:00. In a Shady Nook, Hildreth.
11—D. When Robert meets Marcia. 2:00. Theme.
12—T. I have decided to stay and. 4:30. Piano only, according to action.) Barcarolle, Buse.
13—T. You spoke to me of love. 2:45. Theme.
14—T. And before the next darkness of. 4:00. Rose Leaves Ashleigh.
15—T. Later Marcia has fulfilled. 3:00. Theme.
16—T. Busy with each growing. 4:15. Bleeding Hearts, Lefy.
17—D. When scene fades to nurse girl. 1:15. Misterioso Dramatico No. 22, Borch.
18—D. When maid raises window shade. :45. Vivo Finale (from Symphonette Suite), Berge.
19—T. And now to Marcia. 1:45. Andante Pathetique, Berge.
20—T. No attempt is too (automobile effects). 1:00. Mysterious Nights, Berg.
21—D. When Marcia enters auto (auto effects). 3:30. Rondo (Excerpts from Beethoven's Sonata Pathetique), Berge.
22—T. Wherever children are. :45. Birds and Butterflies, Vely.
23—D. When Roberts enters. 1:15. Direct cue; church bells chiming peace on earth, good will toward men (Christmas Hymn).
24—T. Hail Santa Claus. Theme (to end).

"The Painted World."

Released by Vitagraph Company.
Prepared by S. M. Berg.

Theme—Camelia (from Boutonniere Suite) (Moderato Andante), Tonning.
1—At screening. 2:30. Theme.
2—T. Dante Murree. 1:30. Flirty Flirts (Intermezzo Rubato), Levy.
3—D. When curtain rises. 1:00. Popular One-Step.
4—D. When girls leave stage. 1:30. Popular Fox-Trot.
5—D. When curtain falls. 1:30. Theme.
6—T. Time merilly dances the seasons. 1:15. Mysterious Nights, Berg.
7—T. The mother conscience is. 3:15. Dramatic Reproach, Berge.
8—D. As auto scene fades. :30. Tympany roll segue to "Mysterious Nights."
9—T. The daughter of a wealthy widow. 3:30. Theme.
10—T. An unexpected guest. 2:30. Heavy Mysterioso, Levy.
11—T. And what's more. 2:00. Gruesome Misterioso No. 31, Borch.
12—T. When Yvette next sees. 1:30. Mysterious Nights, Berg.
13—D. When dancing girl fades. 1:30. Theme.
14—T. And Yvette I hope. 3:00. Birds and Butterflies, Vely.
15—T. It always takes two. 2:30. Theme.
16—D. When Yvette reads book. 2:45. Grave—Allegro Molto (Excerpts, Beethoven Sonata Pathetique), Berge.
17—D. When scene fades to Father Time. :15. Mysterious Nights, Berg.
18—T. Across the threshold. 3:00. Serenade Romantique, Borch.
19—D. When Murree enters house. 2:30. Dramatic Tension No. 9, Andino.
20—T. The gate of the painted world. :30. Popular One-Step.
21—D. When curtain rises on artist. 2:00. Lento Allegro (from Symphonette Suite), Berge.
22—T. The gate of the painted world. Dramatic Tension, Levy.
23—D. When scene fades to Rex. 1:15. Theme.
24—T. After the show. 2:30. Agitato No. 37, Andino.
25—T. I dare not ask forgiveness. 4:00. Dramatic Tension No. 36, Andino.
26—T. Thus Yvette was saved. :30. Popular One-Step.
27—T. And then. Theme (to end).

"A Girl at Bay."

Released by Vitagraph Company.
Prepared by S. M. Berg.

Theme—Dramatic Reproach (Andante Expressivo), Berge.
1—At screening. 1:45. Sinister Theme, Vely.
2—T. Bruce Craigin, the younger. 2:45. Serenade Romantique (Andantino Con Moto), Borch.
3—T. Professor Frank Galt. 2:15. Dramatic Tension, Levy.
4—T. Your secretary was ill. 2:30. Theme.
5—T. Call Professor Galt. 3:00. Memories (Andante Cantabile), Crespi.
6—T. Don't insinuate that this. 4:00. Andante Cantabile, Schumann.
7—D. When stenographer leaves. 2:45. Theme.
8—T. Through patient days professor (telephone bell). 4:00. Silent Sorrows (Andante Pathetique), Borch.
9—T. Mary, Mary, you are. 2:15. Theme.
10—T. Terror gives the lie to every. 3:45. Dramatic Narrative, Pement.
11—T. Panic has at last broken (train and automobile effects). 3:00. Intermezzo (Subdued Agitato), Arensky.
12—T. While Bruce Craigin. 2:45. Half-Reel Hurry, Levy.
13—T. I am a doctor. 1:15. Dramatic Suspense, Winkler.
14—T. Mary Allen awakes. 3:00. Sorrow Theme, Roberts.
15—T. Miss Allen, Bruce loves you. 3:45. Theme.
16—T. Maybe Mrs. Craigin (water fall effects). 4.15. Love Sone (Andantino Affectuoso), Langgaard.
17—T. Bruce Craigin's memory. 4:00. Tendresse, Pente.
18—T. He came, but he. 2:30. Gruesome Misterioso, Borch.
19—T. My wife died by her own. 2:15. Tragic Theme, Vely.
20—T. I told you this young. 1:15. Theme (to end).

"Mary Moves In."

Released by Christie Film Company.
Prepared by Filmusic Studios.

1—At screening. 2:31. Iris (Allegretto), Reynard.
2—T. And now— 1:03. Kisses (waltz), Zamecnik.
3—D. When they stop dancing. 2:28. Babillage (Allegretto), Castillo.
4—T. Judge Craceson. :30. Cavatine (Moderato), Bohm.
5—T. Quick, Watson. 1:01. Wedding March in rag-time or, "You're Still an Old Sweetheart of Mine" (one-step).
6—D. Flash to judge in chair. 1:22. Dramatic Andante No. 32 (Berg Series).
7—T. So, Mary rented. 1:34. I'm Forever Blowing Bubbles (Moderato) (chorus only), Kellette and Kenbrovin.
8—T. But father went. 3:13. Perpetual Motion (Allegretto), Borch (start p and increase to action).
9—D. Moving men find door locked. 1:34. Misterioso No. 3 (Berg Series) (watch falls).
10—T. I'll run down. 1:18. A Dutch Windmill, Zamecnik.
11—T. Can you tell. 3:22. Perpetual Motion, Borch.
12—D. Judge coming to call. 3:19. Dramatic Tension No. 44, Berg Series.
13—T. Our neighbor. 1:14. Allegro Agitato No. 8 (Berg Series) (follow action—watch falls).
14—D. Judge begins to laugh. :54. I'm Forever Blowing Bubbles (Moderato) (chorus only), Kellette and Kenbrovin.
15—T. When the orchestra. :33. Turkey in the Straw, or "Howdy," by "Ted" and "Josh" (one-step).

Live News from Everywhere

LAURIE STARTS CHILDREN'S SATURDAYS

The Manager of Ottawa's Strand Takes Advantage of Law Admitting Unescorted Minors on That Day

IN SPITE of a local street car strike, Manager Archie Laurie, of the Strand Theatre, Ottawa, Ontario, opened a series of Saturday morning performances for children on July, with the presentation of "The Babes in the Woods," a Fox release. Laurie used special advertising space in the two local dailies, distributed 5,000 invitation cards throughout the residential districts, used 300 window cards in store windows, and had two small children in costume parade the main streets on ponies for two days previous to the date of the special show. Rain fell on the morning of the performance, but the attendance was quite heavy. Laurie charged a general admission of 10c., which included the war tax of one cent. In holding this series of children's entertainments, Laurie is taking advantage of the new Ontario law, which permits the admission of children without adult guardians at Saturday or holiday matinees.

Kaufman Is General Manager.

Important changes are being made in the personnel of the Exhibitors' Distributing Corporation of Toronto, following the acquisition by this company of the Canadian rights to releases controlled by the Robertson-Cole interests and the taking over of the Exhibitors Mutual exchanges at Toronto, Montreal and St. John.

Announcement is made that Harry Kaufman, formerly manager of the Regal exchange at Calgary, Alberta, has been appointed general manager of the Exhibitors' Distributing Corporation for all Canada and his headquarters will be at Toronto.

Charlie Stephenson, of Toronto, formerly general manager of the Exhibitors' Distributing Corporation, has moved to Winnipeg to become general manager for western Canada. Considerable development along organization lines will be necessary in western Canada as the Mutual company had closed its western Canadian exchanges some time ago. These were in operation at Winnipeg, Calgary and Vancouver.

Mr. Stephenson established Superfeatures, Limited, which was later acquired by the Exhibitors' Distributing Corporation.

Will Not Take Operators Back.

Following a brief strike of the moving picture projection machine operators at Winnipeg, Manitoba, the local exhibitors secured the services of a number of returned soldiers to replace the former operators. When the old operators returned to the theatres to resume operations, many of them were told that they were no longer required. Four of the principal theatres, the Province, Lyceum, Dominion and National, did not take back a single man. At the Bijou, Strand and Colonial theatres, one former operator was taken back into the employ of the theatre, while the strikers returned to work at the Starland, Rex, Monarch, Majestic and Gaiety theatres.

Will Abolish Tax Tickets.

A new system of collecting the theatre "charity tax," formerly known as the war tax, is planned for Montreal, Quebec. The plan of having separate tickets for the municipal tax is to be abolished and the tax price is to be stamped or printed on regular admission tickets. The latter will be sold to the theatres by the city, according to an announcement by E. R. Decary, the local assessor. The new plan will be put into effect September 1.

Local exhibitors will be glad to see the extra tax ticket abolished, as the use of two tickets has always been a matter of inconvenience and delay.

Two Managers Resign.

George Case, who has been manager of the Bijou Theatre, Winnipeg, Manitoba, for a number of years, has resigned to engage in business in Fort William, Ontario. Another change in Winnipeg theatre circles has been the resignation of Al. Schuberg from the management of the Gaiety Theatre. Schuberg has returned to Vancouver. The Gaiety was one of the three Winnipeg theatres formerly owned by J. A. Schuberg, brother of Al Schuberg, and which have passed to Jule and J. J. Allen.

Will Rush Winnipeg Theatre.

The first building permit taken out in Winnipeg, Manitoba, after the termination of the general strike, which lasted for more than six weeks, was that for the new Allen Theatre, on Donald street. The permit was issued to Herbert Gage, of Regina, who will supervise the construction of the new house. Immediately after securing the permit, fifty men were put to work and the building operations will be rushed. It is hoped to have the structure completed before winter sets in.

Theatres Lose Through Strike.

A trolley strike which started in Ottawa on July 1 has affected the attendance at a number of Ottawa, Ontario, theatres. It was estimated by The Ottawa Journal that the dozen local theatres were losing $1,000 per day, on the whole, because of the transportation tie-up.

St. Denis Closes for Summer.

The St. Denis Theatre, one of the largest moving picture theatres of Montreal, has been closed for the season. This house, which is controlled by Regal film interests, will re-open September 1 with a new policy.

Wallace Reid Very Often Wishes He Were a Hardware Burglar or a Second-Story Man in "The Love Burglar."
The chaps who write to Beatrice Fairfax would get some excellent pointers in this coming Paramount.

Bebe Daniels.
Who has signed to appear in Cecil B. DeMille Productions for Artcraft.

Pittsburgh News Letter

World Film Is Building.

THE World Film Corporation is erecting a five-story building at 1014-1016 Forbes street, Pittsburgh.

The World is now located temporarily on the third floor of the Seltzer Building, 1201 Liberty avenue.

The World Building will be five stories high, and the company may likely have some space to rent. The first floor of the building will be occupied by the Pittsburgh United Theatre Equipment Corporation, which firm is now occupying temporary quarters at 1003 Forbes street, in the new film section.

Two Film Outings.

There were two outings of those identified with the film business in Pittsburgh, Sunday, June 29. The Operators' Union held an outing at Coal Grove, out on the Harmony line, which was attended by over one hundred operators and their friends. Dancing, a ball game, and other diversions were enjoyed during the day, and good eats and drinks added to the enjoyment.

The other outing was managed by some employes of the Standard Film Exchange. There were also about a hundred at this affair. It was held at Rustic Park, on the Harmony line, and was featured by a ball game between a nine picked among the film folks, and a nine from Beaver Falls. The film boys won by a score of 24 to 1, they say. Furrer started to pitch, but lasted only two innings. In that time he sustained two stoved fingers and a badly bruised ankle—the boys said that he thought he was playing football.

Universal Will Have Great Projection Room.

When the smoke of the (moving) battle is cleared away, exhibitors will see some projection room at the Pittsburgh Universal exchange. Two Power's 6B machines, comfortable chairs, and even a piano to preserve the atmosphere of the picture while being projected will put the Universal's projection room in a class by itself.

Paramount Men Visit Stuve.

Five of the Pittsburgh Paramount boys spent an enjoyable afternoon at the home of Salesman E. M. Stuve, Sunday, June 22. Those present were: T. P. McLaughlin, salesman; F. C. Bonistall, Manager; H. H. Buxbaum, district manager; R. Patterson, auditor; and Paul L. Morgan, publicity manager.

D. F. O'Connor, formerly of the Fox office at Boston, is now assistant manager of the Pittsburgh Fox office.

Robert Spang and John Rainey, both Pittsburgh operators, are back from service in France.

Ferris, operator at the Idle Hour theatre, Pittsburgh, is back on the job again, having recovered from injuries sustained in an auto accident.

Harry Grelle, manager of the Supreme exchange, Pittsburgh, who has been confined to the West Penn Hospital the past two weeks, is improving nicely.

Tom Hollis, of the Hollis, Smith, Morton Company, is as proud as a peacock these days. He is now a granddaddy, a daughter having arrived at the home of his daughter and son-in-law, Mrs. and Mr. Newton Williams.

THE WICHITA FORUM GOES TO PICTURES

Big House Was Formally Re-opened July Third and Former Name Changed to the Palace Garden

THE Forum, Wichita, Kansas, has been transformed into a moving picture theatre. It is now known as the Palace Garden. While it is called a moving picture theatre, and moving pictures are the chief attraction, there are subsidiary features. One of these is the fact that visitors may occupy seats at tables, and buy food or soft drinks. The large area of the building has given opportunity for unusually attractive decorative features, included in which are a fountain, and many palms. There are 2,000 seats in the theatre part of the Forum, and several hundred seats at tables from which the picture is visible. The theatre was formally opened as a moving picture theatre July 3, with Lusius Aides as manager. Admission charges are 5 and 10 cents, tax included.

Changes in Memphis.

A deal for the sale of the Majestic Amusement Company's holdings at Memphis, Tennessee, including five movie houses and a lease on the Lyric Theatre, to the Memphis Enterprise Company has been completed. The Majestic and Empire theatres will be operated as motion picture houses.

Royal Open.

W. E. McNeeley, of the Electric Theatre at De Soto, Kansas, has built and equipped a new theatre at Bonner Springs, Kansas. It was opened on June 27 and is known as the Royal Theatre.

Storey Has Moved.

J. E. Storey, branch manager for the Pathe at Kansas City, has installed this exchange in its new quarters in the Ozark building.

Short News Items.

The opera house at Wilson, Kansas, will be operated by Sherman Wiggins as a moving picture show.

The new Broadway Theatre at Cisco, Texas, is assuming shape. It is being built especially for pictures and will be tenanted by W. W. Williams, the proprietors of the City Hall Theatre.

J. W. Ross, of Burkburnett has become owner of the Queen Theatre at Frederick, Oklahoma. The former owner was J. E. Thrust.

The Air Dome Theatre opened for the summer at Clay Center, Kansas.

The Grand Central Theatre, at Austin, Texas, has been improved and is now fireproof and up-to-date.

Mr. Currier, manager of the Lyric Theatre, at Bartlesville, Oklahoma, is planning to install a new $6,000 pipe organ in the near future.

The new Murray Theatre at Ponca City, Oklahoma, is soon to be opened for business, under the management of J. C. Murray.

The Lincoln Theatre, Houston, Texas, operated exclusively by negro help and the leading negro theatre of that city, has been leased for a period of five years by O. P. DeWalt, a negro theatre manager.

Warren Welsh, of Bethany, Missouri, has leased the Alpha Air Dome and opened for business July 1.

W. A. Gibson has bought the furniture, fixtures and contracts of the Ideal Theatre, at Conway, Arkansas, and assumed the management. Howard Terry was the former proprietor.

Work has been started on a store building and motion picture theatre for Mann and Mison, at Marianna, Ark.

July 1 Means Nothing in the Young Life of Margarita Fisher.
This is "The Tiger Lily," her next American, and Margarita believes flowers should be given all the refreshment possible.

MINNEAPOLIS IS TO HAVE A BIG HOUSE

Four Hundred Thousand Will Be Expended Upon the Combined Picture Theatre and Roof Garden

MINNEAPOLIS is to have a $400,000 building which will combine a motion picture theatre with a roof garden. Ground for the building will be broken this week at Nicollet avenue and Fourteenth street.

The structure, which will be known as the Winter Garden, will be designed for use twelve months in the year, the sky serving as a canopy for the roof garden in the summer, and a glass enclosure protecting it in winter. It will be devoted to cabaret performances and dancing, with tables for rerreshments, and a dance floor 65 by 130 feet.

Plans have been made by Kees & Colburn, architects, and I. H. Ruben, of the Twin City Amusement Trust Estate, Finkelstein and Ruben, managers, have announced acceptance of the plans.

The building is to be 100 by 170 feet and will be about four stories high. It is planned to have it ready for business about Dec. 15.

The motion picture theatre is to have a seating capacity of 1,800. It will have an immense pipe organ as well as an orchestra, and special attention is being given to ventilation and acoustics.

It will mark extension of the amusement district far out beyond Grant street, into the residence section of the city.

Pictures Used to Settle Farm Lands.

Motion pictures of farming operations in northern Minnesota are being taken by the Soo railroad for the purpose of interesting in the cheaper undeveloped lands of the North Star state farmers of the Middle West who are selling their farms at high prices.

The idea of presenting the possibilities of northern Minnesota to prospective settlers from other districts by means of moving pictures was evolved several months ago by Joseph Chapman, vice-president of the Northwestern National Bank of Minneapolis.

A large number of actual farm operations have been filmed, including land clearing by latest modern machinery methods, and some of these films are now being shown.

Million Dollar Theatre Chain.

The United Theatres Company, a Minneapolis concern, capitalized at $1,000,000, has begun work preliminary to the organization of a circuit of theatres that will control at least fifteen houses by January 1, 1919, according to announcement by Frank Nemec, president of the company.

H. O. Johnson, secretary of the United Theatres Company, has gone to New York to complete negotiations with eastern interests for the opening of the circuit. Some new houses will be built and other good theatres already operating will be purchased.

Perkins Joins Supreme.

Earl Perkins, who returned to Minneapolis recently from service overseas, has joined the sales force of the Supreme system, Inc., of Minneapolis. He is touring North Dakota.

Baltimore News Letter

Outing Was a Success.

THE get-together outing which was held by the exhibitors of Baltimore under the auspices of the Exhibitors' League of Maryland, at Miller's Shore near Riverview on Tuesday, June 24, was a success. State's Attorney Harry W. Nice was an honored guest, but declined to talk politics on the occasion. The affair was in charge of a committee including Frank A. Hornig, chairman; Louis A. DeHoff and Frank H. Durkee. There was a short business meeting before the gaieties began, which was presided over by Louis Schlichter, president of the League.

Theatres Aid Rebuilding Fund.

Nearly $5,000 was added toward the $500,000 needed to rebuild the St. Mary's Industrial School, recently destroyed by fire, as the results of benefits held in sixteen moving picture theatres on Sunday night, June 22. The committee of exhibitors in charge were: Walter D. Pacey, chairman; Bernard Depkin, Jr., and Louis Schlichter. This committee worked in cooperation with John H. Mooney, chairman of the advisory committee of the campaign. The benefits were held at the following theatres: New, Parkway, Walbrook, Eureka, Hampden, Wilson, Crystal, Broadway, Community, in Hamilton; Red Wing, Cluster, McHenry, Lord Baltimore, Schanzes, Lord Calvert and Goodtime. Special programs of pictures and music were furnished at all of the playhouses.

Another benefit performance for the same cause was held at the New Pickwick Theatre, 115 North Howard street, on Sunday night, June 29, through the courtesy of G. Horton Gaffney, the manager, and close to $600 was raised toward the fund.

On Sunday night, July 13, two more benefit shows will be held. One at Loew's Hippodrome Theatre, through the courtesy of George A. McDermitt, manager, and the other at the Grand Theatre, Highland town, through the courtesy of C. B. Councilman, the manager. The Hippodrome benefit was planned for July 6, but on account of the intense heat it was postponed.

Will Improve Bunny Theatre.

While the Bunny Theatre, 1225 Columbia avenue, which is under the management of H. J. Klein, is closed for the summer months, improvements will be made. The interior and exterior will be repainted and redecorated and the lighting arrangement is to be changed and the indirect system used.

Entertain Prisoners.

Besides other features on the entertainment program, which was given on July 4, to entertain the women prisoners at the City Jail of Baltimore, Pearce and Scheck, operating the Grand, Leader and Lord Baltimore theatres, furnished several reels of moving pictures which were shown.

"Miles of Smiles" Will Be Preserved.

The moving pictures which were taken under the auspices of the Baltimore Sun of the relatives and friends of the men in the 313th and 115th Regiments, and which was entitled "Miles of Smiles," and taken to France to be shown to the men then fighting in the trenches, has been presented to the Maryland Historical Society by the Sun.

Centreville Entertains Returned Soldiers.

One of the big features of the welcome home celebration which was given to the 500 soldiers, sailors and marines that have returned to their native heath around Centreville, Maryland, was the banquet which was served to the men in the assembly hall of the Opera House at Centreville, which is under the management of J. E. Cahill.

Permit for New Theatre Granted.

A permit for the erection of a new moving picture theatre has been granted Benjamin Sachs, by the Building Inspector's office of Baltimore. The theatre is to be one story, of brick and will measure 32 by 154 feet. It will cost in the neighborhood of $12,000 and will be called the Photo-Play Theatre, and will be located at 2115-2117 Pennsylvania avenue. The architect is George S. Childs.

Moving Pictures at Celebration.

Moving pictures were a feature of the program of the celebration held at the base of Washington Monument, Baltimore, on the night of July 4.

Several Maryland Tax Rates.

The county commissioners have fixed the tax rate for Frederick County for 1919 at $1.26, which is an advance of 1 cent over the 1918 rate.

The tax rate for Queen Anne's County has been fixed by the county commissioners at $1.23 for 1919, which is an increase of 5 cents on the 1918 rate.

The tax rate for Somerset County has been fixed for 1919 by the county commis-

"Trying to Get Along" Looks as If It Might House a Few Difficulties.
Charlie Murray, Harriet Hammond and Kôlla Pasha do their best to surmount the piratical barriers in this Paramount-Mack Sennett.

sioners at $1.30, which is an increase over the 1918 rate by 20 cents.

Out-of-Town Notes.

Plans have been drawn up by Architect Frederick Elliott, of Columbus, Ohio, for a moving picture theatre, which will be erected by the Smoot Advertising Agency at Parkersburg, West Virginia. The approximate cost will be $100,000 and R. L. Brown has been given the contract for the construction, which is to be on a percentage basis.

A large theatre which will cost in the neighborhood of $100,000 will be built by the Twin City Amusement Corporation in Norfolk, Va., in the near future.

The Liberty Theatre, Cumberland, Md., which has been managed by Charles Fisher for some time, has now been sold to Tony Corossiter, who runs the Washington Hotel in that city. The purchase price is said to have been $100,000. Mr. Corossiter will improve the house and operate it as a moving picture theatre.

Thomas Burke, manager of the Empire Theatre, Cumberland, says that he will change his booking policy in the fall and run large pictures.

Personals of Baltimore.

W. F. Ballinger, who before being discharged from the army, was in the Sanitary Department stationed at Camp Meade, has returned to Baltimore as the representative for the Independent Sales Corporation in the Monumental City, Maryland and Virginia.

Julius Goodman, manager of the Ideal Theatre and Airdome in Hampden, says that since he opened his airdome about three weeks ago, business has been very poor, due to the daylight saving which is now in effect.

Guy L. Wonders, manager of the Wilson Theatre, and Past Exalted Ruler of the Baltimore Lodge of Elks, left Baltimore on Monday, July 7, to attend the fifty-fourth Grand Lodge Convention of the Benevolent Protective Order of Elks, which was held in Atlantic City from Monday to Friday.

Detroit News Letter

Kingsley Will Manage Real Art.

J. S. WOODY, general exchange manager for the Realart Film Company, was a recent Detroit visitor and announced the appointment of C. G. Kingsley as local branch manager. Mr. Kingsley comes from the Select office in Cincinnati, where he has been connected for over a year. He has leased quarters in the new film building.

Quimby Will Build in Detroit.

Clyde Quimby, who operates the Strand and Jefferson theatres in Fort Wayne, Indiana, has leased property at 2053-5-7 Grand River avenue, and will erect thereon a motion picture house to seat 2,500 people. Work will start about the middle of July and the house, which will be named the Riviera, should be completed sometime in November.

New Policy for Deluxe.

A. J. Moeller, manager of the Deluxe Theatre, Detroit, says that house will have a new policy Sept. 1st. It will go to two changes weekly and the big specials will be shown a full week. Prices will be increased to 25 cents, and the orchestra will be enlarged to 20 pieces. Furthermore, he will have a special stage setting for each production, special lobby display and special advertising and publicity.

Personal Notes.

Charles Seaman, general manager of the Consolidated Theatres, Grand Rapids, is still confined to his bed.

L. E. Davis, who recently returned from France, has resigned with Pathe to take a much needed rest.

TWO TERRE HAUTE HOUSES CONSOLIDATE

American and Orpheum Theatres Will Hereafter Be Operated by the American Theatre Company

THE American and Orpheum Theatres, at Terre Haute, the formed owned by Shannon Katzenbach, and the Orpheum by Messrs. Fox and Keating, were consolidated July, and hereafter will be operated by the American Theatre Company. The offices of the new concern are to be located on the second floor of the American.

The first move to be made by the new corporation will be to tear down and rebuild the Orpheum Theatre, enlarging the seating capacity to 800.

Messrs. Fox and Keating recently acquired a renewal of their lease upon the site of the Orpheum for a period of thirty years and they are now free to go ahead with improvements long contemplated.

The theatre will be closed about the middle of July for the reconstruction process, and it is the hope of the management to have the work completed early in September.

Mayor Opens New Theatre.

Charles W. Burkart, mayor of Seymour, formally opened the new Princess Theatre, recently constructed there for the Columbian Amusement Company, of Frankfort, Indiana, on Friday afternoon, June 27.

The theatre is one of the most attractive and up-to-date motion picture theatres in southern Indiana.

Kokomo's Victory Under Way.

Ground has been broken for a new Victory motion picture theatre at the southeast corner of Main and Taylor streets, Kokomo, for A. V. Conradt, of that place. The new house will be ready for occupancy by October 1. The theatre has been leased by the Meridian Amusement Company, of Ft. Wayne, which operates a string of moving picture theatres in the northern section of the state.

Waiting for University to Open.

The Hornbeck Amusement Company, owners of the Lyric, Orpheum and Strand, at Lafayette, has closed the latter until Purdue University re-opens in the fall. The present equipment of the Strand, including the big pipe organ, projecting machines and scenery are being packed for shipment to Kendallville, where the Hornbeck company is to open a new house. During the time the Strand is closed, the interior will be remodeled.

Vought Buys Another House.

Benjamin J. Vought, owner of the Lyceum Theatre, at Columbia City, Indiana, has returned home from a two-week's trip throughout Ohio and Michigan. While away he bought a motion picture theatre at Rockford, Ohio, and will operate it in connection with the Lyceum. Several improvements will be made in the theatre.

Cincinnati News Letter

Business Was Fair.

BUSINESS in the local moving picture houses during the past week has been fair, but a little below the average of the previous weeks, mainly owing to the extremely hot weather prevailing, but partly to the strong counter attractions, such as races, baseball, and parks, which permit the patrons to stay out of doors and get the benefit of any chance breeze that is going. However, the attractions at most of the houses were such as to demand a fair amount of patronage, and business at the evening performances was very good.

Permit Was Denied.

The application of John J. and Frank Huss for permission to erect a moving picture house on property at 306-308 West Fifth street, having a frontage of only twenty-two feet, was denied by the building commissioner, as there is a provision in existing laws against such buildings on less than thirty feet frontage. Council then passed an ordinance granting permission for the proposed theatre, but Mayor Galvin has vetoed the ordinance, because, he said, it made a special exception of existing laws in favor of one particular interest, and he was opposed to changing the provision that fixes a minimum width of thirty feet for moving picture houses.

Womanly Beauty in Contrast with Bleak Desolation in "Human Desire."
Anita Stewart pauses on her weary road in this Louis B. Mayer production, the next for First National.

DALLAS KIDDIES SEE FREE PICTURES

E. H. Hulsey and the Mothers' Council Combine Their Efforts to Entertain the Little Ones

THAT the little tots in the cotton mills district and in the poorer parts of Dallas shall have their treat at the movies, not for just one performance, but for a whole season—is the determination of E. H. Hulsey, who is co-operating with the Dallas Mothers Council in this respect.

Commencing the last Friday in June, a special free matinee for children was given each Friday morning at the Old Mill Theatre. The Mothers Council see that the play house is packed with youngsters who, except for the innovation, would never see a moving picture show.

The Mothers Council, on Thursdays, arranges that at every play park and social center in Dallas that a "story hour" is held for the children. In this story hour details of the moving picture treat which the kiddies are to enjoy on the next afternoon is outlined.

The first free children's matinee was "The Old Maid's Baby," featuring Baby Marie Osborne.

Hulsey Houses Entertain Sailors.

Dallas is the demobilization point for hundreds of United States sailors who come from the Great Lakes, South Atlantic ports, or the Pacific Coast. Herschel Stuart realizing that the boys who have just quit dropping depth bombs on Hun subs ought to be taken care of, during the first week in July threw open all the Hulsey theatres to the sailors, free of charge. Other theatres followed, and now the blue jackets are enjoying their visit to Dallas generally.

Hull and Son Go to Texas.

T. S. Hull and son have sold out their theatre holdings in California and Arizona and have purchased the Majestic Theatre at Austin, the price being reported as being around $100,000. They opened July 1 with "The Unpardonable Sin." T. E. Hull, junior member of the concern, realized the opportunities in Texas while in the aviation service at Austin.

Lone Star Gets a Charter.

The Lone Star Pictures Corporation, a new film house, has been granted a charter by the state department and will open for business in Fort Worth. The capital stock is $150,000. Incorporators are J. M. Simms, John Stein and F. J. Carroll, of New York.

San Francisco News Letter

Hippodrome Circuit to Be Enlarged.

THE Hippodrome Circuit of more than twenty theatres on the Pacific Coast is to be enlarged by the addition of a house at Eureka, Cal. Arrangements have been made by Ackerman and Harris for the erection of a combination vaudeville and moving picture house at Fourth and G streets, the theatre to represent an investment of about $100,000, including the furnishings. Construction work is to be commenced in July and the theatre will be occupied within six months. Sam Harris and Irving C. Ackerman, of the Hippodrome Circuit, are making a business trip to New York.

Preddey Buys Business.

Walter A. Preddey, 187 Golden Gate Avenue, San Francisco, has purchased the repair shop and business of Walter White and has transferred the equipment and stock to his own establishment. The White speed controller, manufactured by the inventor, is quite widely used in this territory. Mr. Preddey has made a number of sales of late, including Power's equipment to John J. Moore, of the Don Theatre, Sonoma, who also presents shows in surrounding towns; a machine and no-carbon lamp outfit to L. E. Shippy, of Laws, and motor-generator sets to the Majestic Theatre, at Concord, and the Orpheum Theatre, at Crockett.

Goldwyn Manager Makes Valley Trip.

G. C. Parsons, manager of the San Francisco branch of Goldwyn, returned recently from a trip through the San Joaquin Valley, which included a visit of one day to the Yosemite Valley. He found business to be exceptionally brisk with exhibitors for this season of the year, the only complaints being in regard to daylight saving. The erection of several new houses in this territory is contemplated, including one at Merced by C. H. Douglas, and one at Selma by C. F. Unger. Plans for both of these have been prepared. Mr. Parsons will shortly cover the Sacramento Valley to meet exhibitors and investigate conditions.

Studios Planned.

A moving picture studio, in which the stars will be germs, worms, fossils and plants, will be established at Berkeley, by Lieutenant George E. Stone upon his return from Europe. With J. A. Long, professor at the University of California, Lieut. Stone produced "How Life Begins," several years ago.

The Fresno Feature Film Company, of Fresno, is having plans prepared for studio buildings to be erected in that city.

Film News in Brief.

Mrs. R. L. Baker, wife of "Snowy" Baker, arrived at San Francisco recently from Australia to secure a director for a producing enterprise launched there by her husband.

Robert McNeill and Associates have purchased the New Piedmont Theatre, at Oakland, Cal.

The James Post Company, of Vallejo, has purchased moving picture equipment and will show pictures in conjunction with its musical comedy show.

James Beatty, of the Liberty Theatres, San Jose and Fresno, is making a business trip to New York.

The Liberty Theatre, at Healdsburg, is being torn down to make way for a modern house. Frank Meisner, Harry Tucker and Mrs. John Hartman are interested in the enterprise.

Frank Powell has purchased the interests of W. B. Stewart in the Gaiety Theatre, Santa Maria, and will be associated with James Edrington in its management.

Morris Fennbock, of the Star Theatre, Fellows, has purchased the Haggerty Theatre, at Maricopa.

G. E. Metcalfe, of San Francisco, has furnished the Post Exchange at the Marine Barracks, Island of Guam, with a Powers' 6B equipment and a Universal gasoline generating set.

Holmes Johnson has opened an airdome at Parlier, and has installed Powers' equipment.

The Southern Pacific Company has installed Powers' cameragraphs in its laboratory maintained at San Francisco.

Charles Bryant, Leading Man, Lends "Support" to Nazimova in "The Brat."

Being the Brat is a strenuous task, the Metro star finds. But her director, Herbert Blache, is taking things easy by lighting a perfecto. Her cameraman, Tony Gaudio, is seen trying to put his hand through the megaphone.

Oregon News Letter

Oregon Men in Northwest Circuit.

AMONG those who journeyed to Seattle on June 25 to become affiliated with the Northwest Exhibitors Circuit were: Bob Marsden, Marshfield; Denny Hull, North Bend; C. F. Hill, Albany; Percy and Moran, Medford; Don Meyers, La Grande; Guy Matlock, Pendleton; J. C. Stille, Portland; Charley Schram, Oregon City; Sam Whitesides, Corvallis; Al Bettingen, The Dalles; Art Kolstad, Hood River; O. Phelps, Hillsboro; Jaquish, Ontario; Ward Coble, Bend; McGill, Vancouver; George Bligh, Salem; and J. D. Straus, Astoria.

Seaside Business Opens.

Beginning what promises to be the biggest season in four years the Seaside business opened in full swing on July 1. B. J. Callahan has the edge on the situation somewhat, because he has the theatre which runs all the year 'round. He recently remodeled it so that it now has a large seating capacity, a fine appearance and an independent lighting system.

The old Orpheum is the Beaver this year, and was opened on June 27 by Strong and Seggel. These men have purchased the building. J. B. Caldwell, formerly of Grants Pass, and more recently returned from overseas, is the operator at the Beaver.

Al Krause, at one time publicity man

for Universal, is arranging to open a theatre at Seaview, Washington, across the river from Seaside, Oregon. E. R. Saunders, Bell Theatre, Ilwaco, Washington, was a recent visitor on Film Row arranging his summer bookings and reports everything set for a big summer's business.

No Slump, Says Baum.

The motion picture business, from an exhibitor's standpoint, will not suffer in the Pacific Northwest because of reconstruction uncertainties after the war, says Sol Baum, of the Universal exchange, after a trip through the territory. He calls attention to the fact that Oregon is primarily an agricultural state, and that instead of there being a surplus of labor, there is a shortage of help on the farms, and that there are no idle returned soldiers. The young men have come home from the Army to take their women folk to the picture theatres again, and good business is the result.

Glanfield Finds Business Good.

H. M. Glanfield, salesman for Pathe, just back from eastern Oregon, reports exhibitors booking heavily for the late summer season, and that while the farmers in the wheat section are now busy with their harvest, they find time to drive twenty or thirty miles in their motor cars bought with war wheat sales, and the picture shows in the towns are not suffering in the least.

Oregon Briefs.

E. E. Ely and R. T. Galyean have opened the old Milwaukee Theatre, calling it the Mirror. It has been closed since H. C. Wirple ran it a year or so ago.

Martin B. Donovan, Portsmouth Theatre, Portland, is being congratulated these days upon the arrival of an eight pound girl as heir to the Donovan fortune.

Hobart Brownell, cameraman, has returned to Portland from bucking snow in the Deschutes country, where he has been filming scenics.

Philadelphia News Letter

Mrs. McMann Will Improve Walton.

MRS. J. J. McMANN, one of the pioneer exhibitrix of Philadelphia, will close the Walton Theatre for extensive alterations. Improvements to the extent of $7,000 will be made. The theatre will practically be rebuilt throughout.

New Equipment for Miller.

M. Miller, manager of the Amusement Hall at Germantown and Lehigh avenues, is planning to beautify his theatre during the summer months. Many improvements will be made and the majority of the equipment will be replaced with new

Schwalbe Returns.

William Schwalbe is back from France, where he spent ten months in the front line trenches. Although he was gassed twice he is now in perfect health and has been appointed manager of the Electric Theatre Supply Company.

Mrs. Hayden Celebrates.

Mrs. Hayden, who directs the management of the Cayuga Theatre on Germantown avenue, held a special Fourth of July matinee for the children in the neighborhood and celebrated the occasion with a band concert.

Washington News Letter

Press Club Shows Films.

MORE than 1,500 persons, including Government officials, Army and Navy officers, and members of Congress, were guests of the National Press Club, on July 1, at the first showing of "The Lost Battalion." The exhibition was held in the large ball room on the tenth floor of the New Willard Hotel.

Secretary of War Baker, Major General Alexander, who commanded the Seventy-seventh Division, and Edward A. McManus, producer of the film, were among the audience.

Through the courtesy of the W. W. Hodkinson Corporation and Tom Moore, the National Press Club, on July 4, held for its members and their guests a private showing of "The Volcano" at Moore's Rialto Theatre. The exhibition was held at midnight, but despite the lateness of the hour the theatre was well filled.

Flax Ties Up Exchange.

Business at the local Liberty Film exchange practically came to a standstill just before the whole U. S. went dry. But not for the same reason. No. You see——

"It's a boy!" said Sam Flax, head of the exchange, "the first."

Quite different, you see.

Yep; Friend Flax is wearing the smile that won't come off, handing out smokes and dr——; handing out cigars, that is, and receiving the congratulations of his many friends.

Washington's little film world is giving Mr. Flax its sincere felicitations. "Ain't it a grand and glorious feeling?"

FAMOUS PLAYERS TO BUILD IN BUFFALO

Will Have Its Own Exchange Edifice and Plans to Occupy It Some Time Around October First

THE Buffalo Famous Players-Lasky exchange will be the first in western New York to have its own new branch building. The announcement was made by Richard C. Fox, manager, this week that plans are complete for the new modern brick building to be built at the corner of Chippewa and Franklin streets. The lot alone cost $20,000, and the structure will total $60,000. Work started on the new exchange, Monday, July 7, and it is expected that the force of forty-two employes will be able to occupy it about the first of October. The exchange will include a miniature theatre for screening features, an exhibitors' reception room, a fully equipped rest room for employes, fire proof vaults and an elaborately stocked exploitation department. The exchange takes in a territory extending beyond Syracuse and Utica.

Brady Visits Buffalo.

William A. Brady has been in Buffalo conferring with Marion deForest, dramatic critic of the Buffalo, regarding the film production of "Little Women," which Miss deForest claimed infringed on her copyright dramatization of Louisa M. Olcott's novel. The result of the conference is the amicable adjustment of their difference and an enlargement of Mr. Brady's contract with Miss deForest, whereby he will use her dramatization of the play in the United States, Canada, Australia, England and elsewhere. Mr. Brady has just returned from London, where he arranged for a production of "Little Women," during the coming season. Recently Miss deForest, brought suit in the local U. S. district court against Mr. Brady, Sam and Lee Shubert, Jesse Bonstelle Stuart, Victoria, Elmwood and Sheas' Hippodrome, claiming that the above named defendants infringed on her rights in the picture.

So good has been the work of organizations like the Buffalo National Exchange Association Motion Picture Exchange Managers' association which is affiliated with the Chamber of Commerce that according to one of the leading local managers there will be soon formed a national organization backed by the producers themselves who will get together and agree upon rules which all exchanges will abide by and settle for all time disputes which now continually arise.

Five trade rules have been adopted by the local organization. For the purpose of handling complaints, a Grievance committee has been appointed before which exhibitors take complaints. The trade rules adopted are:

(1) TRANSPORTATION CHARGES: All transportation charges to and from the Exchanges must be paid by the Exhibitor. All Film shipments from the Exhibitor to the Exchange must be prepaid.

(2) PAYMENTS: Remittance covering film and advertising charges must positively be in the Office of the Exchange prior to the time the film is to be shipped, otherwise film will not be shipped.

(3) CONTRACTS: Exhibitors and Exchanges must carry out all terms as specified in contracts made with Exchanges. No verbal agreements will be recognized. Exhibitors are cautioned to read carefully all terms of all contracts signed as they will be expected to live up to the letter of their contract.

(4) CHANGES IN BOOKINGS: No change in booking of any service will be granted, unless the request is made in writing fourteen days prior to original play date. If such request for change of date is granted, a later definite play date must then be arranged and picture must be paid for at time of such change and the protection clause may be forfeited in this case. The Exchange will not undertake to make changes in play dates, unless such change can be made without prejudice to other accounts.

(5) HOLDING FILM: No film shall be held by the Exhibitor beyond playing date as per contract. Any and all damages accruing to an Exchange or brother Exhibitor through disregard of this rule, shall be borne by the Exhibitor responsible.

The members of the Buffalo organizations include:

Goldwyn distributing corporation, Famous Players-Lasky, Fox, Universal, Select, Pathe, Metro, Gardiner Film Syndicate, First National, Hodkinson, American Film, Vitagraph, Doo-Lee Film Company, Film Clearing House, Modern Feature Photoplays and Pathe Exchange of Albany.

New Company Incorporates.

The South Park Amusement Company, Inc., has filed a certificate of incorporation with County Clerk John Meahl. The directors are William H. Fitzpatrick, Jr., George C. Hall and George F. Hanny, Jr. The company will operate motion picture theatres and other forms of amusement. The first project will be a large house in Triangle street, South Buffalo, to cost $85,000 and to seat 1,200. Members of the corporation are interested in the Maxine Theatre, Seneca street, one of the most successful of neighborhood houses.

Bengough Back from Front.

Walter Bengough, former assistant manager of the Strand Theatre, has returned from France. Walter expects to join one of the film companies in the capacity of exploitation man.

Crabb "Shoots" Roycrofters.

Earl L. Crabb, of the Strand Theatre, drove his big camera car to East Aurora, the town discovered by the late Elbert Hubbard, and there shot several hundred feet of the annual convention of Roycrofters and Philistines. National celebrities attended the meeting, and on the day that Crabb visited the convention of literati, the Buffalo Ad Club and Buffalo League of Advertising Women were also in attendance. The films were shown on the Strand screen the week of July 20.

Among Independent Producers

Conducted by C. S. SEWELL

Arrow Film Will Handle "Young America" Series

THE Arrow Film Corporation has acquired the distributing rights to the new series of novelty two-reelers known as the Young America series. These pictures do not depend upon any one theme, but each has a different angle. They were produced by the Bloxbe Film Corporation under the direction of Phillip Van Loan.

There will be twelve, each dealing with a single episode of the great war and a heroic deed performed by some hero who has been decorated for bravery. The stories are announced as being true.

The Bloxbe Film Corporation, in conjunction with the Arrow Film Corporation, has arranged for an extensive exploitation campaign, and the heroes playing the leading parts have had numerous columns of newspaper publicity.

The first three pictures are completed, and work on the remainder is being hurried so that the entire series will be ready for release on September 1. Many endorsements from prominent men have already been secured. The pictures, aside from their dramatic qualities, will have value from an educational standpoint.

"Not in years," says Dr. Shallenberger, president of Arrow, "has there been made a series of pictures that will create such interest. I believe they lend themselves to successful showmanship better than any pictures I have witnessed in some time. They should prove highly profitable to the exhibitor who bills them as features."

The leading player in the first picture in this series is Charles Scala, the first American prisoner to escape from a German prison. The second story is that of two Bronx clothing partners. One performed a dangerous and highly meritorious service for his country, being wounded, and was rescued by his partner, who took him to a hospital in the face of a dangerous fire 'not knowing that it was his partner. The third picture features the McIntyre Sisters, the Salvation Army girls who saved an ammunition train from destruction and who rendered valuable service to the Yanks in the trenches.

Nearly All Rights Sold on Guinan and Swain Pictures

WITH such rapidity has the series of two-reel Texas Guinan Western productions and one-reel Mack Swain comedies been disposed of, says the Frohman Amusement Corporation, that only one territory on the comedies and two on the Guinan Westerns remain open.

The latest contracts reported on both series are with the First National, of Minneapolis, for Minnesota and North and South Dakota; Strand Features, Detroit, for Michigan; Eltabran Film Corporation, for North Carolina, and Bee Hive Exchange, Chicago, for Illinois and Indiana. These contracts are announced as having been made without screening the productions, based upon reports received from exchanges already handling the pictures.

The Bee Hive Exchange will use six prints, four for the Chicago exchange and two for Indianapolis; Eltabran will use two, which is said to be unusual.

Gene Marcus, of the Twentieth Century Film Company, has booked these productions for the Stanley Circuit in eastern Pennsylvania, while I. E. Chadwick, of the Merit Film Corporation, has booked the Fox, Moss and Loew circuits in New York. Harry Leonhardt has booked "Daddy Ambrose" for a second week, which is said to establish a record for single-reelers.

The titles of the fifth and sixth Guinans are "Little Miss Deputy" and "The Dangerous Little Devil." The fourth and fifth Swain comedies are "Foxy Ambrose" and "Diplomatic Ambrose."

Bertram Bracken Directing "Confession" for National

BERTRAM BRACKEN, who is directing "Confession" for the National Film Corporation, returned to his studio in Hollywood after a two weeks' stay at Lake Tahoe.

After the usual studio preliminaries work was immediately resumed. Mr. Bracken announces that in this production it is not the intention to hurry matters, for both he and Henry B. Walthall, the star, consider "Confession" to be one of the biggest and most important productions that either have been identified with, and, so not to sacrifice quality to haste, the element of time has been forgotten and all efforts are being concentrated on quality.

Bertram Bracken
Directing Henry Walthall in "Confession," a Pioneer feature.

Mr. Bracken, who directed "The Boomerang" for the National, also has to his credit productions such as "The Eternal Sappho," "Conscience," "Comrade John" and "Sporting Blood." Since his coming to the National Film Corporation of America he has been one of the most active directors on the Coast.

Arrow Announces "Rawhide Productions."

Arrow Film Corporation announces the consummation of a deal with John L. Russell to produce a series of twelve two-reel dramas to be known as "Rawhide Productions." The stories will be written by L. Case Russell and directed by Joseph L. Barry, with Joe Suttle as cameraman. The cast includes John Lowell, Charles Robins and George Crossman. This series, which will be released on state rights basis, will be ready about September 1.

H. & H. Offers "Love Wins" Starring Violet Mersereau

ANNOUNCEMENT is made by the H. & H. Productions, Inc., that "Love Wins," a five-reel picture, with Violet Mersereau as the star, is rapidly nearing completion at their studio under the direction of Herbert E. Hancock.

This production is described as a drama of love, intrigue and a bride's battle for her hero husband. It is taken from a story by Edna and Herbert Hancock, the theme being suggested by R. J. Huntington. Miss Mersereau is cast as an office worker whose sweetheart goes to war and returns disabled. He offers to free her from her troth, but she insists that they be married. New complications arise, which are brought about by the misunderstandings of the young husband who, just back from the fields of war, has not adjusted himself to conditions out of the army. This situation confronting returning soldiers is said to have been brought out with great power.

Miss Mersereau's role is said to display her talents to unusual advantage.

The suporting cast is a strong one. Julia Hamilton, who takes the part of a daring and unscrupulous girl, is looked upon by Director Hancock as a "find." She appeared in a prominent role in "The Century Girl" and on the Century Roof, and was also with Ziegfeld's Follies. As a result of the ability she showed in an initial tryout, Mr. Hancock rewrote the scenario to incorporate a part to which she is especially adapted. Others in the cast are May McAvoy, Pierre J. LeMay, John Harrison Edwards, Cora Williams and Bernard Randall.

Miss Mersereau has a part that calls for emotional acting and interpreting the character of a modern girl of the independent type. In one scene she sails into the man who has insulted her, and gives him a beating which, it is said, will prove one of the season's big thrills.

Pioneer Announces Release of Jennings' Film in August

THE Pioneer Film Corporation, handling "The Lady of the Dugout" for New York and New Jersey, announces it will be released in this territory on August 4, and that many bookings have already been received at the New York and Buffalo exchanges without solicitation.

It is hoped to have Al Jennings, the author, producer and star, in New York on the day of the first showing, and to have him address the audiences at the first-run houses.

"The Lady of the Dugout" is based upon a thrilling episode in the career of Al and Frank Jennings, when they were bandits operating in the Southwest a few years ago. Both were caught and were sentenced to a long prison term. Through the good offices of former President Roosevelt they were pardoned, and began their life over again.

"Topics" Film in Foreign Lands.

All English speaking countries of the world will soon have the opportunity to enjoy the timely and witty paragraphs selected for screen presentation in "Topics of the Day" by The Literary Digest. The success of this screen subject in the British Isles has attracted the attention of Australian, South African and other buyers from British domains.

Sells "Virtuous Men" for Four More States

THE record being made by S-L Pictures in disposing of "Virtuous Men" has been given further impetus through the closing of four more states—Colorado, New Mexico, Wyoming and Utah—by Bert Lubin, traveling representative for the S-L, to the Supreme Photoplays Corporation, of Denver.

This organization is an important factor in state rights distribution in the Far West, and it is their intention to accord "Virtuous Men" a special sales campaign of several weeks prior to release. In order to carry out this exploitation campaign, Supreme Photoplays have placed the largest order for supplies and advertising material yet recorded for the S-L attraction starring E. K. Lincoln.

Bert Lubin, of S-L Pictures, reports conditions throughout the Far West as excellent, with many new theatres in course of erection and business for the exhibitor holding up despite unusual weather conditions for this section of the country. According to Lubin, the demand for productions of road show calibre and long runs is greater than ever before in the history of the industry.

Jack Richardson Re-Engaged

WILLIAM L. SHERRILL, president of the Frohman Amusement Corporation, wired his New York office that he has renewed the contract with Jack Richardson, the popular Western heavy, to appear in support of Texas Guinan in the two-reel Western productions being made at Los Angeles. Mr. Sherrill also announced he has acquired a story written by Julian Johnson, editor of Photoplay Magazine, and which embraces one of the most sensational themes ever adapted to a Western production.

In addition to making a new series of two-reel comedies, it is also reported that the Frohman Amusement Corporation will shortly commence the production of a fifteen episode Western serial.

Moreno Completing Vitagraph Serial.

Antonio Moreno and scores of his fellow Vitagraph players are now back in the mountains of upper California, putting the final touches on his fifteen-episode serial, "Perils of Thunder Mountain." Although the sixth episode is the most advanced chapter shown by any of the exhibitors, the work has been carried forward with the regularity of clockwork, and the serial is practically completed.

Through a happy inspiration of the authors, Albert E. Smith and Cyrus Townsend Brady, nearly all of the early scenes in the serial were set in the snow-capped mountains of northern California. Then will follow scenes in San Francisco and other localities far removed from the mountains and nearer modern civilization. Quite fittingly, the closing scenes return to the original locale.

Montagu Love in Role of Prize Fighter.

Montagu Love has commenced work on a new five-reel feature for World Pictures. It has the working title of "The Mark of the Beast." In this photoplay Mr. Love takes the part of a prize fighter. He has engaged Frank Haganey, formerly heavyweight champion of Australia and South America, to train him and act as technical director for the fight scenes. Frank Reicher is directing the picture.

Plenty of Thrills and Action in "Mystery of 13"

THE latent entry in the serial field is the multi-reel feature in fifteen episodes produced by Burston Films, Inc., and bearing the title "The Mystery of 13." It is announced as a serial with reason, logic and action, as well as mystery, as indicated by the title.

Louis Burston, president of the company, states that the above will be proven when this newcomer is shown for review, which will be within the next few days, and in the meantime he promises it will be even bigger and better than his former offering, "The Silent Mystery."

The story opens on a South American ranch, where Jim Kelley, a brother to the famous characterization of Francis Ford, Phil Kelley, is living. Hidden treasure has been buried on his property, and Madiz is representative of a mysterious band whose inner circle is known as the "13." Jim is tricked into marrying a girl he has never seen. He accuses the girl of treachery, and makes his escape. On shipboard, he finds his wife and Madiz. The vessel sinks, and with it a map showing the location of the treasure. Rescued, Jim finds Phil, and they hasten to beat rival divers to it. They learn the secrets of the "13" crew and adopt their hooded garments. At a meeting three bear the numeral "6" and the mystery increases.

Scenes Filmed Off Catalina Island.

The diving and burning scenes were filmed off Catalina Island, where Francis Ford has a summer home. Both Francis Ford and Rosemary Theby, who plays opposite him, don diving suits. There is a thrilling fight for the air pipe which leads to one of Ford's henchmen below. Other under water scenes were taken in Francis Ford's studios at Hollywood in what is said to be the largest tank ever built for motion pictures.

There are thirteen principals in the cast, which includes in addition to the leads Marc Fenton, Doris Dare, Phil Ford, Elsie Van Name, Nigel DeBrullier and Pete Gerald, several of whom also appeared in "The Silent Mystery." Francis Ford is the director and star, and collaborated with Elsie Van Name in the preparation of the script.

Producer Louis Burston, who has been in Hollywood with the company since April, is supervising the production, and John Clymer is supplying the continuity, titles, etc. This serial is announced for release in August.

Steiner's Lone Star Films Will Be Handled by Arrow

WILLIAM STEINER has finished the first of his new series of two-reel Westerns to be known as the Lone Star dramas. These will be released through the Arrow Film Corporation, and will star Harry Myers, who also was the star of "The Masked Rider," made by Mr. Steiner and released by Arrow. These two-reel pictures are being made in San Antonio, and the release date for the first will be August 1. This picture will be ready for screening at the Arrow offices next week.

Charles Graham, who appeared in the Craig Kennedy serial, will be seen with Harry Myers in this series. There will be twelve all told. Arrow announces that it has already sold one-third of the United States territory before the first picture was finished, and applications are being received from nearly every territory, proving the big demand for two-reel Westerns.

To supply the big demand for short reel subjects the Arrow has recently contracted for a number of different series. Several new series of comedies have been added, also has a series of two-reel kid pictures.

To Present "The Boomerang" for Run at Brighton Beach

PIONEER FILM CORPORATION announces that "The Boomerang" will be shown as the second of their special attractions at the Brighton Beach Music Hall. This picture, which is being sold to state rights buyers, has been selected as a successor to "The Unpardonable Sin," which opened up at the Music Hall a week ago.

Advertising announcing that it has been slated for a run has already been posted. After "The Boomerang" has had a showing other of the Pioneer Specials such as "The Sins of the Children," "The Long Arm of Mannister" will follow.

Henry Walthall Thinks of "The Man He Has Behind Him."
Of course, the photograph is one of the girl he left behind him in "The Boomerang, a Pioneer production.

James K. Hackett Star of "The Greater Sinner"

JAMES K. HACKETT, star of a score of Broadway stage successes, makes a welcome return to the screen in the modern photoplay feature drama, "The Greater Sinner." Mr. Hackett's latest screen vehicle deals, it is said, in intensely vivid fashion with a gripping story based on heredity, and portraying a beautiful young Southern girl's thrilling and eventually successful battle against traits and physical tendencies inherited from her forebears.

"The Greater Sinner" was screened shortly before Mr. Hackett suffered a painful accident at his country home on an island in the St. Lawrence, near Clayton, N. Y. Just after the final scenes in the picture were taken, Mr. Hackett went to his island home and there fell and broke his leg just above the ankle.

In this picture, Mr. Hackett is said to have done the best screen work of his career. In the character role of an aggressive, unscrupulous promoter and Wall street speculator, he wins the love of a Southern beauty, and takes her from the simple environment of her country home into the gay life of New York.

As the hero's wife, Ormi Hawley in the leading female role and Irving Cummings as the "other man" are prominent in the support. The development of the story, almost to the very end, conveys this question to the mind of the audience—was it the woman or the man upon whom the burden of guilt must rest?

In addiiton to Miss Hawley and Mr. Cummings the support of Mr. Hackett includes John Shine and Eric Mayne. The picture is a five-reel production, which will be released in the near future on a state rights basis.

"The Greater Sinner" is presented by Lloyd Willis, 1600 Broadway. David P. Howells, 729 Seventh avenue, is handling the foreign rights on "The Greater Sinner." He is now in Europe with several prints of the picture for foreign buyers.

Brockliss Gets Foreign Rights to Guinan Films

SIDNEY GARRETT, acting for J. Frank Brockliss, Inc., closed a contract with the Frohman Amusement Corporation acquiring the thirteen Texas Guinan two-reel productions for the foreign market, and a few hours later disposed of the entire series for South America and part of Europe. Mr. Garrett stated that while it is a common belief that Western productions are not received with any great favor in Europe, particularly in Great Britian, and it is true they are not ordinarily of the same drawing power as dramatic productions, this is occasioned by the fact that Westerns were usually of the same type with a similarity of theme, and little variation in the plot or the leading character; but that in the Texas Guinan productions he immediately recognized a digression from the regular Western productions, with a female in place of the usual male hero.

"Naturally," said Mr. Garrett, "anything new is welcome, and I expect that the release of the Texas Guinan Westerns in foreign countries will prove as popular as any other productions handled by us."

Mr. Garrett's concern has also acquired for the foreign market the special feature production, "Once to Every Man," and the twenty-six Mack Swain single-reel comedies, also released by the Frohman Amusement Corporation.

Helen Holmes
Well-known serial star who will be featured in S-L-K's chapter play.

S-L Picture Pleases at Detroit Majestic

ARTHUR S. HYMAN, who controls rights to "Virtuous Men" for Indiana, Illinois and Michigan, released this attraction last week in his territory. Following a special engagement of a week at the Majestic Theatre, Detroit, he wired S-L Pictures his appreciation of the box office value of their production. Despite the continued hot weather and strong opposition from other leading theatres, "Virtuous Men" is said to have played to record-breaking business.

Following the presentation, Mr. Hyman received a letter from George E. Guise, manager of the Majestic, reading in part as follows:

"No picture recently released has greater advertising possibilities than has 'Virtuous Men.' An interesting title which arouses the curiosity of the picture fan is half the battle, and certainly no more attractive title could be conceived. It has that magnetic something which attracts people and arouses their curiosity to such an extent that they cannot resist coming to the theatre to learn what it's all about.

"From the standpoint of the exhibitor, 'Virtuous Men' has many things which go to make it a good picture, has plenty of action, good photography, details carefully handled, the cast is good and, as a whole, the story is interesting and entertaining. The big scenes show unusually fine directing.

"'Virtuous Men' should prove a money-getter for any exhibitor if properly exploited."

Pioneer Will Enlarge Its Field Sales Force

THE success which the sales force of the Pioneer Film Corporation have enjoyed during the last few weeks has been so gratifying to the Pioneer executives that they have determined to increase the number of representatives in the field so that the entire country can be reached.

The list of pictures now being disposed of by the Pioneer are "The Boomerang," with Henry B. Walthall; "Sins of the Children," with Alma Hanlon and Stuart Holmes; "The Girl from Nowhere," with Glee Madison and Wilfred Lucas; "Virtuous Sinners," with Wanda Hawley, and "Suspicion," with Grace Davidson.

If the present ratio of sales continue it is expected that the long list of pictures which the Pioneer recently placed upon the state rights market will be completely sold. This will leave the field open to the exclusive promotion of the many forthcoming Pioneer attractions.

Among the productions slated for exploitation during the early fall are Henry B. Walthall in "Confession," "The Long Arm of Mannister," "Parted Curtains" and "The Hidden Code."

Jack Levering
Hero returned from the war to take up hero work with Helen Holmes in S-L-K serial.

Runs Extra Performances to Accommodate Fight Fans

ACCOUNT of the anticipated difficulty facing the crowds who visited Toledo to see the Willard-Dempsey fistic encounter in the matter of securing sleeping accommodations the management of the Alhambra Theatre in that city arranged a novel stunt.

Advertisements were posted that on July 2, 3 and 4 the theatre would remain open all night, and that the attraction, "Yankee Doodle in Berlin," as well as the Sennett bathing beauties, would appear in person at additional performances at 12:45 and 2:00 a. m. The ads further stated that patrons might remain in the theatres overnight at the same price.

H. C. Witner Wrote Story of "Everybody's Business"

THE story of the W. H. Productions' special feature, "Everybody's Business," is by H. C. Witner, who is a contributor to a number of prominent magazines and author of two novels, "From Baseball to Boches" and "A Smile a Minute."

Arrangements are being made to syndicate this story in several prominent newspapers throughout the country, and because of the subject matter being of such unusual interest, together with Mr. Witner's prominence, several are arranging to give it unusual exploitation.

W. H. Productions Company state that in preparing the exploitation campaign a number of elements have been taken into consideration to secure maximum results for the exhibitor at minimum cost, such as the co-operation of the returning soldiers, the endorsement of leading factors in the recently formed American Legion, as well as employers of labor and laboring men, account of its one hundred per cent. Americanism.

It is further announced that when this six-reel picture is shown the exhibitor will have at his service a simple, complete and practical campaign, so that he will not be obliged to spend any more than his normal appropriation for exploitation and will be able to secure unusually extensive co-operation.

Producers' and Distributors' News

Week Including July 4 Brings Bigger Business to W. W. Hodkinson's "Sahara"

J. PARKER READ, JR.'S, production, "Sahara," starring Louise Glaum in a C. Gardner Sullivan drama supervised by Allan Dwan, had another big week over the Fourth of July, contracts being signed during the past seven days by Marcus Loew's Stillman Theatre for first run in Cleveland, by the Parkway Theatre, Baltimore, through the managing director, Bernard Depkin; with the Jefferson Theatre, Galveston, the Liberty, Houston, at Jake Wells' Atlanta Strand Theatre, and many other important houses in the larger cities. Bookings for the smaller communities of the country are not yet accepted on "Sahara" except for later play dates.

A significant evidence of the picture's drawing power is found in the booking of this by exhibitors who already have tested its power at one or more points.

For example, following the engagement of "Sahara" at the New York Strand, the management of that organization, through its treasurer, Walter Hays, booked "Sahara" for full week engagements at the Strand, Buffalo, and the Strand, Syracuse, as well as for subsequent neighborhood runs at the four Strand company outlying houses in Buffalo.

Week's Run at Atlanta Strand.

Jake Wells' Atlanta Strand full week booking follows the playing of "Sahara" at the Wells Theatre, Norfolk, Va., and the Colonial Theatre, Richmond, for a full week.

A first run contract on the film has also been closed in Montgomery, Alabama. Texas bookings include the Orpheum, Waco, the Alhambra, Eastland and the Crescent at Temple.

Further proof of this colorful production's popularity was found during the week in the decision of the Stanley Company, of Philadelphia, to increase its number of playing days above the hundred days recently contracted for. Through the Hodkinson Philadelphia offices announcement was made that "Sahara" would play an additional fifty days in the Stanley houses these days being added after "Sahara" had begun playing the Stanley circuit.

"Midnight Man," Corbett Serial, Is Well Staged

THE highlights of the current week's activities at Universal city were the completion of the James J. Corbett serial, "The Midnight Man," and the launching of the new six-reel feature production, "Common Property," which will star Robert Anderson.

"The Midnight Man" was produced by James W. Horne from a story upon which he collaborated with Frank Howard Clark. Under the supervision of Joe Brandt the serial was given a de luxe staging throughout the entire eighteen reels.

"Common Property" is a story written by Elliott W. Clawson, author of "The Man in the Moonlight," in which Monroe Salisbury is the star. The action of the play deals with the nationalization of women in Russia, and the all-star cast is being directed by Paul Powell.

Visiting journalists who have been at Universal recently have marveled at the accuracy with which George Seigmann, director, has created a set showing the editorial rooms of a metropolitan daily which will be used in connection with the production of the newspaper story, "The Woman Under Cover."

"The Right to Happiness," the latest Dorothy Phillips vehicle, has received the final cutting at the hands of Allen Holubar, and is ready for shipment to New York.

Marie Walcamp is now resting after the completion of the first four of the Tempest Cody Western two-reelers. The productions are of such merit that Universal officials are considering the extension of the series into eight separate pictures. A new two-reel Western company, including Laure Trainor, Josephine Hill and Jack Perrin, are producing "Fighting Blood" under the direction of Reeves Eason. "The Desert Trail" is the title of the Western picture on which Pete Morrison will soon start work.

The Universal battery of expert cutters and comedy title writers have been turned loose on the new William S. Campbell animal comedy, which stars Joe Martin and his jungle associates.

"Non-Skid Love" is the newest Lyons-Moran comedy in the process of production. These two fun-makers have been doing some excellent work at Universal City recently, having completed only last week "Lost, Strayed or Stolen," with Mildred Moore and Charlotte Merriam in the leading feminine roles.

Nazimova Made Film Adaptation of "The Brat"

WHILE in New York last season in search of suitable material for her screen appearances, Nazimova came upon "The Brat," Maude Fulton's stage success which Oliver Morosco produced for long runs in New York and on the road, and which will be released soon by Screen Classics.

"With a copy of the manuscript," said Maxwell Karger, director general, "Nazimova left New York for her country home. With her leading man, Charles Bryant, she read and reread it, and each time with added enthusiasm.

"Being of an impulsive nature she decided then and there to adapt it, and the manner in which she has acquitted herself from a technical viewpoint is a permanent proof of a skill in this direction that fully equals her marvelous histrionic and emotional ability."

Exultant over her success with this play, Nazimova has decided to interest herself further in selecting and adapting plays and novels for her own use following her production of "The Native Born," a novel by Miss I. A. R. Wylie, on which she is starting work at her Hollywood studios.

The production of "The Brat," so far as the filming of the story is concerned, has been complete now for some time. The only essentials that still stand between its release, which, as announced, is scheduled for September 1, are the art titles and inserts upon which Maxwell Karger is now busying himself personally.

Charles Bryant, playing opposite Nazimova, heads a supporting cast which includes Frank Currier, Amy Veness, Darrell Foss, Henry Kolker, Bonnie Hill, Millie Davenport and Ethelbert Knott.

The artistic settings and back grounds of the play, which was directed by Herbert Blache, with Eugene Gaudio at the camera, were all designed by M. P. Staulcup, of Nazimova's art staff, and the entire production, which promises to be a worthy reproduction of the initial stage success, was personally supervised by Maxwell Karger.

Helen Chadwick—Summer Fantasy.
Who will play the lead opposite Tom Moore in his Goldwyn "Heartsease."

Another Western Comedy Drama for Desmond

THE success attending William Desmond's dip into Western comedy dramas under the management of Jesse D. Hampton, has led the latter to star him in another attraction along the lines of "The Prodigal Liar" and "Bare-Fisted Gallagher," each of which is a Robertson-Cole feature distributed by Exhibitors Mutual. "A Sage Brush Hamlet" is the title of the Desmond picture, which will follow "Bare-Fisted Gallagher."

George Elwood Jenks, well known author and scenario writer, wrote "A Sage Brush Hamlet." Joseph J. Franz directed it under the supervision of J. D. Hampton.

A number of popular Hampton players will be seen in support of Desmond.

Marguerite De La Mott will make her debut as leading woman in this production, and Hampton has every confidence that she will soon take the front rank.

Ill, She Comes from the "Outside" to the Cabin of Three Crooks in Nome.
A powerful heroine is drawn by Rex Beach in his Eminent Authors' picture for Goldwyn, "The Girl from Outside," an Alaskan story.

"Fair and Warmer," Screen Classic Film, Seen by Millions When on Speaking Stage

A PREDICTION that "Fair and Warmer," Avery Hopwood's successful farce, should be as great if not a greater success on the screen than it was in the theatre, where it was viewed by millions, is made in a letter from Selwyn & Company, stage producers of the comedy, to Richard A. Rowland, president of Metro Pictures Corporation and Screen Classics, Inc.

Selwyn & Company originally put on the play, and reaped a harvest of dollars. The farce was universally acclaimed the funniest play ever written, and set a new record in continuous runs for other stage comedies to shoot at.

It is one of thirty-six celebrated stage plays and novels recently purchased by Screen Classics, Inc., for its series of "fewer, bigger and better" pictures to be made starting with the early fall and distributed exclusively by Metro. May Allison has been selected as the star, and work on the elaborate production is about to start at the Hollywood studios of Screen Classics, Inc., under the personal supervision of Maxwell Karger.

An extract from Selwyn & Company's letter to Mr. Rowland follows:

"Following the completion of the New York run, 'Fair and Warmer' was presented by us in Chicago, Boston and Philadelphia, establishing records in these three cities for the length of its engagements. It was then sent on tour of the United States, and in innumerable theatres the house records for big business is held to this day by 'Fair and Warmer.'

"It would be only the wildest kind of a guess to attempt to tell just how many persons saw the play—certainly they numbered millions."

Jose Starts Work on First Production.

Edward Jose, the Belgian director, who recently formed his own company, to be known as the Edward Jose Productions, recently began work on the first of his own pictures, "Mothers of Men." "Mothers of Men" is a screen adaptation by Charles Whittaker, from the popular novel of the same name, by Henry William Warner and De Witte Kaplan.

Mr. Jose has engaged Lumsden Hare as leading man to play the role of Captain Von Plauffen. The name of the leading woman will be announced next week. Marguerite Courtot has an important role as "Paulette." Cesare Gravina will have the character part of "Old Schultz." Pierre Collosse, Julia Hurley and William Gaxton have also been engaged for prominent roles.

Mr. Jose's first production is being made at the Norma Talmadge Studio on East Forty-eighth street, New York. Edward Brophy will act as assistant director, and also as casting director. Willard M. Reineck has been chosen as technical director. Earnest Hallor is the cameraman.

"Common Clay" Acclaimed by Hazleton Exhibitor

"COMMON CLAY," A. H. Woods' screen production of the Harvard prize play by Cleaves Kinkead, is being pushed beyond all previous records by the supplementary campaign inaugurated by Pathe Exchanges, Inc. The intention to have it shown in all of the film houses of the United States seems to be within realization. In some instances return dates have been played, and the reception in large cities have been more than equaled by its appreciation in smaller centres. How Hazleton, Pa., regards it is typical of the majority of cities of like size. Manager M. V. Coll, of the Campbell theatres, writes:

"Without any solicitation on your part whatsoever, I wish to congratulate you on the Pathe superproduction, 'Common Clay,' starring Fannie Ward and an all-star cast, which we closed a highly successful run with this evening."

C. A. Taylor, Pathe branch manager at Buffalo, makes this report to the home office: "It is with pleasure that we notify you that the Palace Theatre, Olean, N. Y., a town of 16,624 inhabitants, used 'Common Clay' three days, and has signed a contract for repeat booking of two days, making a five days' showing in this town."

"Thunder Mountain" Snow Scenes Attract Summer Fan

TELEGRAMS and letters continue to pour into Vitagraph offices regarding "Perils of Thunder Mountain," Vitagraph's snow-laden serial. Not only are the exhibitors agreed that the new Antonio Moreno chapter play is one of the most interesting and thrilling ever offered, attracting unusual patronage to theatres which had never before presented this particular form of entertainment, but the consensus is that its presentation during the heated term is particularly opportune.

J. G. Eyerly, of the Lyric Theatre, Newton, Iowa, writing to congratulate Vitagraph on "Perils of Thunder Mountain," lays particular stress on the picture's timeliness and voices the sentiments of hundreds of other exhibitors. He says:

"With four episodes finished and the crowds carefully tabulated at each episode we have no fears of what our business will be with the worst of hot weather still to come. 'Perils of Thunder Mountain' is the first serial we have run in this house in over two years and we have people coming through the rain to see it who have never attended a serial before in their lives. The story is well told, well acted, and so full of snow that, in my estimation, it is the exhibitors' one best bet for hot weather, particularly in the smaller towns where cooling facilities are not to be had in the average store show. Any exhibitor who can't put this picture over and hold the first night crowd has no business in running a show."

A few telegrams, taken at haphazard from various sections of the country, shows the interest in the latest Vitagraph serial. Wadlow Brothers, of the Virginia Theatre, Detroit, said: "We consider your serial, 'Perils of Thunder Mountain,' absolutely the best hot weather money getter ever produced. Opened doors on one of the hottest nights Detroit has had in years and turned hundreds away. The winter settings are wonderful and really seem to cool the house by many degrees."

"The Volcano" Is Melodrama Without Sensational Props

THERE are some plays that exert extraordinary fascination over the human senses without revealing to the unskilled analyst how their results are attained. August Thomas in his Four-Star drama, "The Volcano," the W. W. Hodkinson release starring Leah Baird, has succeeded in conveying the impression that a hideous menace to human society exists in the hydra-headed monster, Radicalism, and there is no doubt that he carries conviction to the minds of all Americans with regard to the dangers of permitting sinister forces acting under definite orders from Lenine and Trotsky, et al., to swarm into cities of the United States and from every human refuse dump on the European continent.

Mr. Thomas forces his story home without too much reliance on knives, pistols, bludgeons or any of the usual melodramatic claptrap, but he makes one shudder when he displays the calm ease with which these foreign bomb tossers saunter about carrying enough explosive material in their coat pockets to blow up a city street—yet choosing crowded subway trains, street cars, elevated trains and commuter routes as their favorite media of transportation.

"The Volcano" is a story of American life under the menace of the red flags. It reveals how a horde of rabid propagandists from the darkened byways of Moscow and Petrograd weave their spells in the humble homes of New York's poorer folk, while sons of the men and women they seek to corrupt are pouring back from the fighting fields of France on every incoming transport.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

ONE of these days we may hear the words, "As honest as a closeup." The moving picture star was invented only a few years ago and already the names of those who have stepped down from their once high estate or passed into oblivion form a lengthy list. Among the women of the screen this condition takes on something of the tragic. Youthful heroines are the only ones the public has shown any interest in up to the present. The time may come when we shall have great screen dramas with parts on the Lady Macbeth order and actresses of sufficient years and experience to play such parts. Right now youth is in demand and the names, with but a few exceptions, that are flashed in electric lights above the doors of the moving picture theatres belong to actresses still on the right side of thirty.

The array of names in the cast of a picture recently released was a significant indication that art may be long, but a star's career is often quite the reverse: two ex-stars, in comparatively small parts, appear in the picture. The camera has a trick of hiding a woman's age for her for a time and then in the most unexpected and ungallant fashion giving away the exact truth. Five years from now will show many new faces on the screen.

The screen version of "Secret Service" did excellent business during its engagement at the Rivoli Theatre on Broadway. William Gillette's fine play of the civil war with enough real drama in it to supply half a dozen moving pictures of the ordinary type with situations is a forceful argument in favor of adapting stage plays to the screen—whenever the play warrants the operation. A story so strong in motives, character drawing and skilled workmanship as "Secret Service" is bound to give the spectator the thrill for which he is looking when he enters the theatre.

Only recently a scenario editor, during an address on the making of moving pictures, informed his hearers that the story of action was giving way to the story of character. If he had stated that the best moving pictures consist of character shown in action, he would have come nearer the truth.

And this thing called action is the vital spark of drama and is not to be confounded with the thing called movement. In one of the biggest scenes in "Secret Service" the leading character is alone on the stage and the action of the story is never more intense than when he stands motionless.

Nothing is so important to a photoplay or so little understood by the average writer as drama.

WEITZEL.

IN THIS ISSUE.

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Dust of Desire (World).
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Ace of the Saddle (Universal).
The Fear Woman (Goldwyn).
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The Hornet's Nest (Vitagraph).
God's Outlaw (Metro).

PROGRAM and Advertising Phrases and Advertising Angles for the pictures reviewed in this department are based on the **productions as shown on the screen** and are not prepared in advance from the press books. They are consequently correct and represent each and every picture in its completed form, just as it will appear in your theatre.

"The Firing Line"

Paramount-Artcraft Special Feature Presenting Irene Castle in the Leading Role of a Robert W. Chambers Story.

Reviewed by Louis Reeves Harrison.

IRENE CASTLE seems well-suited to the interpretation of the leading character in "The Firing Line," and her charms of movement are well depicted in this Paramount Artcraft Special. She adds more than one personal attraction to the careful illustration of the Chambers novel, but the role she is obliged to assume is hardly one to enlist either sympathy or admiration. It is that of a flighty young female, at one moment concerned about the feelings of the wealthy people who adopted her, lest they know of her legitimate marriage, at another indifferent to their feelings when she decides to give herself to a lover. Lauded to the skies in subtitles, she displays the characteristics of a very thoughtless, if not a thoroughly selfish woman, accepting favors on every hand and giving little in return, until summoned to nurse the loyal man whose happiness she has nearly destroyed, to whom she is released by the suicide of her husband.

This suicide forms one of the few really dramatic incidents of the story, very delicately and effectively handled. In fact, the role of the husband in name only, as impersonated by David Powell, constitutes the nearest approach to genuine human character. R. V. Steele is convincing in the difficult role of a man who overcomes his own infatuation and that of the girl in time to save her from herself. The rest of the cast is admirable, and the direction carefully preserves the Chambers atmosphere, but it is not drama, and it loses to just that extent. The leading values of "The Firing Line" are those of publicity, the fame of Irene Castle, and that of Chambers among those who like his stories. The screen product comes close to being an exact reproduction of his novel in pictures, and it was so accepted by a Rivoli attendance at the presentation.

Cast.

Sheila Cardross	Irene Castle
Mrs. Cardross	Irene West
Constance Paliser	May Kitson
Virginia Suydam	Jane Warrington
Cecile Cardross	Anne Cornwall
Jessie (Bradley)	Gladys Coburn
John Garret Hamil, 3rd	R. V. Steele
Louis Malcourt	David Powell
Neville Cardross	J. H. Gilmore
James Wayward	Frank Losee
Faithful Three	Rudolph de Cordova, Charles Craig, Phillip S. Rice
William Portlaw	Robert Schable
Gray Cardross	Shaw Lovett

Story by Robert W. Chambers.
Scenario by Clara Beranger.
Directed by Charles Maigne.

The Story.

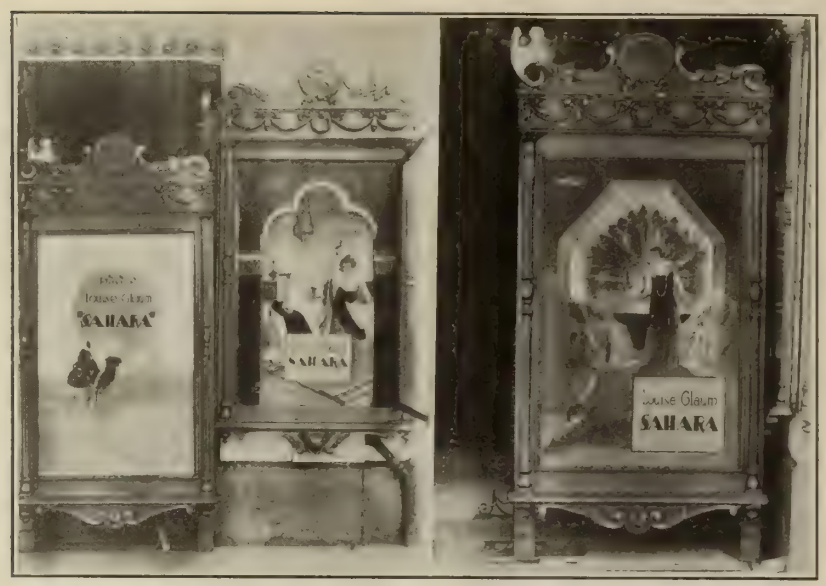
Sheila Cardross gets to "The Firing Line" of emotional control through first having yielded to an impulse in marrying Louis Malcourt, when she found she was only the adopted child of a wealthy couple. She immediately regrets the impulse and refuses to live with her husband, preserving the secret of her marriage so as not to wound the feelings of those who befriended and adopted her. Thus secretly a "wife in name only," refusing even divorce, she is plunged into a veritable romance with Garry Hamil. She comes upon him rowing in a fog while she is swimming about aimlessly, with no sense of direction.

They meet socially, and the romance takes on the warmth of true love. Sheila is willing now to give up all she holds dear for his sake, but he will not permit such a sacrifice. He leaves her to struggle with himself, and is only weakened by the struggle. When he receives an announcement that she is now openly the wife of Malcourt, he falls ill from the effects of exposure, and his life is despaired of, when she is called to save it.

Sheila's devotion brings her husband to a realization that his wife's love for Garry Hamil is bound to prevail over the bond of marriage. He reminds her that she should be one thing or the other, a wife or a divorced woman, but fate comes to rescue. Malcourt's mind has become unbalanced through belief he is in communication with spiritual beings, particularly his father. On the latter's advice he shoots himself, and Sheila is at last enabled to release the natural love she has felt for the choice of her heart.

Program and Advertising Phrases: Beautiful and Graceful Irene Castle in Fascinating Story by Robert W. Chambers.

(*Continued on page* 411.)



The Strand's One-Sheets Made "Sahara" Attractive During Prohibition Week.
Showing part of Manager Plunkett's lobby for this Hodkinson feature for the week of June 29 at the New York Strand.

Robertson-Cole to Release Pictures With Snow Scenes for Summer Consumption

THE psychology of "snow stuff" in motion pictures during the summer months has been taken advantage of by Robertson-Cole in arranging its schedule of releases for distribution by Exhibitors Mutual during the hot months.

Following the issuance of "The Mints of Hell," starring William Desmond, a production marked by beautiful snow scenes, Robertson-Cole has listed "Man's Desire," a special attraction for early release. "Man's Desire" was purchased two weeks ago by Robertson-Cole, and is a pulsating human interest story of life in a lumber camp of the Northwest. Lewis Stone has the featured role and is surrounded by an all-star cast which includes Jane Novak.

Like "Mints of Hell," the Stone feature was filmed in the Sierra Mountains near Truckee, Cal., where it is possible to obtain the best "snow stuff" for film purposes.

Aside from the well known players in the cast, "Man's Desire" offers exhibitors many exploitation possibilities. The lumber camp scenes and the general atmosphere surrounding the photodrama have an appeal that is irrisistible.

Exhibitors Mutual has received many inquiries regarding the picture, although first announcement of the production was made less than two weeks ago. Exhibitors are keen to obtain picture of the nature of the Robertson-Cole attractions as evidenced by these inquiries.

Special Flashbacks and Tints in "The Westerners"

IN Stewart Edward White's, "The Westerners," the W. W. Hodkinson release, Benjamin B. Hampton introduces a new flash back.

Early in the story, the old scientist, Professor Welch (Graham Pettie), loses his mind owing to a great shock. The action works up to a scene in which Robert McKim as Michael Lafond attempts to choke the weak old man. As the professor looks into the face of his adversary there flashes through his suddenly-cleared mind an occasion when that same wicked face leered in his and those same long fingers clutched his throat.

Instead of conveying the idea of the return of memory by flashing many unnecessary feet of film showing the entire action, the scenes, in close-up, flash in quick succession, fading one into the other double-exposed against a background of the professor's head.

Another interesting mechanical feature is the tinting. The daylight scenes are so delicately tinted that no effect of color is given. This is accomplished with Mr. Hampton's new sunlight tint, which adds wonderful highlights to the picture, and livens it with a vividness that makes every figure stand out with a marvelous stereoscopic effect.

Completion of Two Metro Comedies Is Announced

EMMY WEHLEN and Hale Hamilton have completed their respective latest productions at the new Metro studios in Hollywood. Miss Wehlen's new vehicle is an original comedy from the pen of Luther A. Reed, entitled "A Favor to a Friend," while Hamilton rounded out his work before the camera in "In His Brother's Place," a comedy drama which the star wrote himself and in which he assumes a dual role.

Miss Wehlen was directed by John Ince. Arthur Martinelli did the photographing. Jack Mulhall is again her leading man and the cast includes Joseph Kilgour, Hugh Faye, Effie Conely and Harry Todd.

Hale Hamilton's comedy written by himself has a unique twist in that a successful business man exchanges places with his twin brother, a minister, to demonstrate that the same methods that make a business prosperous will make a church prosperous.

The two leading feminine roles are filled by Marguerite Snow, who comes back to the screen after an absence of some time, and by Mary McIvor. Others in the cast are Emmett C. King, Ruby La Fayette, Jessie De Jarnette, Howard Crampton and Ward King.

Harry L. Franklin directed the picture and introduced a number of extremely well-handled double exposure scenes. Rudolph Bergquist shared the labors of this part of the work at the camera. A. S. Le Vino supplied the continuity for Hamilton's story.

Attractive Program Issued by Kansas City Theatre

AS an up-to-date, informative and paying theatre program, the thirty-four page magazine issued by the Newman Theatre, Kansas City, Mo., serves as an excellent example. It is called the Newman Theatre Magazine and is issued every week. The first issue made its appearance only three weeks ago.

The third number of the first volume contains a fund of information for the photoplay patrons and twenty-two full pages of advertising from the leading merchants of that city. A fine stock of glazed paper is employed and this reproduces the pictures in good fashion. In this number portraits of Elsie Ferguson, Robert Warwick and Lillian Gish, stars in Paramount-Artcraft pictures, comprise the gallery.

The magazine is made up after the fashion of the usual theatre program with the exception that it is more handsome. The back pages include gossip regarding the leading players of the screen, many of the "shorts" from the Famous Players-Lasky Corporation supplied in the various press books, issued by the company and in its house organ, Progress-Advance, being utilized here.

In other words the Newman Theatre Magazine is not a mere program, but a miniature photoplay weekly, carrying along with its full page portraits of the stars, news of coming productions, sidelights and human interest stories on the personalities and lives of the picture favorites. The Newman Theatre's mailing list totals some 5,000 names. The program is edited and managed by Milton H. Feld.

Films of Animal Capture Will Have Pre-Release

THREE special pictures produced at Universal City, and unlike any other pictures in existence, are to be given pre-release showings at the Rialto Theatre on Broadway, New York, within the next two months. The pictures are of the educational type, but they are also entertaining. They are the animal pictures known as the Major Allen productions.

Major Allen directed the productions, as well as taking the leading role in them. They show how wild animals in their native haunts are captured without the use of a gun. No doubt many have wondered how many of the animals in the zoos throughout the country have been caught without harming them. This series shows in detail just how this is accomplished, and each of the pictures are true illustrations. Many exciting chases are pictured.

The titles of the three pictures and the weeks in which they will be shown at the Rialto are "The Leopard Hunt," week of July 6; "Bear Hunt," week July 20, and "The Lion Hunt," during the week of August 3.

"On With the Dance" is Mae Murray's Next.

George Fitzmaurice, who has directed all of Elsie Ferguson's recent Artcraft pictures, will have charge of the Paramount-Artcraft production, "On with the Dance," which will mark the return of Mae Murray to the Famous Players-Lasky Corporation as a star. The production will be started some time in August at one of the corporation's Eastern studios.

"On with the Dance" is a play by Michael Morton which was originally produced at the Republic Theatre, New York, and enjoyed a successful run during the season of 1917-18.

The story deals with the marital difficulties of Edward Lawrence and his gay young wife, Nina, who thinks of little except dancing and the accompanying thrills of fast society life.

REVIEWS AND ADVERTISING AIDS (Continued)

All the Charm and Pleasing Atmosphere Characteristic of Robert W. Chambers' Work Deftly Transferred to the Silver Sheet.
Interesting Story of a Girl Who Married in Pique, Only to Find Later That She Loved Another.
Thoroughly Delightful Screen Version of One of the Most Popular Stories by One of America's Most Popular Novelists.

Advertising Angles: Run on the Castle name as strongly as you can, but also use the fact that this story is a film realization of the Chambers novel. Appeal to the following of the novelist as well as to the admirers of the star through the use of large type for names. You can probably get some extra drag by using "The return of Irene Castle."

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

"Dust of Desire"

Five-Reel World-Picture Presents Rubye de Remer in Fervid Love Story.

Reviewed by Robert C. McElravy.

THIS five-reel World Picture, entitled "Dust of Desire," is a production of uncertain continuity and in general presentation does not come up to first rank. It tells a love story of exaggerated emotional appeal and abounds in melodramatic society scenes. It will not be convincing to people who know something of real society, but at the same time there is a great mass of uncritical observers who will enjoy this type of story. It has a real story value, despite its numerous faults of presentation, and it should go well with many audiences.

Rubye de Remer is cast as the heroine, Beth Vinton, a girl with a past, but who aspires to the love of a real man, named Dick Thornton. She tells Dick her story of how she was tricked by a man who was already married, and Dick forgives her early mistakes and marries her. But the other man, Ridgley Torrence, appears on the scene and many complications follow. Stuart Holmes plays the part of Torrence, portraying him as a cad of the worst description, who has yet one redeeming spark of manhood.

The South American scenes have a good melodramatic grip. The events which follow are interesting, but come in the nature of a series of anti-climaxes. The story wanders about too much to hold suspense, but it is at any rate free from obvious situations.

Cast.

Beth Vinton.....Rubye de Remer
Dick Thornton .....Thomas J. Carrigan
Ridgley Torrence.....Stuart Holmes
Corrine Torrence.....Betty Blythe
Mrs. Jack Stevens.....Marion Barney
Hostess.....Betty Hutchinson

Story by Clara Beranger and Forrest Halsey.
Directed by Perry Vekroff.
Photographed by Edward Horn.

The Story.

Beth Vinton, in "Dust of Desire," conducts an inn near New York, to which crowds of a sporty character repair. She herself has participated freely in this sort of life, but when she falls in love with Dick Thornton, she determines to tell him the truth. Beth confesses that she has been quite wild and that at one time she was unwittingly drawn into intimate relations with a man named Ridgley Torrence, not knowing him to be married.

Dick Thornton hears her story and forgives her. He is an explorer for a rubber company, and after they have been married, they start at once for South America. Beth has given Dick to understand that Torrence, whom she did not mention by name, was dead, and she is one day greatly shocked when Torrence appears at their bungalow in South America. Torrence tells Beth he has been unable to forget her, and that she must come with him. Beth, unable to tell her husband the truth, as she fears one of the two men will be killed, decides to make away with Torrence herself. She arranges a trap door in the floor of the bungalow, which empties into an underground stream, and permits Torrence to fall through this. Torrence plunges to his seeming death, but Dick follows and saves his life.

Torrence then develops an unlooked for spark of manhood, and leaves the place. Later complications occur in New York City, when Torrence is accidentally shot and killed by a girl he married after being divorced from his first wife. Beth and Dick are drawn into the tragic affair, but emerge happy in the confidence of each other's love.

Advertising Angles: Play up the star and connect her with "The Auction Mart," in which she is best known. Direct your chief appeal to those who hanker for society stuff, and pull hard on this and the "rottenness of society" angle. This appeal will land a majority of your patrons, and you can sell them easily. For your lobby display play up the photographic work. That will help sell. For a teaser run some scatter advertisements, "Why did he order ham and eggs?" Use those for a couple of days, then make your advertisement run with a big first line: "He ordered ham and eggs," and follow with "Because Beth Vinton's French chef would not touch anything so plebian and Beth had to cook them herself. That was why. You see he loved this brave little woman who was supporting herself by running a road house—and his love stood the highest test."

Program and Advertising Phrases: The Story of a Woman with a Past Which Nearly Wrecks Her Future.
Interesting Dramatic Story Based on the Theme of the Eternal Triangle—Two Men and a Woman.
Clever Photoplay Showing How the Ghost of Indiscretion Came Back to Haunt the Girl After She Was Happily Married.
Pretty and Talented Rubye de Remer as Star of Clever Photoplay with a Society Background.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts.

Blinded by the Dust.
Is Tom Carrigan, seen with Rubye de Remer in "Dust of Desire."

"Man's Desire"

Robertson-Cole Five-Reel Laid in Western Lumber Woods Features Lewis S. Stone.

Reviewed by Margaret I. MacDonald.

REGARDLESS of the fact that Lewis S. Stone is the featured member of the cast in the Robertson-Cole production, "Man's Desire," which will be released through the Exhibitors-Mutual, and regardless also of the fact that he acquits himself well, the production gains its distinction as an entertaining, red-blooded picture of life in the Western lumber woods, by dint of able direction and a thoroughly capable cast. From the flower-like personality of Jane Novak, to the unshaven realism supplied by Bill Dyer as "Slim" Dorgan, and Jack Curtiss as "Bull" Larkin, there is conviction in almost every scene of the picture.

The story on which the production is founded is in a sense unusual. It has been produced in a manner to lure the interest of the spectator from scene to scene. Its dramatic moments have been carefully guarded, and one is not jarred by the inconsistencies that frequently creep into productions purported to be of the acme of quality. A pleasing contrast in scenic effects is obtained when the action leaps from the summer season in the forest, to the dead of winter.

The production is one that is bound to please the average audience. Its characterization rings true, and its theme is of that thrilling quality which mingles brutality with romance.

Cast.

Tom Denton.....Lewis S. Stone
Mary Larkin.....Jane Novak
Bull Larkin.....Jack Curtiss
Slim Dorgan.....Bill Dyer
Vera Patton.....Charlotte Burton

Story by Lewis S. Stone.
Scenario by L. V. Jefferson.
Directed by Lloyd Ingraham.

The Story.

The setting of "Man's Desire" is a Western lumber camp, in which is seen the actual work of cutting down the trees and hauling them to the saw-mill.

To the splendid forest of big trees comes Tom Denton, a man from the East, entering into partnership with the owner of a lumber section. In his rounds he discovers "Slim" Dorgan, a lazy good-for-nothing, handing out liquor to the men, and discharges him. "Bull" Larkin, also not of much account, and brutal in nature, who has forcibly married the pretty daughter of a dying friend, takes a hand in helping Slim to get revenge. The fact that Larkin is an illicit dealer in liquor, and that he fears that Denton, who has bought out his partner, owing to a misunderstanding with regard to the rela-

(*Continued on page* 413.)

"The Perils of Popularity" Illustrated by Harold Lloyd in "At the Old Stage Door."
The stage door may be old, but that's about the only ancient piece of furniture in this Pathe comedy.

Mystic Atmosphere of "Red Lantern" Offers Chance to Exploit Picture in Novel Way

EXHIBITORS throughout the country showing the spectacle-drama, "The Red Lantern," with Nazimova as the star are finding that the Nazimova production is one which lends itself naturally to novel and effective advertising and publicity devices. The production, besides the prestige of its star, is unusual in theme and setting and no exploitation can be too daring, it has been found. This was found to be true by the bigger exhibitors who secured the picture for its first run.

At the New Grand Central Theatre, in St. Louis, the lobby display was strikingly beautiful, presenting an Oriental grove festooned with red lanterns and wistaria.

W. V. Lamoreaux, manager of the Chateau Theatre, in Chicago, put over a smashing display on "The Red Lantern." Several weeks before the first showing. Mr. Lamoreaux began to make use of the lobby for advance exploitation. It was transformed into a Chinese street. Quaint houses with thatched and green tiled roofs gave a distinctly Oriental atmosphere.

In the center of the street stood the house of a Mandarin, and in the background a reproduction of a Chinese temple. Patrons were called into the theatre proper with the sound of Chinese gongs; the theatre having been transformed inside to represent the interior of the temple. A huge figure of Buddha, in jade, was a feature of the stage decorations.

Sam Harding, manager of the Liberty Theatre, in Kansas City, also cashed in on "The Red Lantern." A feature of his lobby and house display was in dressing the ten girl ushers, besides the doormen, ticket sellers and others in silken Chinese garments.

John Kunsky, owner of a large theatre in City Hall Square, Detroit, purchased several small signal balloons and sent them up from the roof of his theatre, which faces the square. At intervals on the tieropes, Mr. Kunsky fastened great red Chinese lanterns, lighted by electricity from cables hooked to his house wires.

June a Simplex Record Month.

When April and May figures were computed and the remarkable number of Simplex orders were made known it was discovered that both months were record-breaking. Now on top of these figures comes the compilation of June Simplex orders, with the result that figures which a year ago would have been considered impossible are apparent, making the month of June a record.

Additional workmen have been put to work at the Simplex plant, the shipping crew re-enforced and two more lofts engaged on Thirty-Fourth street in order to keep up with this incessant stream of orders. Night work, which has been effective since March, will be in force for the rest of the summer before all back orders are finally disposed of.

Pathe Review Films the South African Bushman

INTIMATE views of the South African bushman in the privacy of his jungle mansion is the feature of Novagraph slow-motion picture in Pathe Review No. 14 released July 20. As good as a lecture on ethnology by any professor are the scenes showing the low-browed savage in his grotesque capering.

The Pathe Review also offers "Feathered Celebrities," which shows "Nature's Animated Fan," the Indian peacock.

"Art in Silk," exposing in detail the Japanese artisan in weaving pictures out of gossamer strands of silk as fine as cobweb, is still another admirable review offering shown in Pathecolor.

How a phonograph is made—everything, from the tuning up of the orchestra to the last high notes of the prima donna, or the fading sound of the speaker's voice—constitutes a feature of the Review which will prove attractive to thousands of devotees of the speaking disc.

America is not overlooked. Yosemite Park is shown in Pathecolor. This natural garden spot of the world is revealed in full glory of its unbounded charms.

Grauman Praises DeHaven Comedies.

Sid Grauman, of Grauman's Million Dollar Theatre, Los Angeles, one of the best known showmen on the West Coast, expressed the approval of the audiences in his big theatre of the new Carter De Haven Capitol Comedies in a letter to William Parsons, president of the National Film Corporation of America.

"Smiling Bill" Talks on the Triangle in Comedies

"SMILING BILL" PARSONS, the star, whose pictures are released through Goldwyn, expressed himself of the opinion that the eternal triangle motive in comedy maintained its hold on motion picture patrons because of the fidelity of theme to life.

"Both 'high-brows' and 'low-brows' are folk with the same fundamental instincts, and, when the honor of their families is at stake, act in pretty much the same way," said "Smiling Bill." "But in using the theme for Capitol Comedies, I try to exaggerate the possibilities of the triangular misunderstanding, so that the preposterousness of the situations present the laughable side of this serious subject. In other words, the people who are directly interested in a domestic tangle of this sort fail to see themselves as other do, and this other side is just what I strive to present in lively pictures that really make fun of a very serious subject."

Lytell Prepared to Start Work on "Lombardi, Ltd."

BERT LYTELL is prepared to start work on "Lombardi, Ltd.," a screen version of Frederic and Fanny Hatton's Broadway comedy success. "Lombardi, Ltd." is one of the thirty-six big stage plays acquired by Screen Classics, Inc., for its stars.

"Lombardi, Ltd.," to be made by Screen Classics and distributed by Metro Pictures Corporation under its new policy of "fewer and better" pictures, is to bring Bert Lytell into the field of special superproductions. This will mean that more distinguished casts and a greater lavishment of production accessories are to be employed as settings for the young star's talents.

The cast which is to surround Lytell will be announced as soon as it is completed.

Bill Bessie Barriscale's Latest Is a Fashion Show

EXHIBITORS booking the Robertson-Cole feature, "The Woman Michael Married," starring Bessie Barriscale, which is being distributed by Exhibitors Mutual, are advised to exploit it as one of the biggest fashion shows of the year, in a statement issued this week. Miss Barriscale, who has always been noted for the exceptional gowns she wears before the camera outdoes herself in "The Woman Michael Married." Beginning in an Annette Kellerman bathing costume, Miss Barriscale runs the gamut of fashions, in a most remarkable displays of clothes.

Henry Kolker directed the production. Jack Holt plays opposite Miss Barriscale. Marcia Manon, Tom Guise, Charles H. West, Cameron Coffee, Bonnie Hill and Mary Jane Irving have prominent places in the support of Miss Barriscale.

Lucy Cotton Engaged for "Miracle of Love."

Lucy Cotton has been engaged to appear in "The Miracle of Love," which Robert Z. Leonard will begin filming at Biograph this week. It is understood that Conway Tearle, who supported Marion Davies in "April Folly," just completed, under Mr. Leonard, will play opposite Miss Cotton. Marion Davies didn't have much of a rest, for she has started "The Cinema Murder," with Director Baker, at Biograph. Nigel Barrie will support her. Both pictures will probably be Cosmopolitan Productions to be released by the Famous Players-Lasky Corporatoin. "The Cinema Murder" is by E. Phillips Oppenheim. Francis Marion wrote the scenario and Robert D. Baker is the director.

REVIEWS AND ADVERTISING AIDS (Continued)

tionship of Denton and the latter's wife, will discover his ill-doing, gives a keener edge to his desire to help Slim.

Slim chooses as his instrument of revenge a charge of dynamite, with which he intends to blow up Denton's sawmill, and which explodes ahead of time and kills him. After changing clothes with the dead man, Bull disappears, and Slim's disfigurement causes him to be mistaken for Bull. Denton, who has secretly loved Mary, the persecuted wife of Bull Larkin, now marries her. More than a year afterward, Bull appears on the scene, when he drags himself through the snow to Denton's cabin, suffering from a bullet wound. Denton, who has never seen Larkin before, and further deceived by Mary's fearful keeping of the secret, gives him every attention, and for his pains, is shot in the back as he is going over the hills for food. Mary Larkin unwillingly accompanies her former husband, believing Denton to be dead. The close of the story shows Denton shooting Larkin and reclaiming his wife.

Program and Advertising Phrases: Lewis S. Stone Star of Entertaining Red-Blooded Picture of Life in Western Lumber Woods.

Excellently Directed and Capably Acted Story of Unusual Type Told in an Absorbing Manner.

A Story of the Western Woods That Will Lure Your Interest From Scene to Scene, from the First Reel to the Finale.

Highly Entertaining Melodrama of an Easterner's Fight with Illicit Liquor Dealers in a Western Lumber Camp.

Advertising Angles: Play up the production as well as the star, telling that it is a faithful story of the lumber camps with real action instead of the usual melodramatic clap-trap. You can get one good talking point from the fact that the story is by the star himself, working on the lines of "Stone should be good in this because he wrote it to suit himself." Also advertise it as an ensemble story in which the star does not spoil the story by taking all the credit to himself. You can make much out of this last point.

Advertising Aids: Two one-sheets, one three-sheet, one six-sheet, one twenty-four-sheet. One, two and three-column mats, thumbnail and program cover cuts. Announcement slide. Eight 11x14, eight 8x10, and two 22x28 photogelatines.

"The Wilderness Trail"

Five-Reel Fox Production Mingles Cool Snow Scenes with Summer Heat.

Reviewed by Robert C. McElravy.

WINTER lingers in the lap of midsummer in this five-reel Fox subject, entitled "The Wilderness Trail." Tom Mix forsakes the region of sagebrush and cowboys and moves into the Canadian Northwest, where he finds plenty of melodramatic incident to keep him busy. The action of this number is fairly suspenseful, and the plot sufficient to keep the interest going. It is a production that averages well and has perhaps a special appeal, owing to its wintry atmosphere.

The story is typical of the region. The hero is the son of Robert MacTavish, who has just been appointed head commissioner of the Hudson Bay Company. Young MacTavish finds that his father's appointment has won him the enmity of Angus Fitzpatrick, factor of the chief trading post. This is particularly embarrassing as he loves Fitzpatrick's daughter. The factor suspects MacTavish of having stolen some valuable furs, and it is not until the hero has rescued his daughter from the real thieves, a band of free traders, that the young couple find happiness together.

The scenes are taken in a real snow country, and much of the action occurs in blinding blizzards. The story leads up to an interesting climax, wherein the hero and his friends fight in the open with the fur thieves.

Cast.

Donald MacTavish.....Tom Mix
Jeanne Fitzpatrick.....Colleen Moore
Sergius.....Sid Jordan
Angus Fitzpatrick.....Frank Clark
Old Mary.....Mrs. Warrenton
Indian.....Pat Chrisman
Half-Breed.....Jack Nelson

Story from book by Frank Williams.
Scenario by Charles Kenyon.
Photographed by Friend F. Baker.
Directed by Edward J. Le Saint.

The Story.

Donald MacTavish, the hero of "The Wilderness Trail," is the son of Robert MacTavish, who has just been appointed head commissioner of the Hudson Bay Company. Angus Fitzpatrick, the factor, has a bitter hatred against the elder MacTavish, because of the appointment, and is disposed to take this out on the son. He openly accuses Donald of having stolen a large consignment of furs, which have really fallen into the hands of some dishonest traders, led by a half-breed, named Sergius.

Donald and Sergius both love Jeanne Fitzpatrick, the factor's daughter, and the latter contrives with his Indian mother to kidnap the girl. Jeanne is taken across the snow fields to a cabin inhabited by the free traders. Donald learns of this and follows on horseback. He is captured by the traders and placed in handcuffs, but manages to escape by taking desperate chances. He rides away on his horse, still handcuffed, but the animal is shot from a distance by Sergius, and the hero is forced to abandon it. He finds Jeanne and takes her back to her father, who has been injured in a brush with the traders.

Fitzpatrick has been threatening to hang Donald for stealing the furs, but when the facts come out, they become friends. Donald then leads a party of men against Sergius and the traders, who are captured or dispersed. Donald kills Sergius in a terrific knife duel in the snow.

Dazzled by His Mackinaw.
Tom Mix tries to get his bearings on "The Wilderness Trail."

Advertising Angles: Play up Tom Mix. Use the book hook-up if you can. Get some of the pictorial sheets and hammer on the snow stuff. Tell that it is full of the usual Mix stunts. If you can letter well, get out lobby cards with snow effects. The locale should be your chief appeal, next the star.

Program and Advertising Phrases: Excellent Hot Weather Snow Story, Where Winter Lingers in the Lap of Mid-Summer.

Tom Mix in Highly Melodramatic Story of the Canadian Northwest, Filled with Action and Suspense.

See the Thrilling Fight in a Wilderness of Snow Between Tom Mix and the Villain in "The Wilderness Trail.

Wonderful Photoplay of the Frozen North, in Which Tom Mix Performs Some of the Most Thrilling Stunts of His Screen Career.

Advertising Aids: One, three and six-sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets.

"The Better Wife"

Clara Kimball Young Has Strong Support in Select Picture of Fair Quality.

Reviewed by Edward Weitzel.

TAKEN from a novel of English life written by Lenora Coffe, and entitled "The Love Quest," this five-part Select picture has been produced under the title of "The Better Wife," with Clara Kimball Young in the leading role. The cast calls for a well-balanced group of actors, which has been supplied in the persons of Nigel Barrie, Lillian Walker, Kathlyn Williams, Irving Cummings, Barbara Tennant, Edward M. Kimball, and little Ben Alexander.

The story is typical of the English society novel, the heroine in this case being an American girl visiting in England, who marries a man of title, after his wife has been killed in an automobile accident, and lives apart from him until he discovers his first wife was false. There is very little action in the story, and the Sir Richard Beverly has been given so few brains by the author that his failure to see through the character of his first wife and to appreciate the worth of his second, robs him of the sympathy of the spectator. The plot has hardly any suspense, and the repetition of the scenes at the bedside of the sick child is another weak point. On the production side, it is excellent. It is well acted, and William P. S. Earle has directed it skilfully. Clara Kimball Young makes all that is possible of Charmain Page, the American girl.

Cast.

Chairman Page.....Clara Kimball Young
Mr. Page.....Edward M. Kimball
Sir Richard Beverly.....Nigel Barrie
Lady Beverly.....Kathlyn Williams
Little Dick.....Ben Alexander
Helen Kingdon.....Lillian Walker
Mrs. Kingdon.....Barbara Tennant
Comte de Cheveral.....Irving Cummings

The Story.

"The Better Wife" opens at the English estate of the Kingdons, where Charmain Page, an American girl, is visiting. While strolling through the grounds, she sees a man and a woman meet and embrace. Thinking them a pair of innocent lovers,

(*Continued on page* 415.)

Moonlight Instead of the Light of Star Shells in "The Firing Line."
Irene Castle is seen here in a beautiful moment from Paramount-Artcraft's picturization of the Robert W. Chambers' story.

Considerable Monkey Business Apparent in New Larry Semon Vitagraph Comedy

"HIS HOME, SWEET HOME," the Larry Semon Vitagraph comedy, has again demonstrated that the actor-director is wonderful in his particular line of endeavor, and his comedies among the cleverest shown. A two weeks' booking at the Broadway Theatre, New York, previous to the formal release, together with the more than favorable reviews of the critics, spread the fame of "His Home, Sweet Home," throughout the country, and bookings are coming into Vitagraph in flattering numbers, among the first to arrive coming from Pantages Theatre in far-away Salt Lake City, and the Broadway Strand, Detroit. The growing popularity of the Semon comedies is shown in the new bookings each new release brings forth, many of the recent orders coming from theatres which have not heretofore offered Mr. Semon and his inimitable fun to their patrons.

While the mother-in-law problem, dressed up in new clothes, plays an important part in this picture, it is not the leading theme of the comedy. Rather it is the clever work of a simian that gives the comedian the base to work on and get in some of his famous acrobatic stunts. The plot of a comedy should not be disclosed in advance—it would allow the spectator to anticipate the situations and bring on an anti-climax. Suffice it to say that Larry Semon is at odds with his mother-in-law and has been relegated in her home to the position of assistant to the kitchen maid.

As in Larry's previous comedies, "His Home, Sweet Home," has a well-defined plot, in which the situations are worked out in logical manner. Neither comedy nor story is subordinated to the other, and the result is clean, wholesome fun of the Semon kind.

Dorothy Gish in "Nugget Nell."

"Nugget Nell" is the title of the next Paramount picture in which Dorothy Gish is presented by the New Art Film Company and which is scheduled for release July 13. The production was directed by Elmer Clifton and is from an original story by John E. Cornish, being described as "a burlesque travesty on the wild and movie West."

Nugget Nell, the character which Miss Gish essays, is the proprietress of an eating-house in the mining country.

The travesty is said to abound in ludicrous situations. Miss Gish is surrounded in her fun-making by a cast which includes David Butler, Raymond Cannon, Regina Sarlo, James Farley, Bob Fleming, Wilbur Higby and Emily Chichester.

Reid Has Clever Starring Role in "Love Burglar"

WALLACE REID'S new Paramount picture, "The Love Burglar," will be released July 13, and in it Mr. Reid is said to have one of the best roles of his career.

The picture is a screen version of the recent play by Jack Lait, "One of Us," which had its premiere at the Morosco Theatre in Los Angeles, later to find favor with Broadway audiences.

The story concerns the adventures of a young society idler named David Strong, who went to a tough slum saloon in search of his erring brother, and, after taking his money and valuables away from him, sends him home.

James Cruze directed, and the camera work was by Frank Urson. Walter Woods wrote the scenario, and Cullen Tate was assistant to Mr. Cruze. Supporting the star are Anna Q. Nilsson, Raymond Hatton, Noah Beery, Wilton Taylor, Edward Burns, Alice Taafe, Henry Woodward and other notable players.

First Henley Picture Nearing Completion.

Hobart Henley, Hobart Henley Productions, Inc., is now on the fourth week of Production with the first of the series of four specials to be made for release by Frank G. Hall, president of Independent Sales Corporation and vice-president of the Henley company. Mr. Henley's first production is a screen version of Edna Ferber's story, "The Gay Old Dog." Mrs. Sidney Drew made the screen adaptation. John Cumberland has the leading role. Mr. Henley expects to complete production in two weeks.

"The Cup of Fury" Song Will Help Popularize Film

ONE of the most intensive and far-reaching exploitation campaigns ever devised for a motion picture is now under way for the nationwide promotion of Rupert Hughes' "The Cup of Fury," the first production made by the Eminent Authors' Pictures, Inc., and released through Goldwyn.

By special arrangement with McCarthy and Fisher, Inc., music publishers, Goldwyn's Service Department will exploit a popular balled, entitled "The Cup of Fury," and will circulate copies and orchestrations gratis among all exhibitors who book the picture. The theme deals with a woman's "fury of love," and the music embodies the "light" ballroom melody well calculated to win popular public favor. The song will be featured wherever there is life and music and will also be recorded by the Columbia phonograph.

Local dealers representing the music company have agreed to devote entire window displays to the song. Special mail campaigns, the engagement of professional singers, and the newspaper exploitation of the ballad will form an important part of the national co-operative campaign.

Slides in attractive colors and beautifully designed heralds and window cards will be supplied free to exhibitors. Goldwyn's Service Department will forward the material several weeks in advance of playing dates in order to insure an advance campaign that will arouse interest to high pitch. The cover of the song, "The Cup of Fury," will bear a cut of Rupert Hughes and a layout of a leading scene in the picture. It will be designed in the most elaborate colors.

"A White Man's Chance" Is Familiar Kerrigan Theme

J. WARREN KERRIGAN'S admirers have a treat in store for them in "A White Man's Chance," which W. W. Hodkinson has announced for release this month, according to Robert Brunton, the producer.

The picture, made from Johnson McCulley's novel of the same name, published by Frank A. Munsey Company, has all of the thrills, suspense and love interest that the early Kerrigan pictures had—with the added virtue of the most modern methods of production.

It is the first of a series of ten productions by Mr. Kerrigan and his own company to be produced by Robert Brunton. The action takes place in that land where all things are possible—Mexico. Mr. Kerrigan takes the role of a young American who disguises himself as a Spanish noble for purposes of legal investigation into a matter of romance.

His leading woman is Lillian Walker. It is something unusual to see Jack Warren Kerrigan making love to a blonde, but the contrast between his dark Spanish disguise and her blue-eyed, golden-haired blondness is delightful.

Lincoln Enjoys Fist Battles.

E. K. Lincoln thinks any role that does not contain at least one good fight has something important lacking. In Zane Grey's "Desert Gold," recently completed by Benjamin B. Hampton and Eltinge F. Warner for W. W. Hodkinson distribution, he indulges in several smash-up fist battles that were his particular delight and this fact, along with the rough riding he is given an opportunity to do, makes the role of Dick Gale, the hero of Zane Grey's popular novel of the modern West, his favorite.

The quickest route to a market for used films is via The World's Classified advertising. A trial will prove this assertion.

REVIEWS AND ADVERTISING AIDS (Continued)

Charmain is surprised to meet the woman and be introduced to her as Lady Beverly. She also learns that her lover is the Comte de Cheveral. Sir Richard Beverly is greatly in love with his wife, and is hurt at her indifference toward their little son. While returning from a clandestine meeting with the Frenchman, the automobile is wrecked and Lady Beverly killed. Little Dick is also injured, and Charmain herself becomes his nurse.

The American girl has a wealthy father, and when she learns that the boy requires a costly operation, and that Sir Richard is without the necessary funds, she gets her parent to furnish the money. The nobleman offers her his name, and, being in love with him, she accepts. Still cherishing the memory of his first wife, he continues to live apart from the charming woman who is now his wife. The new Lady Beverly will not tell him the truth about the first wife, but devotes herself to the care of little Dick. One day the truth comes out, Sir Richard comes to his senses, and accepts the happiness that is so near him.

Program and Advertising Phrases: The Newest Clara Kimball Young Feature Employs Her Greatest Talents.

Gripping Drama of English Society Life Shows Miss Young at Her Best.

Famous English Novel, "The Love Quest," Translated Into Gripping Photodrama.

Clara Kimball Young Has Strong Role in Pulsing Drama of Society.

Advertising Angles: This is the first picture for Miss Young in months. There should be added desire among fans to see her on this account. Call attention to her long vacation and say she is back better and more beautiful than ever. Center your efforts on Miss Young and the fact that she's "here again," and you'll be doing the best you can with your opportunity. Say more about these facts and the star than you do about the play.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x11, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star, and one one-column and one two-column cuts of star.

"Our Better Selves"

Pathe Extra Selected Star Photoplay Features Fannie Ward in War Tragedy.

Reviewed by Robert C. McElravy.

THIS beautifully made five-reel Pathe subject, entitled "Our Better Selves," has its scenes laid in Europe during the war. It is peculiarly a war story, of a rather different type than usual. It follows the course of two social butterflies, a man and a woman, who are eventually roused to the great crisis confronting the world and give their lives in their noble effort to help humanity. It reflects the real heroism shown almost universally during the war, and will be appreciated and understood by all who see it.

The opening scenes are at a fashionable resort in southern Europe, where Loyette Merval, a member of the French noblesse, and Willard Standish, an American society idler, meet and fall in love. These roles are portrayed by Fannie Ward and Lewis J. Cody, both of whom make the most of their opportunities. Charles Hill Mailes appears as Henry Laurens, a German spy. The later developments occur in a French town occupied by the enemy.

This subject excels in the matter of beautiful sets and lighting effects. The society scenes in the beginning convey attractively the smart atmosphere required. Some excellent special effects have also been achieved in the devastated French town and the convent. While the principals both die, the tragic end is softened by symbolical scenes that follow.

Cast.

Loyette Merval.....Fannie Ward
Willard Standish.....Lewis J. Cody
Henry Laurens.....Chas. Hills Mailes

Story and scenario by Ouida Bergere.
Directed by George Fitzmaurice.

The Story.

Loyette Merval, a member of the French noblesse, and the heroine of "Our Better Selves," meets an American society idler, Willard Standish, at a resort in southern Europe. They fall in love, in an atmosphere of luxury and romance, but when they have been married a year, Loyette is disappointed because her husband does not do something worth while in the world. She chides him, and Willard temporarily becomes a chauffeur, much to her disgust.

Her Whole "Aim" in Life.
Is a big one with Fannie Ward, despite the tiny pistol in "Our Better Selves."

The war breaks out and Loyette is slow to realize what it means. She continues her butterfly career, undisturbed, and even protests when Willard wants to enlist. But Willard does enlist, and is soon at the front.

Willard is wounded during an enemy advance, and secrets himself in a convent, just deserted by the fleeing nuns. Loyette, who has finally awakened, drives to the convent in an automobile, thinking she may save Willard. The automobile is impressed into service, and she and Willard find themselves alone in the place. Loyette assumes the attire of a nun and hides Willard away. The Germans come and occupy the convent. Loyette is in danger of execution, but considered harmless and allowed to live. She and Willard later check a German coup, and blow up the men who planned it, both giving their lives in this act. Loyette and Willard are pictured as lovers crossing the River Styx together.

Program and Advertising Phrases: Beautifully Made War Picture of a "Different" Type, with Excellent Story, Gorgeous Sets and Wonderful Lighting Effects.

The Story of Two Social Butterflies, a Man and a Woman, Redeemed Through the Agency of The Great War.

Fannie Ward in Remarkable Story of Sacrifice on the Part of a Man and Woman for the Great Cause of Humanity.

Advertising Angles: Make your chief appeal with the star. Use plenty of personal as well as scene lithographs and get them widely hung. Then back this up by advertising in your newspaper, work the excellence of the production, telling your readers that this is a play that for color and atmosphere is above the average. Keep away from the war angle and hang on the title, making your story appeal that of two society idlers who found their better selves in time of stress.

Advertising Aids: One-sheet, two three-sheets, one six-sheet, one twenty-four-sheet. Colored lobby displays, one, two and three-column line cut ads and mats, two 22x28 photos, slides, press book, music cues, press photos, one and two-column newspaper cuts.

"Ace of the Saddle"

Six-Reel Universal Production Features Harry Carey in Novel Adventure Story.

Reviewed by Robert C. McElravy.

A FRESH bag of tricks is exposed to view in this six-reel Universal subject, entitled "Ace of the Saddle." It pictures a new series of adventures in the life of Cheyenne Harry, the role in which Harry Carey has attained popularity. The number starts off slowly, with the usual ranch humor, and except for the striking scenic effects, it impresses the spectator as a conventional type of yarn. But this idea is dispelled in the light of further happenings of a distinctly unusual character. The moving of the cabin from one county to another, by the use of six horses, is one astonishing incident, and there are many others.

The scenes are laid along the basin

(Continued on page 417.)

THE EUREKA SCREEN
The only one on the market that eliminates eye strain and shows the picture in pleasing tints.
Now in use at—Loew's Circle, Loew's 86th St., Loew's Orpheum and The Plaza theatres
FOR INFORMATION APPLY
WM. H. CURRIE, Suite 207, 17 West 42nd Street, NEW YORK CITY

These Icicles for "The Mints of Hell" Thawed Out the Pocketbooks.
Clune's Broadway, Los Angeles, used cotton, tinsel and a few branches of fir to clean up on this William Desmond-Robertson-Cole feature distributed through Exhibitors Mutual.

Vivian Martin Essays Title Role in Paramount Screen Version of "Louisiana"

THE title role in the Paramount version of Frances Hodgson Burnett's novel, "Louisiana," which is released July 20, is essayed by Vivian Martin. So perfectly does the part fit Miss Martin's talents, it is said, that if the story had been written within the last two years, an assumption that the little star herself had inspired the type in the mind of the author would find a general belief.

Miss Martin's type is and has always been that of the sweet, little unsophisticated girl whose every action and expression denotes childish innocence and purity, and is the direct counterpart of the little child of the mountains who has been raised in seclusion and whose companions had been the birds and the flowers and the stately trees which grew upon the mountain tops.

Robert Ellis, one of the screen's most capable leading men, enacts the role of the young playwright who meets Louisiana at Oakvale Springs and falls in love with her. It is said that he has performed his role with a delicacy and expertness that adds much beauty and realism to the romance of the story.

Noah Beery was selected to play the part of Lem Rogers, the crude mountaineer, father of the girl. Mr. Beery is one of the screen's best character men and has appeared in numerous Paramount and Artcraft pictures.

Arthur Allardt, experienced in both leading and character roles, and, although young in years, a veteran of the "legitimate" and vaudeville stages, as well as of screen work, was cast to play the heavy role—Cass Floyd, the jealous young mountaineer who loved the girl and even attempted twice to kill his rival, the playwright.

The part of Olivia Ferol, the sister of the young playwright, is ably interpreted by Lillian West, a leading woman of considerable experience and reputation, both on stage and screen.

The comedy element is furnished by Lillian Leighton, one of the best known of character women, who portrays the role of Aunt Cassandry, the old negro mammy nurse who goes down to the Springs with Louisiana. Her adventures with the facetious colored porters at the resort are said to be amusing.

The picture was directed by Robert Vignola and photographed by Frank E. Garbutt. Alice Eyton adapted the story, and Philip Carlbert assisted Mr. Vignola. tional scenes.

Titling and Assembling of "The Blue Bonnet" Started

AFTER two months and a half of work, Billie Rhodes and her director, Louis William Chaudet, attained the photographic completion of her National Film Corporation production, "The Blue Bonnet," which marks her first appearance nationally through the W. W. Hodkinson Corporation.

The making of this production involved bringing Miss Rhodes and a company of fifty players with her director and a complete technical staff from Los Angeles to New York for the making of certain Salvation Army scenes and their return to the Coast to complete the picture in Los Angeles.

The month of July and most of August will be devoted to the task of assembling and editing the film, which will be released during the latter part of August.

Prominent in the supporting cast are Ben Wilson, Stanhope Wheatcroft, Allen Hale and Irene Rich.

The story, which is the work of E. Magnus Ingleton, is laid entirely in the United States and it shows a phase of the Salvation Army which reveals the reason why that organization won such a place in the affections of the world during the recent war. "The Blue Bonnet" has no war phases at all, being announced as a "story of over here."

Five-Reel Prices for Two-Reel Stories.

In order to secure the very best stories for production as two-reel comedies, Amedee J. Van Beuren, of 220 West Forty-second street, New York, announces that he will pay five-reel prices for superior stories accepted for either of his stars, Mrs. Sidney Drew or Ernest Truex.

Writers should bear in mind that the Drew and Truex comedies are of the polite type and questionable situations and slapstick action are tabooed.

"The Girl from Outside" Shows Spectacular Storm

WHAT are perhaps the most remarkable night scenes in motion pictures have been taken by Director Reginald Barker in Rex Beach's production of "The Girl from Outside," at the Goldwyn Studios. During the making of the production 400 extras were at work to people the town of Nome, Alaska, as it was populated in 1900. Every detail is historically correct. The main thoroughfare of Nome has been reproduced accurately, embodying such places of historical interest as Denton's saloon, the North Star Hotel and the Nome warehouses.

As the action takes place during the so-called Alaskan "rainy season," the mud scenes of the production are of paramount interest. The camera has caught the vast flood and the fierce beating of the waters against the buildings; the flashing lightning and the terrible wind storm—a reproduction of the catastrophic storm that in 1902 wrecked a part of Nome.

Rex Beach incorporates a fight into the action with the same skill with which he developed climactic struggles in "The Brand," "The Crimson Gardenia" and "The Auction Block."

Clara Horton appears as June, a child who is surrounded by the ruffians of the North. She was particularly selected by Mr. Beach; and her physical frailty is in perfect keeping with her part of the little reformer in the play. Miss Horton appears throughout the picture. No double was used for her scenes in the mud and rain —only another evidence of Director Barker's fidelity to detail.

Warner's Latest Proves To Be Good Hot Weather Film

H. B. WARNER is running the hot weather a great race with his Robertson-Cole Superior Picture, "The Man Who Turned White," which is being distributed by Exhibitors Mutual.

Walter F. Griffith, the result-producing manager of Poli's Bijou Theatre, New Haven, recently played the picture and was so gratified with results that he forwarded the following dispatch to the New York exchange of Exhibitors Mutual:

"Warner wonderful in 'The Man Who Turned White.' Business great three hot days. Congratulations."

Following this wire there were received at Exhibitors Mutual the home office a wire from Akron, Ohio, telling of the success of the Robertson-Cole feature at the Waldorf Theatre, a first run house, while the thermometer was flirting with 90 degrees in the shade.

The picture gets its first run in Boston in the Park Theatre. It goes from the Park to the Franklin Park Theatre, Dorchester, thence to the Strand Theatre, Lowell. All these theatres are under the same management.

On the strength of these bookings, the Warner picture was carded by the Strand Theatre in Providence.

Exhibitors Like "Beauty Proof."

An interesting story, a popular star, a capable director, a notable cast and fitting scenery, all of which were combined by Vitagraph in "Beauty Proof," the recently released Harry T. Morey feature, has brought about the result expected by the producers. With one accord exhibitors have agreed that the new Morey picture is one of the best yet made by that actor. Mr. Morey's splendid physique fitted peculiarly into the part of Corporal Steele, of the Northwest Mounted Police, and the outdoor scenes in the snowy wastes of the Dominion of Canada lent additional enchantment. Betty Blythe also looks exceedingly well in the picturesque garments of the snow country, and was of great assistance in making the picture an undoubted success.

REVIEWS AND ADVERTISING AIDS (Continued)

of the Rio Grande river, with a background of high, jagged mountains, which in places resemble the sides of the Grand Canyon. Cattle rustling is the motive of the plot action, and the sheriffs of two counties appear in the cast of characters. The rustlers appear as night riders, attired in white caps, and some furious riding takes place.

Considerable imagination has been turned loose in this subject and the situations on the whole are very entertaining. One of the best incidents is the final one, in which Cheyenne Harry dopes the rustlers with their own poisoned water, and puts them temporarily out of business.

Cast.

Cheyenne Harry Henderson..Harry Carey
Sheriff of Yucca County.....Joel Harris
Sheriff of Pinkerton County..Duke R. Lee
Madeline.....Peggy Pearce
Inky.....Jack Walters
Gamblers.....Vesta Pegg
Storekeeper.....Wm. Cartright
Two Children..Zoe Rae & Howard Enstedt

Story by F. J. Jackson.
Scenario by George Hively.
Directed by Jack Ford.

The Story.

Cheyenne Harry, of "Ace of the Saddle," finds a large amount of cattle stealing going on at his ranch. Yucca county, where the ranch is located, keeps a clear court record, and events soon make it evident that the rustlers are working hand in glove with the sheriff and other county officers.

Harry makes an appeal to the sheriff of Pinkerton county, adjoining, but the latter is powerless to interfere. Harry falls in love with Madeline Faulkner, daughter of the Pinkerton county sheriff, and at her request, gives up wearing a gun. Under the code of that region, it is bad form to shoot at an unarmed man, but Harry has many enemies in Yucca county, and by a trick, he is drawn into a shooting affair, but comes out unharmed.

The cattle rustlers poison the waterhole on Harry's ranch, and he moves his cabin, one night, across the line, into Pinkerton county, placing himself under the jurisdiction of Sheriff Faulkner. The rustlers retaliate by abducting Madeline, but Harry pursues and rescues the girl single-handed. There are many exchanges of shots between the rustlers and the sheriff's posse, but the leaders of the outlaws are captured. They are brought to trial, but saved in a sensational raid of their rustler friends. Harry then lures the entire band to his cabin and tricks them into consuming some of the water they had poisoned, which knocks them out temporarily and renders them easy of capture.

Program and Advertising Phrases: Harry Carey Star of Another Cheyenne Harry Story with Many New and Novel Stunts.

Swift Moving and Unusual Western Story with Lot of Fast and Furios Riding and Many Thrills.

Highly Entertaining Cheyenne Harry Story Set Among the Cattle Rustlers with Harry Carey in Leading Role.

See How Harry Carey Cleverly Turned the Tables on the Rustlers and Gave Them a Taste of Their Own Medicine.

Advertising Angles: Play up Harry Carey in a Harry Carey story—plus. Tell them that this has all of the vivid action and daring deeds of the usual story, and in addition some novelty twists which should not be missed by lovers of the Carey style of play. Direct your appeal to the general reader with the "something different" angle, with such lines as "Not the same old thing——." "This story breaks new paths to adventure," and the like. Also play up the high spots, such as the moved cabin and the poisoned well. That will get attention, but in your text, make it clear that it is a Western story.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

"The Fear Woman"

A Timely Goldwyn Production Presenting Pauline Frederick in the Title Role.

Reviewed by Louis Reeves Harrison.

THE FEAR in this case is that of a nervous young woman, admirably portrayed by Pauline Frederick, who is engaged to marry a devoted suitor, but who is reluctant to perpetuate the habit of alcoholic indulgence for which her father's family has been notorious during several generations, which she is convinced will afflict his descendants, though she has no appetite of that kind. "The Fear Woman" may be called timely. It admits of powerful treatment. The story starts out with that in view. Miss Frederick capably depicts a young woman horrified by the death of her father from an accident brought about by drunkeness, and she is effective when she dismisses the guests just before her wedding ceremony, because she has seen a pitiful drunken woman from her window. Thereafter the actress has limited opportunity. The mood of the story changes about, interest flagging when the heroine rescues a young wife from a compromising situation, and falling rapidly off when some comedy characters, a vulgar rich woman and her fat son, are introduced, along with a tennis tournament, neither having anything of direct importance to do with solving the heroine's problem, not only a complete change of mood, dangerous enough in itself, but sidetracking the theme itself.

Cast.

Helen Winthrop.....Pauline Frederick
Robert Craig.....Milton Sills
Percy Farwell.....Walter Hiers
Harrison Winthrop.....Emmett King
Sidney Scarr.....Harry S. Northrup
Bruce Terhune.....Ernest Pasque
Stella Scarr.....Beverly Travers
Mrs. Honorah Farwell,
Lydia Yeamans Titus

Story by Izola Forrester.
Directed by John A. Barry.
Photographed by Edward Gheller.

The Story.

The Fear Woman is Helen Winthrop, and the cause is her father's habit of getting drunk. He is intoxicated on the occasion of announcing his daughter's engagement to Robert Craig. He ascends to his room for a couple of extra hookers,

(*Continued on page* 419)

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First Henley Production Soon Ready for Release

"THE GAY OLD DOG," the first of a series of four special features to be produced under the personal direction of Hobart Henley, Hobart Henley Productions, Inc., will leave the Hobart Henley Studio, Fifty-fourth street, New York, early next week for cutting and titling, after which it will be given a private review showing.

Frank G. Hall, president of the Independent Sales, through whom Mr. Henley's special production will be released, anticipates a keen interest among exhibitors when the scenarized version of Edna Ferber's "The Gay Old Dog," is first flashed upon the screen. The Ferber story, adapted for the screen by Mrs. Sidney Drew, is said to be an intensely human picture of ingratitude, love and constancy.

There is nothing extraordinarly original about the plot or motif; it is an old story told in a different way, and so well acted before the camera that the most common and prosaic "life scenes" are given a poignancy, vividness and reality which, when coupled with lavish scenic efforts and good photography, make a photodrama of compelling force and interest. The drama will be picturized in six reels.

John Cumberland, at present starring in "Up in Mable's Room," a current Broadway success, has the part of the gay old dog.

Alice Joyce Working on New Picture.

The extremely hot weather of the past two weeks has held no terrors for Alice Joyce, even if she has been busy on her new Vitagraph feature. Fortunately for the star, her new play, "The Winchester Woman," calls for many outside locations, and Wesley Ruggles, who has returned from overseas and is directing the picture, found an ideally rural town in New Jersey, not more than an hour's ride by motor car from New York City. There Miss Joyce and her company has been at work, keeping comparatively cool under the spreading shade trees.

"The Winchester Woman" was written by Charles Stokes Wayne and picturized by Edwin Arthur Krows. It affords Miss Joyce an opportunity to get away from the "daughter of luxury" type with which she has so closely been identified and to portray an entirely different character. In addition to Miss Joyce, who will be seen as Anne Wharton, the cast includes Percy Marmont, Robert Middlemass, Jean Armour, Helen Dixon and Joe Burke.

Earle Williams' Company Returns from Lake Tahoe

JANE NOVAK, who has the leading feminine role in support of Earle Williams in "The Wolf," the picture version of Eugene Walter's drama, has greatly pleased James Young, who is directing the picture, by her clever work. Mr. Williams' company has just returned from Lake Tahoe, where nearly all the outside scenes were made, and has returned to Vitagraph's Western studio. Miss Novak visualizes a beautiful mountain girl .

Jane Miller Is Star of "The Unbroken Promise"

WITH an unbroken record of successes behind her, and possessing youth, beauty and talent, the career of Jane Miller, featured player in Triangle's "The Unbroken Promise," scheduled for July 27 release, seems destined to be led by the star of good fortune to the highest realms of stardom.

"The Unbroken Promise," Miss Miller's latest vehicle, offers the star, who is an ideal type of the outdoor girl, unusual opportunities for the display of her ability and charming personality. The story, which is adapted from Henry Herbert Knibb's novel, "Sundown Slim," is laid in Texas, amid the scenes chosen by the author for his book. A bitter feud exists between Loring, sheep raiser, and John Corliss, cattle owner. Corliss loves Nell, Loring's only daughter, but he keeps silent that his brother may strive to win the girl both love. This tale of the West is said to have been treated in an entirely new manner by Director Frank Powell, resulting in a picture drama of sustained force and appeal. The photography, which is by Percy Higginson and Arthur Boeger, is thoroughly in keeping with the excellence of the production, showing many unusual shots of Western scenes.

Miss Miller's last appearance on the Triangle program was her leading feminine role supporting J. Barney Sherry in "High Stakes."

"The Golden Song" Shows Result of Merit Policy

GOLDWYN'S recently announced policy of booking every picture individually and on merit alone has already resulted in the production of pictures of a magnitude impossible under the old star series system. The Goldwyn organization has now set a new standard for itself, the immediate result of which is the production of Geraldine Farrar's screen play, "The Golden Song." Lou Tellegen, the star's husband, plays the leading male role opposite her.

The story is laid in Petrograd and the surrounding country, with the seething political and social unrest of the day forming a dark and ominous atmospheric background for the development of an exquisite love story. Geraldine Farrar portrays the development of a young American girl, the protege of a Russian prince, through whose generosity and kindness her voice is cultivated and she is trained for a career in the opera.

To Release "Career of Katherine Bush" July 20

PROBABLY no other photodramatic production in many months, it is claimed, aroused more curiosity than the Paramount-Artcraft Special, "The Career of Katherine Bush," which is announced for release July 20. This is a picturization of the popular novel of the same name by Elinor Glyn.

Catherine Calvert has the stellar role.

In the story Mrs. Glyn paints the portrait of a young woman who carves out her own career successfully, but before she reaches her goal—marriage to a celebrated nobleman—she suffers many a bitter pang, occasioned by her recollection of imprudences of her early life.

The production was directed by R. William Neill. The scenario was the work of Kathryn Stuart. John Goldsworthy, a young English actor, is Miss Calvert's leading man. The supporting cast includes Craufurd Kent, Mathilda Brundage, Helen Montrose, Ann Dearing, Augusta Anderson, Norah Reed, Claire Whitney, Albert Hackett, Earl Lockwood, Walter Smith, Robert Minot, Edith Pierce, Allen Simpson and Fred Burton.

First "Screen Letter Box" To Be Released Next Week

THE first Screen Letter Box, a novelty short subject, conceived by Morris Kashin, produced by Jack Cohn and released by Frank G. Hall through his program of Independent Sales and Film Clearing House releases, will be given to the public, for the first time, next week. The initial release of these subjects is scheduled for July, 15.

The Screen Letter Box is shown in approximately 500 feet and consists of a series of questions and answers on the screen. The secrets of the studio—the art of makeup, how the heroine cries, the tricks of photography and all the inner workings of the art of producing pictures—are all explained in the subjects comprising the Screen Letter Box.

Since his plan of answering all questions submitted by motion picture fans was announced, Mr. Kashin has received thousands of questions from fans throughout the country and these, he says, will be answered in due time through the medium of his novelty productions.

Bookings on The Screen Letter Box can be had at the Film Clearing House exchanges on and after July 15.

For the "Balance" of the Season—
The prize goes to Marion Davies, who adorns this page and Cosmopolitan productions for Paramount-Artcraft.

"Peace of Roaring River" Is Pauline Frederick's Latest

JEALOUSY, working madly to its own destruction and the happiness of others concerned, is grippingly revealed in "The Peace of Roaring River," a new Goldwyn picture, soon to be released, with Pauline Frederick as the star. The story develops dramatically from a tenement to the open Western plains, and each step in the progression of the tale is an interesting, inevitable one.

Miss Frederick plays the part of a girl weakened by illness and poverty. Out of work and desperate, she permits her friendly, romantic landlady, played effectively by Lydia Yeamans Titus, to answer an advertisement for her in "The Matrimonial News." What neither the motherly boarding-house keeper nor her unfortunate guest suspect is that the advertisement is a hoax placed in the paper by a viciously jealous woman in the Western town where a young man, played by Thomas Holding, had proven invulnerable to her charms.

Begin Work on "Over the Garden Wall."

Now that she has completed "Cupid Forecloses," Bessie Love has begun work on "Over the Garden Wall," her next Vitagraph feature, which was written by Millicent Evison and is being directed by David Smith. "Cupid Forecloses" was made at Vitagraph's Western studio and will have an early release, the completed film having already reached here.

REVIEWS AND ADVERTISING AIDS (Continued)

without-a-heart" roles. Vola Vale, as the heroine, has a sunny part, and fills it well. James Young directed.

Cast.

Ashe Colvin.....Earle Williams
"The Hornet".....Brinsley Shaw
Muriel Fletcher.....Vola Vale
Mr. Whitefield.....Ogden Crane
Mrs. Whitefield.....Kathleen Kirkman

Story by Mrs. Wilson Woodrow.
Scenario by James Dayton.
Directed by James Young.

The Story.

Ashe Colvin, in Vitagraph's feature, "The Hornet's Nest," is a man cold to the world and ambition because of the fact that society, several years before, had unjustly made him an outcast. He befriends "The Hornet," a burglar sought by the police, and wins his friendship.

Muriel Fletcher, nineteen, has a severe guardian in William Whitefield, who guards, besides, the papers which will make Muriel an heiress, and make reparation to her cousin, Fletcher Hempstead, who is none other than "The Hornet," driven to crime by the harsh treatment of Whitefield.

Hungry for a bit of romance, Muriel intends to drop a purse in the street inclosing a request that the finder call upon her at her home, but seeing Ashe Colvin gallantly escort an old lady across a busy street, she is moved to thrust the purse into his hand. Followed up the request in the purse, Colvin meets Muriel in the Whitefield home and is inspired to new ambition.

Mrs. Whitefield, a society vampire, gets into complications with her husband over some sapphires she had loaned to Ollie Barnton, the latest moth in the flame. "The Hornet" steals the jewels, and more complications arise. Colvin, to throw the police off "The Hornet's" track, paints on his face a scar peculiar to the burglar, while "The Hornet" paints his own scar out.

In the end Whitefield is cornered, killed for good measure, and Colvin wins Muriel and her fortune.

Program and Advertising Phrases: Earle Williams in Crook Story from Popular Novel by Mrs. Wilson Woodrow.
"The Hornet's Nest," Always Filled with Stinging Situations, Is More Troublesome Than Ever to Earle Williams.
Earle Williams Had Felt the Unjust Sting of Society. But He Struck Back the Wrongdoers in "The Hornet's Nest."
The Man Without a Heart Given a New Ambition by Girl Whose Love Stung His Spirit in "The Hornet's Nest."
Earle Williams Proves Busy Bee When Fates Works Against His Heroine in "The Hornet's Nest."

Advertising Angles: This picture will draw the regular Earle Williams following where the Vitagraph program is regularly shown. This element should be appealed to by liberal use of the star's lithos and playing up his name in all newspaper advertising and lobby signs. "Crook plays" seem to be popular just now, and bringing out this element in the story should add materially to the box office results. There seems to be little opportunity for special "stunts" that would get anything for this attraction. Special attention of lobby frames and lithographing will prove the more desirable in most places.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds.

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"God's Outlaw"

Five-Reel Metro Picture Burlesques Old-Fashioned Type of Melodrama.

Reviewed by Robert C. McElravy.

ONE indication of the general advancement of the moving picture is found in an occasional tendency to deal humorously with some of the ancient and threadbare plots that have been heretofore taken more or less seriously. This five-reel Metro production, entitled "God's Outlaw," sounds, from the title, as though it might be a profound study of life, but the spectator is not long deceived, for one of the opening sub-titles says plainly: "This is a Drammer."

The number is in fact a burlesque on the old style melodrama. Francis X. Bushman and Beverly Bayne play the leads. Mr. Bushman plays the part of a young sheriff, rival of the village blacksmith for the hand of the heroine. The latter's mother prefers a youth named Percy Smallwood, who has financial prospects. Percy is presumed to have betrayed a poor working girl, and much of the story is given over to a general pursuit of this miscreant. The sheriff locates him, but refuses to give him up to the law, because the heroine pleads for Percy. It then develops that Percy is not guilty, and the youth, in gratitude to the sheriff, gives the heroine to him.

The subject is amusing throughout,

(*Continued on page* 423.)

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Annette Kellerman Grasps the Mysteries of the Deep for Little Mary.
Mary Pickford and the queen of the sea exchanged queenly confidences when Miss Kellerman dropped in to see Mary making "The Hoodlum" for First National.

"Rose o' the River" with Lila Lee in Stellar Role is Paramount for July 13

KATE DOUGLAS WIGGIN, author of "Rebecca of Sunnybrook Farm," considered by many to be the best picture in which Mary Pickford was ever seen, wrote "Rose o' the River," the Paramount version of which, with Lila Lee in the stellar role, will be released July 13.

The adaptation was entrusted to Will M. Ritchey, who is said to have succeeded in preserving the atmosphere and character drawings of the original story to a marked degree.

Miss Lee is again cast in a role which gives her splendid opportunities. She plays the part of a little country lass who, after becoming engaged to a young lumberman on the night of her seventeenth birthday, is deluded by a young man from Boston, with slick city ways and manners, into believing that his hopeless love for her is killing him.

Miss Lee's leading man is Darrell Foss. Mr. Foss is said to do some of the best work of his career in this production, which is that of Steve Waterman, the young lumberman and favored suitor of the little village belle. George Fischer plays the part of the polite young gentleman from Boston who comes near breaking up the romance with his desperate love-making. Robert Brower, Josephine Crowell, Sylvia Ashton and Jack Bramall have prominent character roles.

Robert Thornby, assisted by Joseph Boyle, directed, and William Marshall was cameraman.

"The Spark Divine" Plays Up Element of Mother Love

THAT mother love as the theme for a motion picture or spoken drama has by no means outlived its usefulness is exemplified in "The Spark Divine," the Vitagraph release with Alice Joyce as star. Many pictures have been made around the theme, which is as old as the world itself, but it remained for Vitagraph to find a new angle so unexpected and yet so interesting and dramatic that all thoughts of similarity with any other picture are immediately banished.

Mother love in this case is not wasted on a worthless son or daughter—the more familiar theme—but is given wholeheartedly to the innocent babe. The story is psychologically developed with no straining for effect. It affords Miss Joyce, in the role of a girl without a heart, a characterization that is unique and interesting. Tom Terriss, who directed Miss Joyce, might easily have allowed the picture to verge on the melodramatic, but so cleverly has he worked out the situations that it is an animated document breathing with human emotion. The play was written especially for Miss Joyce and consequently gives her free play for emotional scenes.

Begin Work on "Forest Rivals."

World Pictures began the production of "Forest Rivals," a five-reel feature starring Dorothy Green and Arthur Ashley. The scenes of this play are laid in the Canadian Northwest. Prominent in the cast in support of the stars is Frank Montgomery, who was leading man and husband of Mona Darkfeather, the well-known Indian actress who it will be remembered toured this country for many years in her own plays dealing with Indian life. "Forest Rivals" was written by Charles Forsythe, and the scenario by Harry O. Hoyt, who is also directing.

"Temperamental Wife" Nearing Completion.

"A Temperamental Wife," the first of the Constance Talmadge series of six First National pictures, is now being cut and titled, and the first cut will be delivered to the First National Exhibitors' Circuit some time within the next ten days. The picture was written and supervised by John Emerson and Anita Loos, and directed by David Kirkland.

Semon Comedy Has Large Cast.

Larry Semon, the Vitagraph comedian, finished his picturized burlesque of itinerant stage life this week. The comedy is the most ambitious effort so far attempted by Mr. Semon. It will introduce 150 players on the screen, which according to Mr. Semon's statement is a record for two reel comedy productions.

Latest Ford Weeklies Show Prison Life and Education

THE Goldwyn Distributing Corporation announces the three latest Ford Educational Weeklies as ready for general distribution. They are "At the Crossroads," a story of the life led by the inmates in the Federal Prison, at Leavenworth, Kansas; "School Days," a trip through a modern industrial school where vocational training goes hand in hand with academic high school work, and "The Fable of the Olive and the Orange," in which the culture and marketing of the olive and the orange are presented in full detail.

"At the Crossroads" opens with an atmospheric caption to the effect that the prison itself looks like a modern banking institution, being built of white limestone instead of the proverbial dull gray blocks. This beginning is admirably carried out when the prisoners are seen at their various tasks in the stoneyards, the tailoring shop, the machine shop, the printing shop, or any of the other rooms devoted to educating the prisoners for some useful trade. In short, the picture presents a school for grown-ups rather than a place of detention.

In "The Fable of the Olive and the Orange," the pickers are shown in the vast olive and orange groves gathering the fruits from thousands of trees.

"School Days" takes us through a modern industrial high school, where the boys and girls are given a sound training in the different trades. Forge work, carpentering, cooking, sewing, modeling and draughting are some of the subjects which the boys and girls are taught in so workmanlike a way that we feel sure these students will one day go forth to leave the impression of their training in some world-benefiting way.

Harry Morey Completes "The Gamblers."

Harry T. Morey has completed "The Gamblers," the third of the plays by the late Charles Klein to be featured on the screen by Vitagraph, and is now busily engaged on a new play under the direction of Paul Scardon.

The story gives Mr. Morey plenty of opportunities for dramatic and emotional acting as Wilbur Emerson, a man who neglects his sweetheart for business and sees her marry another. The scenes are tense and required the services of the strong cast which Vitagraph provided in Charles Kent, Agnes Ayres, Helen Ferguson, Eric Mayne, George Majeroni and George Backus.

A Gallery of Fashion in New Pathe Film.

In "Our Better Selves," which is a big, thoughtful, modern play, Fannie Ward makes herself the centre of a brilliant fashion show. And this emotional play is a vitally essential part of the story that Ouida Bergere wrote especially for the star. This extra selected star photoplay will be released by Pathe on July 27.

The entire action takes place in Paris on the Riviera and in rural France. It gives Miss Ward an opportunity to wear some marvelous Parisian creations, gowns, dresses, hats and a perfectly stunning bathing costume.

Fay Tincher Happy in Cowboy Role.

Fay Tincher wasn't really bad enough and tough enough in Rowdy Ann, so she is being real mad and real rough in "Dangerous Nan McGrew," which is now being produced at the Christie Studio and in the San Fernando Valley near Los Angeles. In the story, which was written by Maie B. Harvey, Miss Tincher livens up the town of Dead Dog, Wyo., which has been dead for many years. The professor of the tale is to be played by Eddie Barry, for whom the part was especially written.

REVIEWS (Continued)

but hardly worth five reels. Some of the "kidding" sub-titles will bring laughs and the action also in places, but on the whole, the offering has a tendency to drag. It would have been much more successful in two or three reels.

Cast.

Andrew Craig.....Francis X. Bushman
Ruth Heatherly.....Beverly Bayne
Mrs. Heatherly.....Helen Dunbar
Rufus Sanborn.....Samuel Framer
Wu Sing.....Charles A. Fang
Edith.....Belle Bruce
Percy Smallwood.....Valentine Mott
Lonesome Lizzie.....Emily Chichester

Written and Directed by William Christy Cubanne.

The Story.

In "God's Outlaw," Andrew Craig, sheriff, living in a small town, is in love with a pretty girl named Mary Mason. His rival is the village blacksmith, Rufus Sanborn. The girl's heart is very uncertain and she is inclined to laugh at Andrew because he dresses in country style. Her mother also has other aspirations for the girl, and wishes her to marry money.

Mrs. Mason becomes attracted to a cigarette-smoking youth, named Percy Smallwood, who will some day inherit a fortune. She invites him to call on Mary, and the latter meekly obeys. But it soon develops that Percy is wanted by the law, he being suspected of betraying a poor girl, named Nellie, in a neighboring village.

Percy, pursued by a constable and others, rushes to Mary for protection. The girl conceals him in the good old-fashioned way, and all goes well until Andrew Craig appears on the scene. Andrew soon learns that Mary is protecting Percy, and is about to give the latter over to the law, when Mary says she will marry him if he will spare Percy. Andrew struggles a moment between love and duty and finally says he will accept the bargain. He allows Percy to escape. Later, it develops that Percy is innocent of wrong-doing, and Andrew then magnanimously releases Mary. But Percy does not really love Mary, and generously surrenders her to Andrew. The latter, in the meantime, has met and vanquished Rufus, his other rival, in a hand-to-hand battle.

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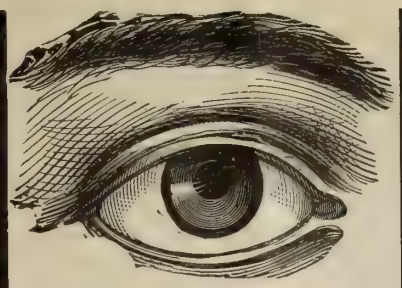
Los Angeles Theatre Books Vitagraph.

The management of the Palace Theatre in Los Angeles has added Vitagraph's Larry Semon and the Big "V" Special Comedies to its weekly bill. Each of the comedies will be run a full week.

The addition of the Vitagraph comedies to the Palace bill practically eliminates everything but Vitagraph pictures from the theatre.



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COMMENTS

Universal Film Company.

NELLIE'S NAUGHTY BOARDER (L-KO), June 18.—A two-part comedy featuring Dot Farley and Phil Dunham. The picture contains some good farce comedy situations and treats of the trials of a husband because of a male boarder who persisted in appropriating his belongings, and sought also to alienate his wife's affections. One of the funniest things in the picture is the method used by the boarder in trying to get rid of the husband. He puts his own clothes on a wax figure and throws it in the water, leaving a note stating that the woman's husband is his murderer. At the trial he appears in disguise as the defendant's lawyer, and is discovered and duly punished in farce comedy fashion.

KINGDOM COME (Western Drama), June 21.—Pete Morrison is featured in the two-reel production, "Kingdom Come." A child picked up on the desert by the cowboy hero is brought to town on the eve of prohibition enforcement. The child is put to bed and is laboring with the Lords' prayer when he sticks at "kingdom come." The cowboy goes into the saloon and asks if anyone there knows what comes after "kingdom come." He is greeted with much laughter and no information. A dancer who turns out to be the mother of the child, which has been living with its grandfather, repeats the words of the prayer, and the child goes to sleep in peace. The story develops a romance between the cowboy and the girl which is very entertaining. The picture is clean and stirring and has excellent Western atmosphere.

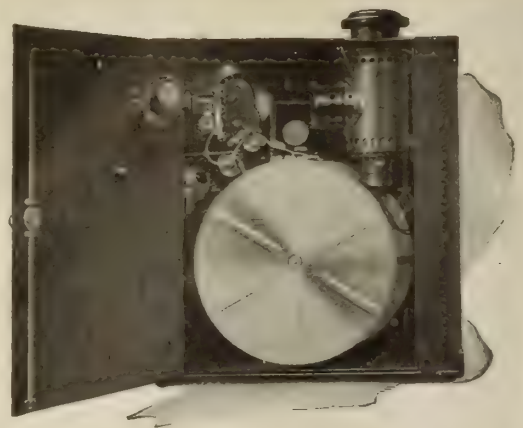
A MODEL HUSBAND (Star Comedy), June 23.—Eddie Lyons and Lee Moran appear in this as two ladies' tailors. Their wives are kept in an anxious state because of their employment of models. Lee himself appears as a model at a fashion show and creates a riot. This makes a brisk and pleasing comedy subject.

IN SEARCH OF A NAME (Universal), June 30.—Episode No. 16 of "The Red Glove." This number takes up the question of Billie's real parentage. She visits the Oasis Dance Hall and makes inquiries of Gentlemen Geoff's old friends. While she is gaining valuable facts a fire breaks out and a Vulture raid ensues. The fire scenes are realistic and the number a good one throughout.

MOVIE QUEEN, Feb. 24.—A comedy number, by Harry Wulze, featuring Ernie Shield as a moving picture director and Jane Bernaudy as a slavey with aspirations to appear on the screen. The latter gets her chance when the leading lady develops an overdose of temperament. This works up some amusement, though hardly realizes all the possibilities of the situation. A fairly strong number.

OH ETHEL (Star), March 3.—A two-reel subject, by Fred A. Palmer, featuring Eddie Lyons, Lee Moran, Peggy Prevost and Fred Gamble. The young men are caught in a gambling raid and become stowaways on a passenger boat, on which the girl and her father are passengers. Not much of a plot in this, but the situations are amusing and a number of laughs result.

SCARED STIFF (Star Comedy), April 21.—One of the cleverest plots imaginable, featuring Eddie Lyons and Lee Moran. The young men wake up at different moments on the morning after, and each conceives the idea that he has killed the other. The complications are of a farcical nature and very laughable. A delightful comedy of errors.



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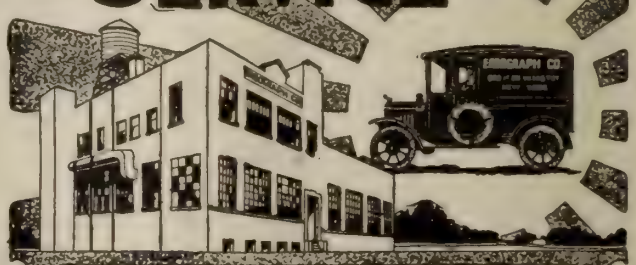

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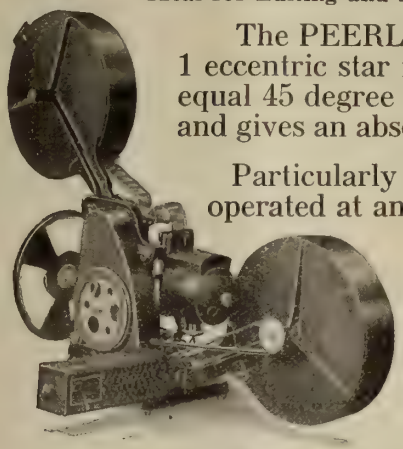

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.
(Two Reels Each.)

June 8—Hearts and Flowers.
June 22—No Mother to Guide Him.
July 6—Trying to Get Along.
July 20—Among Those Present.

PARAMOUNT-ARBUCKLE COMEDIES.
(Two Reels Each.)

June 1—A Desert Hero.

DREW COMEDIES.
(Two-Reel Comedies.)

June 15—Squared.
July 13—Bunkered.

FAMOUS PLAYERS-LASKY CORP.
Paramount Features.

June 1—Putting It Over (Bryant Washburn).
June 1—The Splendid Romance (Enrico Caruso).
June 8—You're Fired (Wallace Reid).
June 8—An Innocent Adventuress (Vivian Martin).
June 15—Men, Women and Money (Ethel Clayton).
June 15—Other Men's Wives (Dorothy Dalton).
June 22—Hay Foot, Straw Foot (Charles Ray).
June 22—A Daughter of the Wolf (Lila Lee).
June 29—The Rose of Granada (Lina Cavalieri).
June 29—Stepping Out (Enid Bennett).
June 29—Girls (Marguerite Clark).
July 6—A Very Good Young Man (Bryant Washburn).
July 13—Nugget Nell (Dorothy Gish).
July 13—The Love Burglar (Wallace Reid).
July 20—Louisiana (Vivian Martin).
July 20—Rose of the River (Lila Lee).
July 27—A Sporting Chance (Ethel Clayton).

Artcraft Pictures.

June 1—The Splendid Romance (Enrico Caruso).
June 1—True Heart Susie (D. W. Griffith).
June 8—Square Deal Sanderson (William S. Hart).
June 22—The Avalanche (Elsie Ferguson).
July 20—Wagon Tracks (William S. Hart).

PARAMOUNT-ARTCRAFT SPECIALS.

June 15—Secret Service (Robert Warwick).
June 29—The White Heather (Maurice Tourneur's).
July 6—The Firing Line (Irene Castle).
July 13—The Career of Katherine Bush (Catherine Calvert).
July 27—The Dark Star.

PARAMOUNT-FLAGG COMEDIES.
(Two Reels Each.)

June 29—The "Con" in Economy.
July 27—The Immovable Guest.

SUCCESS SERIES (RE-ISSUES.)

June 1—Great Expectations (Louise Huff and Jack Pickford).
June 8—Still Waters (Marguerite Clark).
June 15—Behind the Scenes (Mary Pickford).
June 22—Redemption of David Corson (William Farnum).
June 29—Warrens of Virginia (Special).
July 6—Sapho (Pauline Frederick).
July 13—Maria Rosa (Geraldine Farrar).
July 20—The Clown (Victor Moore).
July 27—Esmeralda (Mary Pickford).

PARAMOUNT-BURTON HOLMES.

May 11—Tagalog Toilers.
May 18—Across France with the Yanks' "Gas Hounds."
May 25—From Cocoon to Kimona.
June 1—With Uncle Sam's Submarine Chasers.
June 8—The Silken Cities of Suwako.
June 15—From the Tiber to the Piave.
June 22—Frocks and Frills of the Philippines.
June 29—Chateau Thierry and Beyond.
July 6—Up the Upper Parana.
July 13—The Cataracts of the Iguassu.
July 20—American Women in France.
July 27—The Miracle of Montcir.

PARAMOUNT-BRAY PICTOGRAPHS.

June 8—Bird of Commerce; Interior Decorations; Cartoon.
June 15—Beans; Putting Nature Under Glass; Cartoon.
June 22—Mysteries of Snow; With Rod and Reel; Cartoon.
June 29—Plant Growth; Columbian Highway; Cartoon.
July 6—Charting the Sky; A Fort of Mediaeval France; Cartoon.
July 13—Salvaging Torpedoed Millions; Little Known New York (1); Cartoon.
July 20—Science and Your Camera; The New York Curb Market; Cartoon.
July 27—Little Known New York (2); Gem Cutting and Polishing; Cartoon.

Fox Film Corporation

BIG TIMELY PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Nesbit).
June 1—Wolves of the Night (William Farnum).
June 1—A Woman There Was (Theda Bara).
June 15—My Little Sister (Evelyn Nesbit).
June 29—The Lone Star Ranger (William Farnum).

EXCEL PICTURES.

May 4—Miss Adventure (Peggy Hyland).
May 18—Words and Music (Albert Ray).
June 6—When Fate Decides (Madelaine Traverse).
June 15—Cowardice Court (Peggy Hyland).
June 29—Be a Little Sport (Albert Ray).

VICTORY PICTURES.

May 11—The Coming of the Law (Tom Mix).
May 25—The Divorce Trap (Gladys Brockwell).
June 22—Putting One Over (George Walsh).
July 6—The Wilderness Trail (Tom Mix).
July 20—The Sneak (Gladys Brockwell).
Aug. 3—The Seventh Person (George Walsh).

FOX-SUNSHINE & TOM MIX COMEDIES.

May 11—A Soft Tenderfoot (Two Parts).
May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

May 4—The Cave Man's Bride.
May 11—Sir Sidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!
June 15—Sweet Papa.
June 22—Pets and Pests.
June 29—A Prize Fight.
July 6—Look Pleasant, Please.
July 13—Downstairs and Up.

THE GREAT NINE.

Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum)

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).
June 22—The City of Comrades (Tom Moore).
July 6—Through the Wrong Door (Madge Kennedy).

DENNISON STAR SERIES.

Sandy Burke of the U-Bar-U (Betswood).
Mar. 23—Speedy Meade (Betswood).
The Road Called Straight (Betswood).
Aug. 15—High Pockets.
Oct. 1—Lord Jim.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalen .

CAPITOL COMEDIES.
(Two Reels each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).
June 29—Their Day of Rest (Mr. and Mrs. Carter DeHaven).
July 13—Chasing Rainbeaux (Parsons).
July 27—After the Bawl (Carter DeHaven).
Aug. 24—Honeymooning (Carter DeHaven).

"Go Get 'em Pete" Series.

Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

May 18—A Wild Goose Chase.
May 25—From Mud Dug.
June 1—The Land of the Ukelele.
June 15—The Only Way.
June 8—When Black Is Red.

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STAR SERIES.

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You Never Know Your Luck (House Peters).
A White Man's Chance (J. Warren Kerrigan).

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(Continued on page 428)

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FOR SALE—Five and six-reel features: "The Fibbers," Essanay, all-star cast; "Uneasy Money," Essanay, all-star cast; "According to Law," Mutual, Helen Marten; "The Bait," Mutual, Bert Delaney; "The Brink," Mutual, Rhea Mitchell; "A Bird of Prey," Mutual, Kathryn Adams; "Betrayed," Mutual, Grace De Carlton; "Child of God," Mutual, Francelia Billington; "Conscience of John David," Mutual, Crane Wilbur; "Captain Macklin," Mutual, Lillian Gish. Federal Feature Exchange, Inc., 145 West 45th St., N. Y. City.

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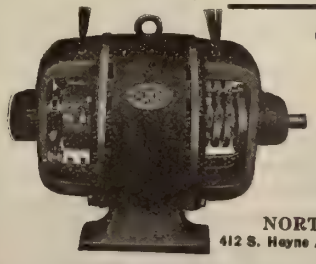

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

No. 6, "The Hated K. P."
No. 7, "Overseas to Victory."
No. 8, "Forward—Always Forward."

ARTCO PRODUCTIONS.

As a Man Thinks (Harry Raver-Augustus Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (All-Star Cast—Benjamin B. Hampton Production).

GREAT AUTHORS PICTURES.

The Westerners (Roy Stewart—Benjamin B. Hampton Production).

Independent Sales Corp.

(Releasing Through Film Clearing House.)

SPECIALS.

Wanted for Murder (Rapf).
A Romance of the Air (Crest).
When My Ship Comes In.
A House Divided (Herbert Rawlinson and Slyvia Breamer).
The Other Man's Wife (Stuart Holmes and Ellen Cassidy).
The Challenge of Chance (Jess Willard).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
Suspense (Reicher).

FIRST ROTHAPFEL UNIT PROGRAM,

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

May 19—The Lion's Den (Bert Lytell).
May 26—Full of Pep (Hale Hamilton).
June 2—Almost Married (May Allison).
June 9—Some Bride (Viola Dana).
June 16—Fools and Their Money (Emma Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).
June 30—The Uplifters (May Allison).
July 7—God's Outlaw (Francis X. Bushman).
July 14—In His Brother's Place (Hale Hamilton).
July 21—The Microbe (Viola Dana).
July 28—The Belle of the Season (Emmy Wehlen).
Aug. 4—Easy to Make Money (Bert Lytell).
Aug. 11—The Four Flusher (Hale Hamilton).
Aug. 18—A Favor to a Friend (Emmy Wehlen).

SCREEN CLASSICS, INC., SPECIALS.

The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All Star Cast—Seven Parts).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JUNE 29.

The Profiteers (Fannie Ward—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 11, "In the Breakers"—Two Parts—Drama—Astra).
Spring Fever (Harold Lloyd—One Reel—Comedy—Rolin).
Pen Points of Progress (Educational—One Reel—Leggett-Gruen).
Topics of the Day No. 9 (Topical—Literary Digest).
Pathe News No. 54 (Topical).
Pathe News No. 55 (Topical).

RELEASES FOR WEEK OF JULY 6.

Gates of Brass (Frank Keenan—Five Parts—Drama).
The Tiger's Trail (Episode No. 12, "The Two Amazons"—Two Parts—Drama—Astra).
Billy Blazes, Esq. (Harold Lloyd—One Reel—Comedy—Rolin.
Pathe Review No. 13 (Educational).
Topics of the Day No. 10 (Topical-Literary Digest).
Pathe News No .56 (Topical).
Pathe News No. 57 (Topical).

RELEASES FOR WEEK OF JULY 13.

The Tiger's Trail (Episode No. 13, "The False Idol"—Two Parts—Drama—Astra).
Just Neighbors (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 11 (Topical-Literary Digest).
Pathe News No. 58 (Topical).
Pathe News No. 59 (Topical).

RELEASES FOR WEEK OF JULY 20.

The Tiger's Trail (Episode No. 14, "At the Pistol's Point"—Two Parts—Drama—Astra).
At the Old Stage Door (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 14 (Educational).
Topics of the Day No. 12 (Topical—Literary Digest).
Pathe News No. 60 (Topical).
Pathe News No. 61 (Topical).

RELEASES FOR WEEK OF JULY 27.

Our Better Selves (Fannie Ward—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 15, "The Tiger Face"—Two Parts—Drama—Astra).
Never Touched Me (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 13 (Topical—Literary Digest).
Pathe News No. 62 (Topical).
Pathe News No. 63 (Topical).

AMERICAN FILM COMPANY.

(Released by Pathe.)

May 4—Charge It to Me (Margarita Fisher).
May 18—Some Liar (William Russell).
June 1—A Bachelor's Wife (Mary Miles Minter.
June 15—Trixie from Broadway (Margarita
A Sporting Chance (William Russell).
July 13—Yvonne from Paris (Mary Miles Minter).
The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Stuff of Heroes (William Russell).

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

May—Josselyn's Wife (Bessie Barriscale).
May—Mints of Hell (William Desmond).
May—Just Squaw (Beatrice Michelena).
May—His Debt (Sessue Hayakawa).
June—In Search of Arcady (Billie Rhodes).
June—The Man Who Turned White (H. B. Warner).
June—Broken Threads (Bessie Barriscale).
June—Bare-Fisted Gallagher (William Desmond).
June—Better Times (A Brentwood Production).
July—The Man Beneath (Sessue Hayakawa).
July—A Man's Country (Alma Rubens).
July—The Pagan God (H. B. Warner).
July—The Woman Michael Married (Bessie Barriscale).
August—A Sage-Brush Hamlet (William Desmond).
August—The Dead Line (Beatriz Michelena).
August—The Gray Horizon (Sessue Hayakawa).

STRAND COMEDIES.

(One-Reel Comedies.)

June 1—Hearts and Hats.
June 8—Betty's Bolsheviki.
June 15—Little Lucy's Lion.
June 22—'Twas Harry's Fault.
June 29—Little Miss Pinkerton.
June 22—'Twas Henry's Fault.
June 29—Little Miss Pinkerton.
July 6—Oh, What a Jam!
July 13—Fancy Fooling Father.
July 20—Jimmie's Doggone Luck.
July 27—Winning Him Back.

ROTHACKER OUTDOOR SUBJECTS.

Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

June—Happiness a la Mode (Constance Talmadge).
June—His Bridal Night (Alice Brady).

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

June 15—Lady Windemere's Fan (All-star Cast).
June 22—Upside Down (Taylor Holmes—Special).
June 29—Dombey & Son (All Star cast—Six Reels).
July 6—Prudence of Broadway (Olive Thomas—Special).
July 13—Muggsy (Jackie Saunders).
July 20—Mistaken Identity (Anita King).
July 27—The Promise (Western Drama).

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies)

June 25—Howling Lions and Circus Queens (Dot Farley, Bill Beban and Wild Animals)—03785.

July 30—A Lion Special (Animal Comedy), 03842.

HEARST NEWS.

(One-Reel News Weeklies.)

June 16—No. 25 (Topical)—03773.
June 23—No. 26 (Topical)—03784.
June 30—No. 27 (Topical)—03795.
July 7—No. 28 (Topical)—03808.
July 14—No. 29 (Topical)—03819.
July 21—No. 30 (Topical)—03830.
July 28—No. 31 (Topical)—03841.

L-KO.

(Two-Reel Comedies.)

July 2—The Spotted Nag (Lois Neilson and Harry Keston)—03796.
July 9—A Pair of Deuces (Charlie from the Orient)—03809.
July 16—Two Gun Trixie (Mr. and Mrs. Dan Russell)—03820.
July 23—Brown Eyes and Bank Notes (Lois Neilson, Paco and Bob Brownie)—03831

(Continued on page 430)

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List of Current Film Release Dates

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June 4—All Jazzed Up (Eva Novak and Hughie Mack).
June 11—Nellie's Naughty Boarder (Dot Farley)—03762.
June 18—Beauty and the Boob (Alice Howell)—03774.

UNIVERSAL SPECIAL ATTRACTION.

June 23—The Sleeping Lion (Monroe Salisbury—Six Parts)—03779.
June 30—The Weaker Vessel (Mary MacLaren—Six Parts)—03790.
July 7—The Outcasts of Poker Flat (Harry Carey—Six Parts)—03801.
July 14—A Little Brother of the Rich (Frank Mayo and Kathryn Adams—Six Parts)—03814.
July 21—The Spitfire of Seville (Hedda Nova—Six Parts)—03826.
July 28—The Man in the Moonlight (Munroe Salisbury—Six Parts)—03836.

NEW SCREEN MAGAZINE.

July 4—No. 20 (Novelty and Topical)—03796.
July 10—No. 21 (Novelty and Topical)—03811.
July 18—No. 22 (Novelty and Topical)—03822.
July 25—No. 23 (Novelty and Topical)—03833.
Aug. 1—No. 24 (Novelty and Topical)—03844.

INTERNATIONAL NEWS.

July 2—No. 27 (Topical)—03797.
July 9—No. 28 (Topical)—03810.
July 16—No. 29 (Topical)—03821.
July 23—No. 30 (Topical)—03832.
Aug. 1—No. 31 (Topical)—03843.

JEWEL.

July 7—Home (Mildred Harris—Six Parts)—03806.

Joe Martin Comedy Series—Two Reels Each.

July 7—Monkey Stuff—03807.
July 21—The Jazz Monkey—03827.

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured).

June 2—No. 4, "Cyclone Smith's Comeback"—03749.
June 9—No. 5, "A Pistol Point Proposal"—03760.
June 16—No. 6, "Cyclone Smith Plays Trump"—03771.
June 23—No. 7, "The Missing Bullet"—03783.
June 30—No. 8, "Down but Not Out"—03794.
July 7—No. 9, "Cyclone Smith's Partner"—03805.
July 14—No. 10, "For Life"—03825.

The Red Glove.

(Drama—Each Episode in Two Parts—Marie Walcamp Features.)

June 16—No. 14, "The Lost Millions"—03768.
June 23—No. 15, "The Mysterious Message"—03780.
July 7—No. 17, "The Rope of Death"—03802.
July 14—No. 18, "Run to Earth"—03815.

Elmo the Mighty.

June 16—No. 1, "The Mystery of Mad Mountain"—03769.
June 23—No. 2, "Buried Alive"—03781.
June 30—No. 3, "Flames of Hate"—03792.
July 7—No. 4, "A Fiendish Revenge"—03803.
July 14—No. 5, "The Phantom Rescue"—03816.
July 21—No. 6, "The Puma's Paws"—03828.
July 28—No. 7, "The Masked Pursuer"—03837.

Special.

July 28—The Heart Punch (Jess Willard—One Reel).
July 28—Hiding in Holland (The Crown Prince—One Reel).

CURRENT EVENTS.

July 10—No. 28 (Topical)—03812.
July 18—No. 29 (Topical)—03823.
July 25—No. 30 (Topical)—03834.
Aug. 1—No. 31 (Topical)—03845.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

July 21—All Bound 'Round—03829.
June 16—Stop, Cease, Hesitate (Neal Burns)—03770.
June 23—A Model Husband—03782.
June 30—Happy Returns—03793.
July 7—Half & Half—03804.
July 14—Temporary Alimony (Neal Burns)—03817.
July 28—The Tea Hound (Jack Dillon)—03838.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

July 5—The Four Gun Bandit (Pete Morrison)—03800.
July 11—To the Tune of Bullets (Pete Morrison)—03813.
July 19—The Jaws of Justice (Pete Morrison)—03824.
July 26—Gun Magic (Pete Morrison)—03835.
Aug. 2—Gettin' Acquainted (Pete Morrison and Magda Lane)—03846.

Vitagraph

VITAGRAPH FEATURES.

Too Many Crooks (Gladys Leslie).
Beauty Proof (Harry T. Morey).
The Spark Divine (Alice Joyce—Five Parts).
A Girl at Bay (Corrine Griffith).
Cupid Forecloses (Bessie Love).
The Hornet's Nest (Earle Williams).
The Man Who Won (Harry T. Morey).

VITAGRAPH SPECIALS.

The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).
Shadows of the Past (Anita Stewart).

LARRY SEMON COMEDIES.

The Star Boarder (Two Parts).
His Home Sweet Home (Two Parts).

BIG V SPECIAL COMEDIES.

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Harems and Hokum (Two Parts).
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No. 6, "The Tree of Torture."
No. 7, "The Lightning Lure."
No. 8, "The Iron Clutch."
No. 9, "Prisoner of the Deep."
No. 10, "The Flaming Sacrifice."
No. 11, "In the Ocean's Grip."
No. 12, "The Rushing Horror."
No. 13, "The River of Dread."
No. 14, "The Hunt of Disaster."
No. 14, "Fate's Verdict."

World Pictures Corp.

June 16—The Devil's Trail (Betty Compson and George Larkin).
June 30—Love and the Woman (June Elvidge).
June 30—Home Wanted (Madge Evans).
July 7—The American Way (Arthur Ashley and Dorothy Green).

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The Bank (Two Parts—Reissue).
A Night at the Show (Two Parts—Reissue).
Shanghaied (Two Parts—Reissue).

SPECIAL RELEASE.

Conquered Hearts (Seven Parts).
The Unbeliever (Seven Parts).
The Unchastened Woman (Seven Parts).

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A Cheerful Liar.
Cupid's Holdup.
Lobster Dressing.
Love—in a Hurry.
Reno—All Change.

CHRISTIE SPECIALS.

April 20—Sally's Blighted Career (Fay Tincher—Two Parts).
Rowdy Ann.
Mary Moves In (Fay Tincher—Two Parts).

CONTINENTAL PICTURES CORP.

The Challenge of Chance (Jess Willard and Arline Pretty).

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Men Met in the Mountains.

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In Wrong (Jack Pickford).
Mary Regan (Anita Stewart—Six Parts).
Daddy Longlegs (Mary Pickford—Seven Parts).
Whom the Gods Would Destroy (Seven Parts).
Auction of Souls (8 Parts).
June 25—Bill Apperson's Boy (Jack Pickford—Six Parts).

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Where the Screen Tree Grows.
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Piking After Pizarro.
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(*Continued on page 432*)

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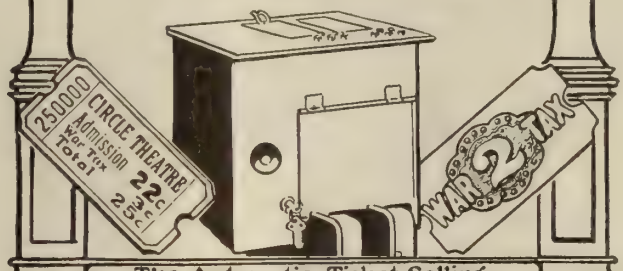

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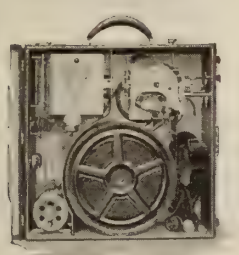

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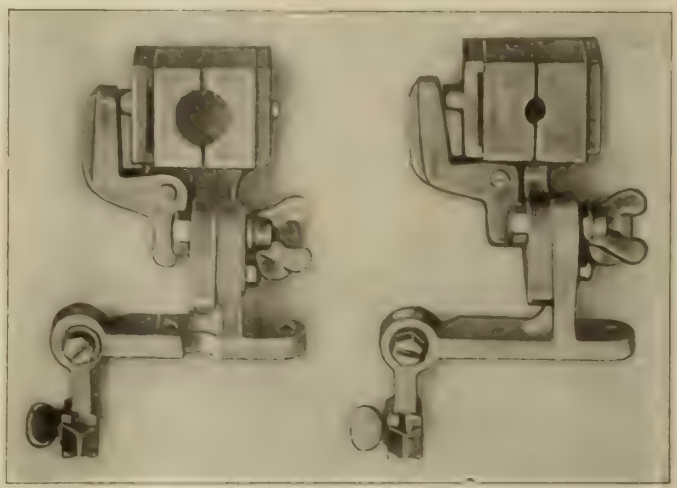

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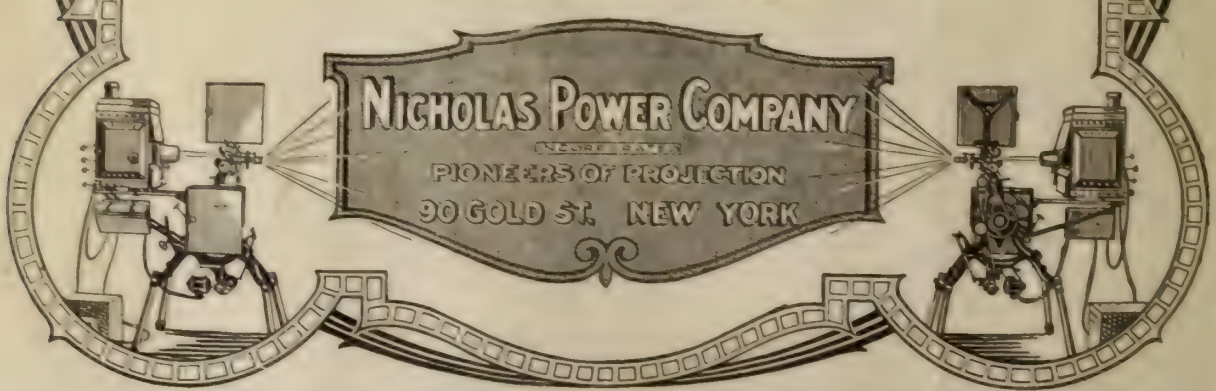

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An amazing picture of mystery, crime, intrigue and daring. A-throb with heroism and devil-may-care exploits.

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By Emma Morrison Whitman. *Produced by V. B. K. Film Corporation.*

Under Personal Supervision of Mrs. Sidney Drew.

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ARTCRAFT PICTURES

THE REASON WHY

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There's a reason—I had intended to enter the producing field myself. But, after looking over the facilities and organization of the National Film Corporation and discussing with Mr. Parsons, its president, and Mr. I. Bernstein, production manager, their plans for nineteen nineteen-nineteen twenty, I decided that I could not possibly carry out my own plans any better than by becoming associated with the National.

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I have seen three episodes and they positively surpass any serial I have ever seen for photography, direction, acting, and thrills.

Take my tip and don't book any serial until you see

LIGHTNING BRYCE

JOE BRANDT

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"Ambrose' Rapid Rise"
"Village Blacksmith"
"His Bitter Pill"
"Perils of the Park"
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These are putting the profits in many a box-office statement. Are they boosting your receipts?

If not, why not? Arrange to book them now.

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Handsome, daring Donald Joseph Blenhorn goes to see and approve for his law firm the man their beautiful ward is to marry.

Appears on the scene as a Spanish grandee, fighting every inch of the way.

Battles with sinister bandits, sticks to his few friends and smites his enemies.

Looks death in the eyes and comes up smiling; reveals the character of a plotting fiance and *marries the girl himself.*

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J. Warren Kerrigan

and His Own Company

in

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From the Munsey's Magazine Story by
Johnston McCulley

Directed by Ernest C. Warde

A Robert Brunton Production

The first of the new Kerrigan Productions to be sold singly *on the basis of individual merit.* This is the kind of story that made J. Warren Kerrigan known and admired around the world.

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The Philadelphia-Mastbaum Verdict on

J. PARKER READ JR'S.
sensationally successful presentation of

LOUISE GLAUM in SAHARA

By C. Gardner Sullivan - - - Supervised by Allan Dwan

Jules E. Mastbaum, President, and A. R. Boyd, general booking manager, The Stanley Company: Just say for us that "Sahara" has been given the most remarkable reviews in all the Philadelphia newspapers that any production has received in the past eighteen months. You can also tell exhibitors that in hot weather "Sahara" has commanded remarkable business in the Stanley houses; such business that we are exceeding the 100 days booking we gave this production.

Read These Striking Reviews:

PHILA. INQUIRER: Louise Glaum in "Sahara" plays one of the greatest emotional roles ever seen on the screen. A truly remarkable picture in every respect.

PHILA. RECORD: One gets a feeling of the vastness of things when he sees "Sahara" which indicates a prodigality of expenditure. Splendid!

PHILA. NORTH AMERICAN: ★★★ "Sahara" is quite the best thing seen in Philadelphia for months. Wonderful acting, admirable direction and lavishly produced. Photographically splendid. This great story held the interest every minute.

PUBLIC LEDGER: Louise Glaum was the one choice of the screen stars for the leading role in "Sahara." A simple, impressive and unquestionably beautiful and powerful production.

NEW YORK REVIEW: A fascinating picture and story that will enrapture all women. A powerful drama of a woman who gave all, yet gave nothing.

PHILA. PRESS: "Sahara" has been received this week with wonderful favor and with good reason. The plot is faultless and the acting excellent and there has been no better picture in this city in years.

Big First Run Bookings This Week:

Marcus Loew's Stillman, Cleveland
Chas. H. Williams' Strand, Providence
Eugene Roth's California, San Francisco
Minerva and Liberty, Pittsburg
The Parkway, Baltimore
The Strand, Buffalo
The Strand, Syracuse
Liberty, Youngstown, O.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

A fascinating picture and story that will enrapture all women--*New York Review.*

" Behind *the* Darkest Cloud

Hatched *by* New Ideas!

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HERBERT K. SOMBORN - -
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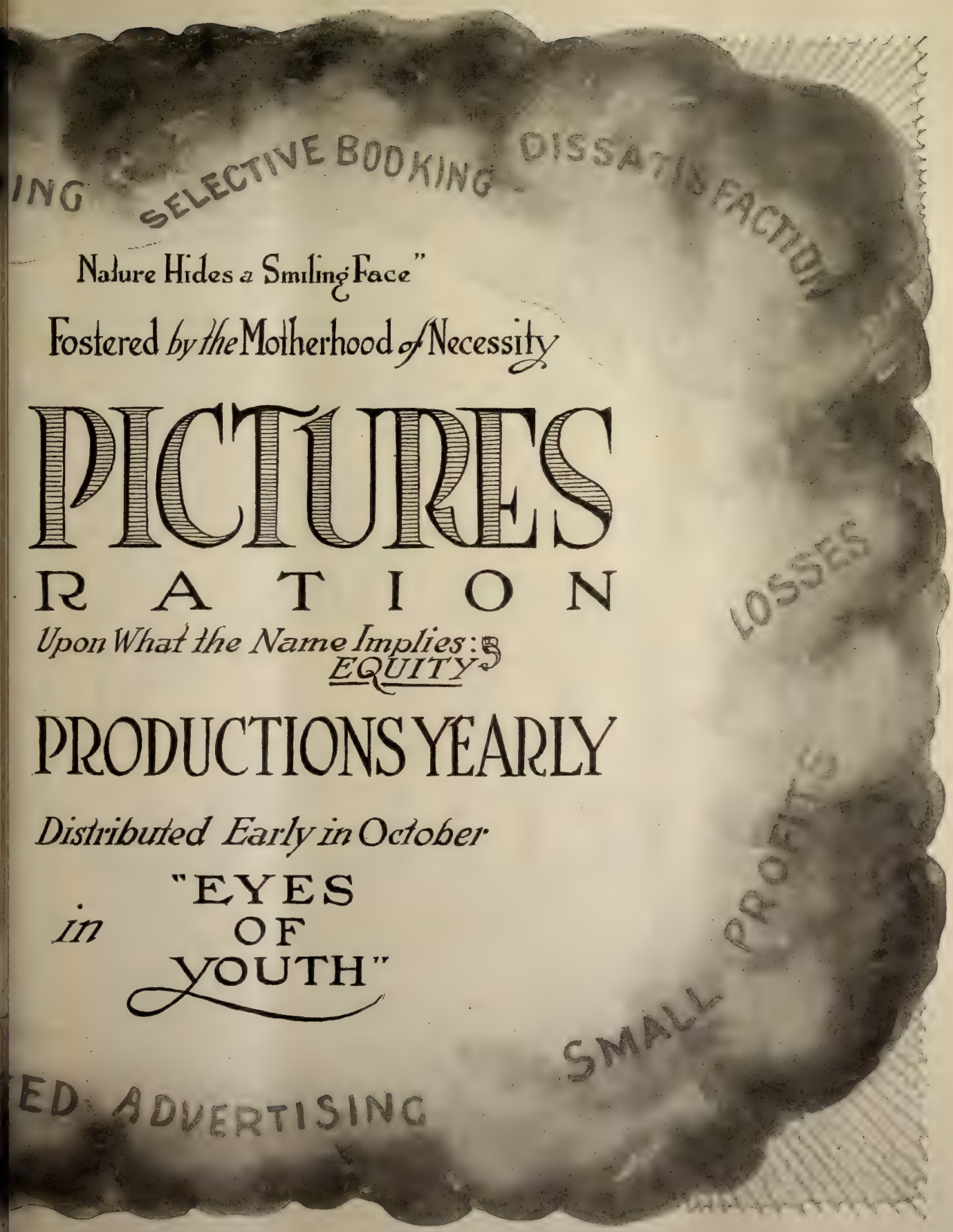

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NEW YORK

ASK?

Jones, Linick and Schaefer
of Chicago

Robert Lynch
AND
The Stanley Booking Co.
of Philadelphia

The Elliott Film Corporation
of Minneapolis

WHAT

WILLIAM A. BRADY'S BIG PICTURE

STOLEN ORDERS

IS DOING FOR THEM

Messrs. Jule and Jay J. Allen have just purchased "Stolen Orders" for Canada.

The Globe Film Attractions of Pittsburgh have recently secured "Stolen Orders" for Western Pennsylvania and West Virginia.

The Pacific Coast is open.

APPLY

William A. Brady

THE PLAYHOUSE
NEW YORK CITY

American Film Company, Inc.,
presents

MARGARITA FISHER

IN

"THE TIGER LILY"

By JOSEPH FRANKLIN POLAND *Directed by* GEO. L. COX

The story of the temperamental, flirtacious daughter of Italy—"The Tiger Lily" of the cabaret—who enmeshes the good looking young American in her web—and what came of it. A supporting cast that includes Emory Johnson, George Periolat, J. Barney Sherry, E. Alyn Warren, Beatrice Van and Frank Clark.

Produced by
AMERICAN FILM COMPANY, *Inc.*
Samuel S. Hutchinson, *President*
Distributed by PATHÉ

Samuel Goldwyn
presents

PAULINE FREDERICK

ROMANCE *and the* ROARING RIVER

Poverty and the big city had stifled her. So she journeyed to the land of the great outdoors and the Roaring River in quest of love.

What happened there in the miner's cabin will enthrall one person for every seat in your theatre. And there will be many standing.

Book Pauline Frederick in "The Peace of Roaring River." She has her strongest part in her strongest play.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

The Peace of Roaring River

By George Van Schaik Directed by Hobart Henley

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NEW YORK CITY

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Launched after two years of Consistent Quality in one-reel Christie Comedies, now an assured Success.

Three Specials now booking

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ROWDY ANN
MARY MOVES IN

Entire world territory was sold before the showing of a single print

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Earle Rodney
Eddie Barry Gene Corey

A dashing Comedienne and a sparkling Plot from the word go!

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EARLE WILLIAMS

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"THE HORNETS' NEST"

Mrs. Wilson Woodrow

Mrs. Wilson Woodrow

is known as one of the cleverest novelists in America.

"The Hornet's Nest"

is her best known book.

Earle Williams

is at his best in this most excellent adaptation of a famous writer's famous story.

Directed by James Young

VITAGRAPH

Chicago News Letter

by Jas. S. McQuade

MARTIN RECOUNTS KANSAS PROSPERITY

Despite Heat and Exodus to Wheat Territory Business Has But Slight Decrease—New Houses

FRED R. MARTIN, salesman for the Kansas City (Mo.) office of the Film Clearing House, Inc., now traveling through Kansas, sends an interesting letter concerning moving picture conditions in that state, at the present time.

He writes that business is exceptionally good for this season of the year and that only a slight falling off was noticeable during the first week in July, despite the intense heat and the general exodus of men in the smaller towns to the wheat fields. Even merchants and other business men are assisting in harvesting the largest wheat crop that Kansas has known in years.

Many modern theatres are being built throughout the state and will be in readiness for opening in the fall. What with the wonderful crops and the good prices that will prevail, and also with the large influx of returning soldiers from Germany, great prosperity is looked for after September 1.

Open Booking Approved.

Open bookings are meeting with general approval in the small towns, and the majority of exhibitors are planning longer runs and increased admission prices for high class pictures. Program bookings are practically dead. Exhibitors throughout the state are alert and eager for higher class productions and more pretentious presentations.

Mr. Martin states that the Rothapfel Unit Program has been booked in every town of importance in Kansas, and that most of the exhibitors ran it several days and doubled their orchestras. Classic dances, in which little girls participated, have been successfully used by several houses in connection with the Rothapfel Unit Program. This program has accomplished one good end; it has popularized good music as an accompaniment to pictures. The Rothapfel Unit Program was shown nearly everywhere at advanced prices, ranging from 25 to 50 cents, with the war tax added.

Changes in Kansas Territory.

Mr. Martin has also furnished the following information on new theatres and changes in management, etc., in Kansas territory:

The Odeon Theatre and the Elm Airdome, in Cottonwood Falls, have been sold by M. K. Harmon to John Wendell, and will be managed by Miss Ada Summerhill, who at one time was a member of the Chicago staff of Jones, Linick & Schaefer. She was also a ticket seller at the Covent Garden Theatre on the Lubliner and Trinz circuit here. Mr. Wendell has been engaged in the booking of state-right features in Kansas and owns a house in Horton, in that state.

Oil Towns Build Theatres.

In Peabody, a big oil boom is on and a new picture theatre, with 900 seats, is well under way. J. P. Barkwell is the owner. He formerly ran a house in Eldorado, another thriving oil town. The Idle Hour, seating 400, is the only picture house running in this town at present. It is managed by W. E. Brewer, who is turning people away at every show.

At McPherson, the only theatre in the town, which is owned by W. D. Robertson, of Hutchinson, was sold last week to Siers & Jones. Mr. Robertson owns the Royal Theatre, in Hutchinson.

Emporia will shortly have a new theatre that will seat 900. It is being built by Harry McClure, who is now running the Electric in the city mentioned. The new house will be thoroughly up to date and only high class productions, at increased prices, will be offered. Mr. McClure is considered one of the most successful exhibitors in Kansas, being progressive and a thorough show man.

A Movie Candidate.

Mr. Martin mentions Miss "Glad" Parker, a talented young brunette of pleasing personality, who recently won the contest at the Kansas Exhibitors' Convention, held at Hutchinson, to be given a chance to show her ability as a moving picture actress, in one of the Los Angeles studios. Miss Parker will leave for the Coast sometime this month.

F. R. Martin Weds.

Since hearing from Mr. Martin last, "he has gone and done it." He is now a benedict and a very cheerful one, too, judging from the glowing reference made to his happiness. Mrs. Martin hails from St. Joseph, Mo., and is "a mighty sweet little girl," who served her country as a nurse in the army. As most of us know, Fred also served in the army. He never got to the front,

Bert Lytell in "Easy to Make Money" Becomes a Millionaire by Specializing in Chocolate Sundaes.
At least so it would seem in the view at the left, but at the right he is trying to amass riches by passing the hat in this forthcoming Metro.

of the National Army, at Camp Dodge, Ia., with the rank of first class sergeant. The Chicago office force of the Moving Picture World send kindest greetings to Mr. and Mrs. Martin and wish them all happiness. Mr. Martin at one time was on the business staff of this office.

Amusements Association Installs Elected Officers

THE Allied Amusement Association met in Fraternity Hall, July 8, notice of the meeting having been sent out July 3, both by the retiring president, Peter J. Schaefer, and the president-elect, M. A. Choynski. About forty exhibitors responded to the call.

The installation of the new officers was the most important event of the business transacted, although the calls sent out enumerated for consideration a number of prominent features. The officers installed are: president, M. A. Choynski; vice-president, Dr. Sam Atkinson; secretary, Max Hyman, and treasurer, Robert R. Levy.

Peter J. Schaefer presided for a few minutes and then gave the chair to the new president, M. A. Choynski. The appointment of directors was next in order: but Mr. Schaefer moved that the chair have the power of appointing his own directors, which was carried. After outlining a campaign, which will begin in the near future, for the enrollment of new members, the meeting was adjourned.

"Fall of Babylon" Will Be Next Griffith at Illinois

BROKEN BLOSSOMS" at the Illinois Theatre is nearing the close of its remarkable run. Seats have always been lacking to meet the demand since this remarkable production by Griffith opened its season at Chicago's finest dramatic house.

"The Fall of Babylon," elaborated from the magnificent scene in "Intolerance" will be the next Griffith attraction at this theatre. It will be followed by another big Griffith masterpiece, "The Mother and the Law," which will hold the Illinois Theatre's stage until the dramatic season opens in the fall.

Dr. Sam Atkinson Joins Universal's Sales Force

DR. SAM ATKINSON, of Evanston, recently disposed of his picture theatre interests in that city and has become a member of Universal's Chicago sales force.

Dr. Atkinson is an able gentleman, with wide acquaintance among exhibitors, and should prove a valuable acquisition. He was field secretary for the Motion Picture Exhibitors Association of Illinois, during the recent campaign against the Buck censor bill, and did brilliant work.

I. Gettleson Goes to New York.

I. Gettleson, Chicago manager for Jewel Productions, Inc., left for New York, July 13; where he will spend several months in the New York office of Universal, in the educational department, under Harry Levy. He will then return to Chicago and take charge of Universal's educational-industrial department in the West.

At the Ziegfeld and Randolph.

Fannie Ward in "The Profiteers" showed to very good business last week at the Ziegfeld. Beginning Saturday, July 12, Clara Kimball Young in "The Better Wife" will be the attraction.

Beginning Monday, July 14, Hall Caine's "The Woman Thou Gavest Me" will be the attraction at the Randolph.

Harry Rice of Universal Goes to New York Office

CAPTAIN HARRY RICE, who has so ably filled the position of publicity manager for Universal in the Chicago office for some time past, has been promoted to a position in the New York office, where his acknowledged ability can be utilized to better advantage for the company. He left July 13, and was accompanied by Mrs. Rice.

For a man of his years Captain Rice has had exceptional success as a newspaper man and in publicity and promotion work. Since joining the Universal forces here he has impressed his associates and those with whom his duties brought him in contact, fully as much by his modesty and good will as by his success in planning and doing things thoroughly.

Just what position will be assigned Captain Rice in New York by General Manager Tarkington Baker has not yet been announced, but his numerous friends here feel confident that it will be efficiently filled. Chicago is sorry to lose him and New York will find him a right-worthy, good fellow.

Captain Harry Rice.

DeKruif Is Universal's Chicago Publicity Manager

GEORGE ELDRIDGE DeKRUIF has been appointed publicity manager of Universal, in Chicago territory, to succeed Captain Harry Rice, who has been promoted to the New York office.

Mr. DeKruif is a graduate of Hope College, Mich., and for several years was on the editorial forces of Hearst's Chicago papers. Later he was appointed advertising manager of the White Automobile Co., this city, and filled the position for four years. Recently he had charge of the promotion department of the Commonwealth Edison Company, for spectacular electric signs throughout the country. He has made a specialty of sales promotion and comes to Universal highly recommended.

He took charge of his position with Universal July 14.

"The Firing Line" Draws Crowd to Orchestra Hall

IRENE CASTLE proved quite a magnet in "The Firing Line," at Orchestra Hall during the week of July 6. The strong Chicago following of the star took more than ordinary interest in the attraction and showed their appreciation by spreading the news among their friends.

The Paramount-Burton Holmes travel pictures, International News topics and the Paramount-Bray pictographs and animated cartoon, which filled out the program, were also enjoyable features of the excellent program.

National Press Club Sees Augustus Thomas' Latest

SEMI-OFFICIAL Washington has seen and approved Augustus Thomas' big drama of radicalism in America, "The Volcano," second of Harry Raver's Four Star productions, starring Leah Baird and directed by George Irving. At the invitation of a committee of the National Press Club, "The Volcano" was shown at a special midnight performance in Washington on the night of July 4.

This invitation showing was held in Tom Moore's Rialto theatre through the courtesy of this Washington exhibitor and was attended by cabinet members, United States Senators and members of the House of Representatives, by Samuel Gompers and many other notables in the life of the nation and its capital.

The Press Club invitation announced "The Volcano" as dealing in a big way with the big question of manufactured radicalism in America and the patriotic resistance that must be offered to offset the dangerous movement

Prints of Mr. Raver's production are now being shipped by the W. W. Hodkinson Corporation, its distributors, to the various Hodkinson managers throughout the country.

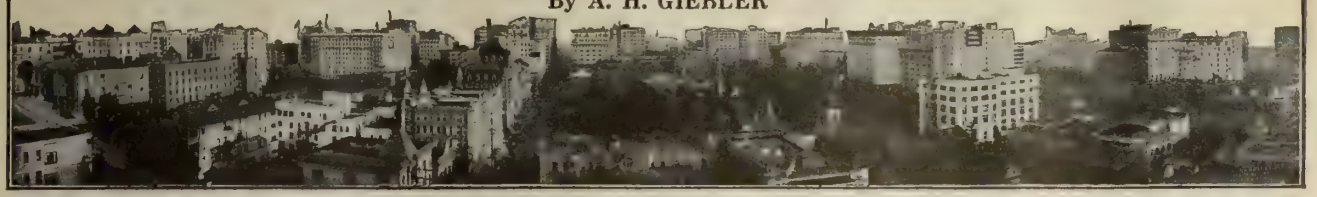
Jack Norworth to Star in "Crooked Dagger" Serial

JACK NORWORTH, well-known entertainer of the vaudeville and musical comedy stage, writer and singer of scores of song successes and producer of a number of musical shows, has been signed by Theodore Wharton to star in "The Crooked Dagger," the forthcoming Wharton serial to be produced for the Pathe program.

Although he has gained international fame in almost every other amusement field, Mr. Norworth has never before appeared on the screen. In order to accept the contract offered by Mr. Wharton, it was necessary for the star to halt his plans for a musical review he had intended producing this fall. His vaudeville engagements will continue until August 1, when he will go to the Wharton studios at Ithaca to begin work on the serial.

News of Los Angeles and Vicinity

By A. H. GIEBLER



Rothacker Off for New York

WATTERSON B. ROTHACKER, president of the Rothacker Film Mfg. Co., who has been in Los Angeles for several weeks, departed a few days ago for New York, to further his plans of establishing new laboratories in that city and London as well as the one he will build in Los Angeles.

Although Mr. Rothacker has produced a number of educational and industrial film subjects in the past, and is now connected with the producers of the prehistoric animal films, he states that no productions will be made in the new branch laboratories. In the Western plant the laboratory work will be done for the First National Exhibitors, Harry Garson, Marshall Neilan, and the Louis B. Mayer productions.

Bilboard New Feature of Lasky Plant.

An elaborate bilboard with a handsome frame and supported by ornamental pilasters, will be erected on the Lasky lot as part of the equipment of the studio and as an adjunct of the publicity department. The billboard will be large enough to accommodate a twenty-four sheet and an eight sheet and all the new "paper" got out to advertise Paramount-Artcraft productions, which will be posted up so that the players, directors and others can see just what is being released. This department will be in charge of Adam Hull Shirk, publicity director.

Other alterations and improvements at Lasky's is the demolition of the original old dressing rooms which have been replaced by new concrete structures. Stage No. 1 will be rebuilt on the space occupied by the old dressing rooms.

Syd Chaplin to Sail.

Syd Chaplin left Los Angeles on July 10, in company with Mrs. Syd Chaplin, Henry Clive, Alexandra de Bray, author, and Carlyle Robinson, business manager, for New York, where he will sail within a few days for France, where a studio has been engaged in which he will produce his first picture for Famous Players-Lasky.

Cast for "Everywoman."

The cast for "Everywoman" now in course of preparation at the Lasky studio, includes Violet Heming as Everywoman; Wanda Hawley as Beauty; Mildred Reardon, Conscience; Bebe Daniels, Vice; Mary MacIvor, Youth; Margaret Loomis, Modesty; Irving Cummings, Passion; Theodore Roberts, Wealth; Raymond Hatton, Flattery; Noah Binery, Bluff. George Melford will direct.

Oscar Price in Town.

Oscar A. Price, president of the United Artists Corporation, arrived in Los Angeles last week, and at a meeting of the members of the association, held a few days after Mr. Price's arrival, it was decided to add several new stars to the organization, although at this writing no names that were considered for membership were made public.

Mr. Price attended to the establishment of a distributing office for the United Artists under the management of W. S. Rand, formerly of Denver and San Francisco. The exchange will be in the Knickerbocker Building.

Lasky Manager Returns.

Fred Kley, accompanied by Mrs. Kley, returned last week from a long vacation spent in New York, to resume his duties as manager of Famous Players-Lasky plant in Hollywood. Mr. Kley stated that he was greatly impressed with the flourishing condition of the motion picture industry in the Eastern cities he visited.

Frederick Montague Dies.

Frederick Montague, old-time legitimate actor, and for the past six years in the films, was taken suddenly ill at his home in Los Angeles on July 4, and died a few minutes after reaching the hospital to which he had been taken when he became ill. Montague was fifty-eight years old, and is survived by his widow, Mrs. Maurine Montague.

Doug's New Home Overlooks Sea.

Douglas Fairbanks' new home, which will be erected on the fourteen-acre tract which he has recently purchased from the Rodeo Land and Water Company, will include a billiard room, bowling alley and private projection room, and will face the ocean, which, though several miles away, is plainly visible from the site. The designs for the building call for the English style of architecture, and with the stables, garage and the large swimming pool, and the landscape gardening, the expenditure will total about $175,000. The property is north of the Beverly Hills Hotel.

Comedienne Weds Director.

Ethel Lynne, Christie comedienne, who

The Old Hudson Bay Trappers Would Have Given Many a Pelt to Ride in Olive Tell's Dog Team-Pullman at the Right.
We speak of trappers because the above views are from "The Trap," the Universal feature in which Miss Tell stars.

returned recently from a visit to her former home in Texas, has since her return become the wife of Fred Fishback, former director of a number of Mack Sennett and other brands of comedies, and now a director at the Century studio, formerly L-KO.

Golf Tournament for Film Folk.

A golf tournament that was promoted by A. B. W. Hodges and James W. Hum, of the Brentwood Film Corporation, was held last Saturday and Sunday at the Brentwood Country Club by a number of players, directors and producers of the West Coast film colony. Among the winners of prizes were Victor Schertzinger, Rex Taylor, James Harrison, Ed Mitchell, Joe Morgan, King W. Vidor, James W. Hum and Lee Royal.

Neilan Planning Trip to Europe.

Marshall A. Neilan is planning to make a hurried trip to England in company with Bennie Zeidman and Louis B. Mayer, in connection with the presentation in England of his two most recent films starring Anita Stewart, "The Kingdom of Dreams," and "In Old Kentucky."

Sir William Jury, handling a large number of American films in Europe, has made arangements to distribute the two films mentioned.

Lehrman Assembling Staff.

Henry Lehrman, who is about ready to begin production at his new Culver City studios on his first comedy for the First National Exhibitors, is assembling a staff of directors, players, and a technical force. Two of his principal players will be Lloyd V. Hamilton, creator of "Ham" in the Kalem comedies and recently of the Henry Lehrman Sunshine comedies, and Billie Ritchie, formerly of the Fred Karno English company, and recently seen in Lehrman comedies.

Jack White has been signed as director, with Norman Taurog as assistant. Henry Symonds is also on the producing staff. George Meehan will be in charge of the camera work. Al Herman has been appointed general superintendent of the plant. E. Olin has been made technical director; E. M. Popper, purchasing agent; A. L. Barnes, auditor; and Edward C. Thomas, publicity director.

Writing for British Fans.

S. F. Jacobs, correspondent for Lord Northcliffe's new weekly, "The Picture Show," started in London in May, has come to Los Angeles to write about the intimate studio and home life of the American film players who have a large following in England for the readers of the magazine. Mr. Jacobs will be joined by his wife, Minni Grey, a cinema and stage star in England, when her contract expires in October.

Another New Building at Metro.

A new two-story building was started at Metro last week to house the casting department, the wardrobe rooms and additional dressing rooms for the players. A parking shed to accommodate twenty-five automobiles has just been completed on the west side of the main lot.

Include Hampton Studio in Zone 15.

An ordinance was adopted last week by the City Council of Los Angeles to include in Motion Picture Zone No. 15, the property on Fleming street on which the Jesse D. Hampton studios are situated. This studio was overlooked when the original zone ordinance was enacted.

Major Allen in Los Angeles.

Major Jack Allen, producer of pictures of wild animal hunting, is in Los Angeles conferring through T. L. Tally with the First National Exhibitors on a trip to Africa, where he will take pictures of wild beasts of that continent for the Circuit.

Studio Shots

LIEUT. LOCKLEAR, of the United States Flying Corps, arrived at Universal City last week with a retinue of seven people and three aeroplanes to play the leading role in "Cassidy of the Airplanes," written and to be directed by Jacques Jaccard.

Anice Eyton, sister of Charles Eyton, Morosco studio manager, is writing the continuity for Marguerite Clark's next picture, "A Girl Named Mary."

Miss Agnes Johnson, scenario writer at the Ince studio, has gone to New York on a two months' vacation.

Houdini, handcuff king, appearing in a mystery feature now being filmed at the Lasky plant, celebrated the twenty-fifth anniversary of his wedding on June 22.

Robert Warwick has been proclaimed winner in a popularity contest conducted by a movie magazine in Santiago, Chile.

James Young, who has directed all of the Earle Williams pictures for Vitagraph since Williams has been in the West, has severed his connection with Vitagraph.

H. H. Van Loan, photoplaywright, with Mrs. Van Loan, motored to San Francisco last week.

Carl Himm, formerly with Yorke-Metro, is a new cutter at the Bulls-Eye studio.

Dustin Farnum entertained a number of his friends on his yacht over the Fourth of July holidays.

Anita Stewart's company has gone to Santa Cruz Islands to make scenes for the coming feature, "The Fighting Shepherdess." Part of this picture will be made in the East.

Pauline Frederick and other film stars were at the landing place to welcome the first passengers on the Syd Chaplin Airline to make the trip to Catalina Island on July 4th.

William Grossman, attorney for William S. Hart, has come from New York to help Bill make a decision in signing a new contract.

Victor Fleming, head cameraman for Douglas Fairbanks, has gone to New York to get scenes for Doug's new picture for the first "Big Four" release.

Jesse L. Lasky has gone on a two weeks' motor trip through California.

Charlie Amador, of the Vitagraph comedy forces, broke his arm last week during the filming of rough stuff for "Chicks and Chickens."

Harry Carey's new play, "The Eternal Savage," has been started at Universal City, with Kathleen O'Connor, Barney Sherry, Harry Von Meter, Lydia Yeamans Titus, Duke R. Lee, Joe Harris, Johnnie Cooke and Ted Brooks in supporting roles.

Andrew MacDonald, formerly with Metro, is now technical director at Bulls-Eye.

Charles Chaplin declares that he will depart from jazz comedies in his first picture for the United Artists. The story will be of a humorous nature, but it will give him opportunity for moments of pathos.

Kathleen Kirkham will play opposite Lewis Cody in his first starring venture for Astra-Pathe.

Charles Ray's new picture, now in course of production at Ince, is by Julian Josephson, and is entitled "A Man's Money."

Little Mary Pickford Rupp is having her portrait painted in oils by Matteo Sandona, the Italian artist who painted Aunt Mary Pickford's portrait for the Hall of Fame in Washington.

Capt. Leslie T. Peacocke is putting the finishing touches on the six-reel production, "Injustice," for the Democracy Film Co., with negro players, at the E. & R. Jungle studio.

George Morehouse has been promoted to the position of assistant director to Leo White at Bulls-Eye.

Allan Dwan is making preparations to go to Honolulu to film scenes in his feature following "Soldiers of Fortune" for the Mayflower Corporation.

Maurice Tourneur has begun the production of "Victory," by Joseph Conrad, with Jack Holt, Seena Owen, Lon Chaney, Wallace Beery, Jack MacDonald, George Nichols, Laura Winston and Bull Montana.

Sheldon Johnson has joined the scenario department of the Brentwood Film Corporation.

Homer I. Mesick and John K. Holden were added to Metro's technical staff last week.

Mr. and Mrs. Sessue Hayakawa returned from a week's vacation at Coronado.

William D. Taylor left Los Angeles on July 12 for New York, where he will direct Mary Miles Minter in her first feature for the Realart Film Corporation.

Henry B. Walthall is building a home in Santa Monica after plans drawn by himself and Mary Charleson, his wife.

George Siegmann has begun the production of "Who Knows?" with Kenneth Harlan and Helen Eddy in the featured roles, and Henry Barrow, Willis Marks, Clyde Hopkins, Edna Shipman, Gertrude Astor and Anna May Walthall in leading parts.

William Farnum, who spent his birthday last year on July 4 in the Grand Canyon in Arizona, this year celebrated the day at Catalina Island.

Alice Lake has been engaged to play opposite Bert Lytell in his coming Metro feature, "Lombardi, Ltd."

Claire DuBrey, who has been in New York for the past few weeks, returned to Los Angeles last week.

H. Sheridan Bickers, formerly of the Universal, Triangle and Paralta scenario departments, has returned to Los Angeles from Siberia and Russia, where he has been fighting the Bolsheviki since last December.

Dal Clawson, recently photographer for Lois Weber, has been engaged by Louis B. Mayer as cameraman for the Mildred Harris Chaplin Company, which will begin production early in September.

Volcanic Formation on the West Coast.
Ruth Roland displays good form while vacationing previous to starting on "Adventures of Ruth" for Pathe.

KANSAS CITY'S ISIS IS A FINE HOUSE

Suburban Theatre Is Constructed Without Any Visible Pillars—Free Use Made of Venetian Marble in Lobby and Entrance—Music Supplied by Organ and Orchestra

NEXT to Chicago, Kansas City is the possessor of the handsomest and best equipped suburban motion picture theatre in the country. The Isis Theatre, in Kansas City, was erected at a cost of $100,000, while $35,000 more was expended for the interior furnishing. It has a seating capacity for 1,500 and there is not a post to obstruct the view.

Entrance is through a large marble finished lobby fifty by twenty-five feet in dimension, the Venetian marble dressings harmonizing with the colored decoration, which, like those of the foyer and theatre, are delicate and unobtrusive in design. From the lobby one passes into a foyer seventy-five feet long and twenty-five feet wide, with Venetion marble facings and ceiling decoration in white and gold. It is well lighted and fitted up with easy chairs and every convenience desired by a theatregoer. One of the attractions of the foyer is a Ladies' Nook, bright and cosy, carpeted and furnished with divans, easy chairs and table in solid oak.

Of Large Dimensions.

The theatre proper attracts one by its dimensions, few of the legitimate stage houses in the West surpassing it. It is 175 feet long and 75 feet in breadth, while the ceiling is 50 feet above the floor at the stage. Many stained windows relieve the side, and these are of a color in harmony with the other interior decorations. The decorations of the wall are of a delicate shade of green. Of the 1,500 chairs, there is not one obstructed in any way from a full view of the stage.

Adjustable Lighting System.

The stage is regulation, set for the legitimate, and is thirty-five feet deep. The side entrance door is lofty enough to admit any kind of scenery.

The lighting is artistic, any degree, dim or vivid, being easily regulated upon each of the four stage curtains. Concealed electric bulbs throw down a flood of light. All lighting in the theatre is concealed.

Two Power's machines project the pictures the 168 feet from the lens to the stage curtain.

Ventilation System Good.

Not only are the decorations, the seating, and the means for producing good displays all that could be desired, but sanitary conditions have been looked after in an unequaled manner. In the basement is a tunnel large enough for a team and wagon to drive through, which is used to conduct the foul air from the theatre outside. Electric fans pump fresh air into the theatre. In the basement are also commodious rooms for the orchestra, the organist and leader, and the ushers.

Kansas City's Isis.
Which is credited with being one of the handsomest and best equipped picture houses in the country.

The Hope-Jones organ costing $22,000 is capable of furnishing all the accompaniment, but it is augmented at night by an orchestra of eight men, conducted by the organist, Carl Stalling.

Organ Has Many Effects.

This organ is run by electric motor with pipes incased in two separate swell boxes at either side of the stage. This swell box for all pipes gives greater variety of tone, the loudest stop thus being turned into the softest of tones without change of manual. The stops —open diapason, clarinet, kinura, orchestra violin, violin celeste, flute, vox humana and tuba horn, are made more effective by the "borrowing system" by which four or five different tones may be produced. The numerous traps are accessories for making the "silent drama" realistic. Besides the imitation of the various instruments of the orchestra such as the chrysoglott, harp, chimes, bells, snare drum, tambourines, castenets, Chinese block, glockenspiel and xylophone, there are the equally important auto horn, blown at the dramatic moment; steamboat whistle; beat of horse's hoofs, used for the inevitable horse chase in the Western drama; clanging of fire gong; the troublesome telephone bell; tom-tom; and bird whistle. All these are necessary accessories, although a little out of the realm of music. But they are all performed from the organ.

Running a Year.

The Isis (Blackstone Amusement Company) has been playing to full capacity ever since it opened last summer, although it is a suburban theatre with a seating capacity larger than most downtown legitimates. It caters to the better class of theatregoers and none but the better kind of films are used. John Roth, the manager, was formerly manager of the Regent. His assistant is Gus Eyssell.

Interior Views of the Isis.
It will be observed that the view from none of the fifteen hundred seats is obstructed and that the foyer is large and handsomely furnished.

FAMOUS PLAYERS FILM "MIRACLE MAN"

G. M. Cohan's Crook Play, Staged Two Years Ago, Is Now Produced by George L. Tucker

ONE of the greatest pictures, not only of the year, but of all time," is the way executives of the Famous Players-Lasky Corporation characterize the George Loane Tucker production, "The Miracle Man," which is announced as a September Paramount-Artcraft release.

Mr. Tucker has taken the play by George M. Cohan, adapted it to the screen himself and produced a picture which, Famous Players asserts, will take its place immediately as one of the achievements of photodrama. Avoiding the exploitation of any particular star, he gathered together at the Brunton studios in California a cast of capable players, paying careful attention to the matter of selecting types.

Dramatis Personae.

For the leading male role of Tom Burke he chose Thomas Meighan, whose work as leading man in a large number of Paramount pictures has gained him wide popularity. Mr. Meighan's characterization of the leader of a band of crooks whom he dominates by sheer force of personality is said to be artistic and forceful.

Playing opposite Mr. Meighan in another crook role is Betty Compson, an acknowledged beauty of the screen whose experience, however, has been more or less limited to comedy. Miss Compson has been featured in Christie comedies for some time, but her few excursions into the realm of the dramatic, notably in the Pathe serial, "The Terror of the Range," and in support of William Desmond in two or three recent pictures, revealed talent that marked her for bigger things.

Several Crook Roles.

Joseph J. Dowling, in the role of the Patriarch—the "miracle man," as he is called by the crooks who seek to capitalize his healing power and in the end are reformed through the influence of daily contact with him—gives a performance which in its dignity and impressiveness is one of the striking features of the production. Lon Chaney, long famous for heavy roles, and J. M. Dumont, a character actor of experience, have interesting crook roles which they enact with realism. Elinor Fair, a star in the Fox organization, W. Lawson Butt, artist of both stage and screen experience, and Lucille Hutton, who has enjoyed success in comedy parts, are also seen in prominent roles.

When "The Miracle Man" was produced on the stage in New York some two years ago, with George M. Cohan himself in the role of Tom Burke, which Mr. Meighan essays in the Tucker version, the picture possibilities of the story were commented upon freely by all practical motion picture men who saw it.

George Loane Tucker.

The career of the man who has given this great story to the screen provides interesting reading. George Loane Tucker was born and reared in Chicago and was allowed by his parents to determine along what lines he should shape his life course. So, several years later, discarding his cap and gown at the University of Chicago, he joined the staff of a western railroad.

At twenty-one he was chief clerk in the maintenance of way department of the company and soon thereafter found himself promoted to the position of contracting freight agent, the youngest man in Chicago who had ever held that or a similar position. After the loss of his young wife, who died while giving birth to a son, he resigned his position.

Enters Movie Field.

Motion pictures were beginning to make their influence about then and Tucker made a strike into the new field. He wrote a scenario, but stipulated that he act in the picture himself. He did, and with a success which, if not startling, assured him that there was where his future lay. He decided to be a producer. D. W. Griffith was in the new game at that time and he and Tucker got their heads together and evolved a distributing plan.

The sound philosophy of the idea struck Griffith "between the eyes." They shook on it. And George Loane Tucker made the first million-dollar American picture, "Traffic in Souls," the scenario of which he wrote himself.

Goes to England.

England heard about "Traffic in Souls." She sent for the producer and he forthwith became director general of the London Film Company. Mr. Tucker allied himself with some of the big authors, including Hall Caine and Anthony Hope, and gave to the British public and the world "Rupert of Hentzau," "The Christian," "The Prisoner of Zenda," "The Manxman" and other screen masterpieces.

America called him back again, and he became director general for the new Goldwyn corporation. Soon thereafter he personally directed "The Cinderella Man."

"Virtuous Wives" was the first film he personally produced.

Abrams Adds Four to Field Staff; Fourteen "Big Four" Branch Managers Now Appointed

WITH the appointments announced this week, fourteen of United Artists Corporation's seventeen sales managers to head the company's distributing depots have been engaged.

William H. Jenner will be in charge of the Boston distributing depot, Carlos Moore will be the sales manager for the Pittsburgh territory, Louis H. Reichert will be in charge of the San Francisco distributing depot and Jack Von Tilzer will be at the head of the New York exchange.

These appointments, together with those previously announced, complete the list of sales managers with the exception of the Minneapolis, Dallas and Atlanta offices, for which Hiram Abrams has not yet announced his men.

Ben Wilson.

Featured in Frank Hall's first serial, "The Trail of the Octopus."

Jenner Has Had Wide Experience.

William H. Jenner brings to his post as sales manager of the Boston distributing depot a vast experience, not only on the exchange end of the business but likewise on the theatre end of the amusement field. For two years Mr. Jenner was stage director for "legitimate" attractions. For three years he was managing director of the Aceo Theatre Company, operating the Vista, Marlowe, Monroe, Shakespeare and Windsor Park theatres in Chicago. For the last five years Mr. Jenner has been exclusively identified with the film exchange business.

Louis H. Reichert, who takes over the sales managership of the San Francisco distributing depot, is a veteran film man. He has been in the business for fourteen years. For over three years he has been on the Pacific Coast and his appointment to the San Francisco office gives United Artists a representative who has the full confidence of the showmen he will serve.

United Artists' Pittsburgh sales manager, Carlos Moore, though relatively a newcomer, has already built up a remarkable reputation. Mr. Moore has been in the Pittsburgh territory for about a year, having gone into the business from other lines. He is a tried and seasoned executive and in the twelve months or so that he has been in the Pittsburgh territory he has won the confidence of the theatre men.

Von Tilzer to Head New York.

Jack Von Tilzer, who will be the sales manager for the New York distributing depot, came to the film business some two years ago, from his successful career in the music publishing field. For the last two years Mr. Von Tilzer has been prominent in the New York film exchange circles and the same intensive sales and promotion ability that made him a dominant figure in the music publishing field has brought him to the front rank among local film exchange men.

Authors and Directors Who Will Give Entertainments Under the Fox System

GREAT authors as well as great stars; the best stories the world of literature affords; names will be a real asset in exhibitors' advertising—that is the announced policy of William Fox for next season.

It is not a policy to be confined to any particular class of pictures, but one that will extend to all—to the special features, the star series, and to Victory pictures and Excel pictures. Practically all the productions thus far completed for next season are based on stories by writers of international renown—Henry W. Longfellow, Zane Grey, David Belasco, Henry M. Blossom, Jr. It is to the works of such writers as these that Mr. Fox has turned in his quest for the best material.

Many Big Names Listed.

But these are not all. Arrangements have been made for the picturization of novels and stories by Frederick S. Isham, Agnes and Egerton Castle, Justin McCarthy, Clarence E. Mulford, Forest Halsey, Louis Tracy, Jackson Gregory, Karl Edwin Harriman, editor of the Red Book; Dion Boucicault, H. H. Van Loan, Ralph Spence, E. Lloyd Sheldon and others.

A reputation established in the last three years by such big productions as "Les Miserables," "Cleopatra," "A Daughter of the Gods," "Salome," "Queen of the Sea," "The Prussian Cur," "The Land of the Free" and others will be materially enhanced by the release early this fall of "Evangeline," based on Longfellow's classic poem, and "Checkers," a picturization of the play which brought fame and fortune to Henry M. Blossom, Jr.

The publicity and advertising value of names such as these is beyond computing. Longfellow, "Evangeline," R. A. Walsh—author, story, director—is a combination that, in the opinion of the Fox organization, will fill any theatre any where at any time if well advertised.

Every exhibitor—and every one else—knows "Checkers." It holds a place in the front rank of great successes of the spoken drama. It established Henry Blossom, Jr., as a playwright and novelist. It is associated in the public

J. Gordon Edwards.
Director "Fox Entertainments."

mind with such other Blossom winners as "The Yankee Consul," "The Red Mill," "Mlle. Modiste," "The Prima Donna," "The Velvet Lady," and others.

David Belasco is one of the authors contributing to the forthcoming program. This producer of many of the great dramas of modern times and author of stage plays, wrote "La Belle Russe," in which Mr. Fox has cast one of his greatest actresses, Theda Bara. This picture, made under the direction of Charles J. Brabin, is said to be notable for the masterly manner in which its many tense dramatic scenes have been developed.

The fourth Zane Grey picture produced by William Fox will be released this coming season, with William Farnum in the leading role. It will be called "The Last of the Duanes." The wide popularity of Zane Grey novels—his publishers report a sale exceeding a million copies a year—and the general and timely interest in western stories will be of enormous value to the exhibitor in the exploitation of this picture.

George Walsh is shortly to begin work on a Benjamin F. McCutcheon story, "The Seventh Person"; William Farnum has made a picture based on Louis Tracy's well-known novel, "The Wings of the Morning"; Dion Boucicault's "Kathleen" has been completed by Theda Bara, and other stories of similar merit—the best works of popular authors—have been purchased by Mr. Fox for production.

Skillful Directors Will Supervise Fox Productions

ANSWERING the roll call of the expanded producing scheme of the William Fox organization for the coming season here are the Fox directors, the "men behind the pictures," whose fertile brains contribute so materially to the greatness of Fox productions. Upon their work depends largely the question of success or failure. They make up a carefully tested, remarkably balanced and versatile staff.

Men with Records Here.

Each of these men has mastered his own peculiar line; each has made a study of his public and known his star like a book. Hence each, in his own field of production, is the most fitting agent for bringing to the public what best will meet its demands.

Dean of motion picture directors is

Celebrated Authors Who Will Contribute Stories to "Fox Entertainments."
Top Row—Ralph Spence, Agnes Castle, David Belasco, Henry W. Longfellow, Zane Grey, Egerton Castle, Clarence E. Mulford.
Bottom Row—Louis Tracy, Captain Bud Fisher, Forrest Halsey, Henry Blossom, E. Lloyd Sheldon, Frederic S. Isham, Justin Huntly McCarthy.

J. Gordon Edwards. Long associated with William Fox as director of dramatic companies at the Academy of Music, and the first director for Mr. Fox when the latter entered the motion picture field, Mr. Edwards applies to his work a thorough and varied experience.

He is an indefatigable worker, most exacting with his stars and his company, as with himself. In his high ideals for the art of cinema presentation he epitomizes all the best that is embodied in Fox productions.

Dean of Fox Directors.

To the credit of J. Gordon Edwards stands a long record of big box-office successes, including the best work of Theda Bara. Most noteworthy, perhaps, among these were the brilliant Bara productions of "Cleopatra" and "Salome." Mr. Edwards has just directed William Farnum in several productions taken from famous novels—a field in which Mr. Edwards shines particularly. These pictures will be released early in the coming season, making the enviable combination of famous stories, a famous star and a famous director.

Fox Directors.

First Row—Richard Stanton, Harry Millarde, Edward J. Le Saint, Jack Blythestone.

Second Row—Frank Beal, Howard M. Mitchell, Eddie Cline, Edward Dillon.

Hampton Del Ruth.
Director Sunshine Comedies.

Del Ruth Makes Sunshines.

Hampton Del Ruth, with his corps of assistants, is the man who makes the sun shine on the screen—the creator of Sunshine Comedies, those sparkling laugh provokers that are one of the biggest features of the Fox output. Under the general direction of Mr. Del Ruth five comedy companies are now working in the Fox studios in Hollywood. The Sunshines are referred to fully on another page.

Famed for big pictures, R. A. Walsh, the director behind such pictures as "The Prussian Cur" and "Every Mother's Son," has assumed responsibility for a forthcoming picture that will tax his directorial and artistic ingenuity to the uttermost—a work of art both as film drama and as literature. It is founded on the work of one of the greatest of modern writers, and promises to mark an epoch in motion pictures.

Millarde Has Long Record.

Harry Millarde, with a long series of Fox successes to his credit, is a man who never fails to divine the greatest possibilities of his star and to set them lifelike on the screen. Among the pictures he has directed are those fine emotional dramas featuring Madlaine Traverse, "Gambling in Souls," "The Love That Dares," and "When Fate Decides."

Richard Stanton is a director rarely gifted in handling big themes. He is responsible for the patriotic American picture, "The Land of the Free." He also brought forth "Why I Would Not Marry," and "The Jungle Trail," with William Farnum. He is now putting all his energy into a new Fox creation, the story from a celebrated novel, with an all-star cast.

Le Saint Most Successful.

The fine artistic discrimination of Edward J. Le Saint made his production of "Kultur" famous. After three successes with Tom Mix—"Hell Roarin' Reform," "Fighting for Gold" and "The Wilderness Trail"—Mr. Le Saint has just produced a forthcoming Mix picture, which, in the opinion of practically all who have seen it run, is the best the cowpuncher star ever has done.

Linder Returns to Screen

Henri Diamant Berger, publisher of Le Film and other French motion picture trade journals, who recently visited this country to study conditions here preliminary to launching himself and his organization in the producing field in France, announces that he will shortly complete a motion picturization of one of the most successful French musical comedies, "The Little Cafe," which, it will be recalled, was produced here as a legitimate piece some years ago and proved very popular.

The filming of "The Little Cafe" in France, with all the required color and settings easily available, will actually be done on the grounds which inspired the author, Tristan Bernard, to write the play, but what should be of greatest interest to the picture-going public is the fact that Max Linder will enact the principal role.

Fox Directors.

First Row—Scott Dunlap, Roy Del Ruth, R. A. Walsh, Frank Griffin.

Second Row—Vin Moore, Edmund Lawrence, Charles J. Brabin, M. St. Clair.

CINCINNATI UNIONS UNRECOGNIZED

Only One Exchange Gives in—Other Members of Association Firm—Three Picketers Arrested

THE situation in the strike of the employes of the Cincinnati exchanges remains practically unchanged, with no signs of an early settlement. The exchange managers remain firm in their refusal to recognize the union of bookers, shippers, inspectors, etc., and the union leaders are maintaining their position, although some of their members are said to be applying for reinstatement. One of the exchanges has withdrawn from the exchange managers' association and has recognized the union, but it is claimed by the others that this will have no effect upon their stand in the matter.

Union Claims Central Backing.

It is claimed by the union officials that they have the backing of the Central Labor Council and other union bodies in the city, but this backing appears to be only a half-hearted support, and it is not believed by those well informed that it will lead to any sympathetic action either by labor unions in general or the Motion Picture Operators Union in particular. The Central Labor Council at its last meeting appointed a committee to attempt a settlement of the controversy, composed of Adolph Krummer, William Prout and Thomas Mugavin, but the exchange managers refused to confer with them, declaring that they have not changed their minds regarding the recognition of the union. They further claim that business is being transacted as usual, despite the picketing and sign-carrying indulged in by the opposition.

Union Pickets Arrested.

This picketing resulted in the arrest of three members of the union on charges of disorderly conduct. The defendants, who said they were John Hass, Carl Weinberg and Edward Altvator, it was charged, yelled "scab" at several girls employed by the Paramount Exchange, as they were leaving their work. Judge Fox, in Municipal Court fined all three of the defendants upon the testimony of the arresting officers, declaring that "No man has a right to yell at women or accost them if he does not know them. Women will be protected in Cincinnati." Since that time the ardor of the pickets has cooled to a noticeable extent.

Managers Not Inconvenienced.

There are about 125 employes of the fourteen exchanges out, but the managers declare they are not seriously inconvenienced as it has been possible to replace most of them. They further declare that they cannot see the necessity or reason for a union along the lines of the one recently formed, for the reason that its members are not skilled tradesmen, and that anyone with ordinary intelligence can do the work they have been doing.

New Hanover Opera House Leased.

Fred C. Bitner, manager Havens Theatre, Olean, N. Y., and Dave Newcomer, of Hanover, Pa., have leased the New Hanover Opera House, which has just been remodeled. They are now installing two Powers' 6-B machines, motor driven, with an up to date equipment, and will run pictures during the summer season. The policy for the winter season will be road attractions and feature photoplays.

Bray Pictures Have Filed Papers of Incorporation

THE Bray Pictures, Inc., came into official existence this week, when papers of incorporation were filed with Secretary of State Hugo. The concern is one of the largest which has incorporated in connection with the motion picture business in some time, the company incorporating at $1,500,000, and naming as its directors George J. Johnstone, J. M. Sullivan and Marion E. O'Brien. The past week has also seen the incorporation of the Oliver Production, at $300,000, with Agnes Head, Teresa L. Thompson and Teresa A. Schickling as its incorporators.

There appears to be no let up in the number of firms incorporating and about to begin some end of the motion picture business. The Life Grams was incorporated last week, at $5,000, with James Gillespie, Alexander Yokel and Joseph Tramutolo as its incorporators.

Other concerns incorporating, together with the amount and those interested include the Schenectady Strand Theatre Company, $400,000, William Coombs, Thomas Conniffe and Mildred Fairchild; Victory Reflector Company, motion picture accessories, $20,000, H. Stuart Raleigh, Hugo von Hagen and George W. Breffit, of New York; Long Island Motion Pictures Company, $75,000, George and Ida Mausert, Edward Cupurullo, Richmond Hill; Hermes Amusement Company, $3,000. Walter Brown, William Bell and Fred Retig, all of New York; Reenoip Enterprises, $1,000, D. Levy, J. L. McIntosh and May Jones.

Complete Theatre Interior Is Erected to Greater Verisimilitude to "The Brat"

THE construction of an entire theatre interior, from stage to foyer, is one of the big scenic achievements in the newest Nazimova production, "The Brat," which Richard A. Rowland and Maxwell Karger have announced for release September 1. This playhouse, erected at the Nazimova studios in Hollywood, was formally christened "The Nazimova Theatre" in recognition of the star's part in assisting in its design and decoration.

For a number of scenes in the screen version a theatre of the New York Winter Garden type was required. The usual procedure in such a case is to rent a playhouse and photograph the scenes during the morning hours. However, Messrs, Rowland and Karger decided a special theatre should be built.

It is at a benefit performance in this society playhouse that "the brat" at last achieves her dream of being a star dancer, and at the same time wins the love of the novelist who has studied her as the heroine of his masterpiece.

A Full-Sized Auditorium.

M. P. Staulcup, special art director, was assisted by the star in planning a full-sized theatre auditorium with a seating capacity of 1,000. They designed the interior along Greek lines and evolved a color scheme of chaste gray and purple. A magnificent curtain of purple velvet hangs behind the proscenium arch.

The theatre is complete in every detail before and behind the footlights. A back drop hangs at the rear of the stage. Then the wings, the curtain, the tormentors, the footlights, the orchestra pit and the boxes are all complete.

Has Glass Runway.

The floor of the auditorium has a rise of six feet to the "front of the house," one hundred feet behind the orchestra pit. Regulation orchestra seats to the number of 1,000 have been set up and there is even a glass runway down the centre of the house on which the chorus girls dance to the stage, over the heads of the audience.

"The runways in stage use are illuminated from the side by ordinary incandescent globes," said Staulcup, in discussing the problem. "For motion pictures, lights that would reflect into the camera lens are out of the question, causing as they do halation. We shall be compelled to use Kleigearcs and have them shining through the bottom of the transparent runway."

This Is "The Half Way Inn."
But Bill Parsons is more than half way through the door in this Capitol comedy for Goldwyn.

New Universal Comedy Series.

Universal is to issue a new brand of high class comedies under the name of "Okeh Komedies." The new comedies will feature Neal Burns, Ben Wilson and George Odey.

The new comedies will be issued every other week alternating with the Lyons-Moran comedies. The Lyons-Moran comedies produced by Edward Lyons and Lee Moran have previously been issued once a week. This has been the case for the past two years.

BAY STATE ROUNDS UP DELINQUENTS

Three Arrests Made in Connection with Charges of Diverting Moneys Collected on Admissions

MOTION PICTURE theatre proprietors in Massachusetts are being caught in a dragnet thrown over the state by the United States Internal Revenue Department to catch those who have failed to put into the coffers of the government war taxes collected on admissions to their theatres.

Three motion picture house proprietors are already in the toils of the law, and Internal Revenue Department officials said that more arrests will be made within the next few weeks.

Department's Patience Exhausted.

"Our patience is exhausted," declared General Deputy Collector Edwin F. Myers, as he stood behind his desk in his office in the Boston Little Building. "We have done everything possible to get these men into line and to try and make them see their duty to their country, but our advice has gone unheeded. They have deliberately ignored the law. Now they must suffer the consequences of their folly. This department is going to close down on the guilty ones. The penalties are severe as you will see by reading over the law."

The general deputy, of course, would not make known the names of the proprietors who are to be arrested.

Three Arrests Made.

George E. Gordon, proprietor of the Strand Hall, Holyoke, was the first motion picture owner hauled in. It is charged that Gordon is a debtor of the United States government for about $6,000—that is, $3,000 in unpaid taxes, and as much more in penalties. When arraigned before United States Commissioner Hayes, in the Federal Building, in Boston, Gordon pleaded not guilty, and was held in bail for a hearing next month.

On July 8, Alfred Tomaselli and Charles Bonanno, of Lawrence were seized at their homes by Sergeant Inspector John J. Kelleher, of the police department of Lawrence. Kelleher made the arrests at the behest of General Deputy Collector William P. Murphy. Tomaselli and Bonanno were proprietors of the Lawrence Opera House, showing motion pictures. It is alleged that the two men collected about $1,000 during a period of five months, which it is claimed they failed to turn over to the government. Fines fixed by the law increase this amount to about $2,000. In addition there were other penalties. Both men were arraigned before Federal Commissioner Hayes. They pleaded not guilty and were held in $1,000 bail each for a hearing before the commissioner, on August 9.

"Conversion of Public Money."

Officials of the Internal Revenue Department in Boston point out that the Revenue act of 1917 requires all persons collecting war taxes to turn them over to the Collector of Internal Revenue before the last day of each following month. A second section provides a penalty of $1,000 or imprisonment of one year, or both, for failure to comply with the provisions of this law. The officials also pointed out that all persons violating the law are liable to the penalties imposed by the general statutes of the United States, for they claim withholding war taxes is nothing less than conversion of public money.

A Lead, Director, and Two Heavies Join Universal

TWO new "heavy" actors, one new lead and one assistant director have been added to the Universal forces within the last week. All are known widely in the screen world.

Val Paul, who will be remembered as the "heavy" in many of the old Universal features starring the late Myrtle Gonzalez, has rejoined the Universal forces in the role of assistant director to Lynn Reynolds. He is now working on "The Brute Breaker," the picture which will star Frank Mayo and Kathryn Adams.

Arthur Carewe, who has been playing heavies in support of Geraldine Farrar and Lou Tellegen, has joined Universal to play the genteel villain in "Auld Jeremiah," a new Mary MacLaren feature.

Spottiswoode Aitken, the veteran character actor, has been engaged by Universal to play the title role in the above production, which was written by Henry C. Rowland.

Arthur Mackley, who for many years was widely known as the exceptional portrayer of the roles of "sheriff" in many Western productions, has been engaged to play the role of Detective Tyron in Universal's new all-star production of "Loot," the Saturday Evening Post story written by Arthur Somers Roche.

Robertson-Cole Closes Two More Foreign Deals, Disposing of Rights to 35 Pictures

THE great demand on the foreign market for American pictures of the better type is reflected in the activity of the exporting department of Robertson-Cole during the past few months. With the dawning of peace there has been a big call for American films, and one big deal has followed another by Robertson-Cole.

Now comes the announcement of the closing of two more contracts disposing of the rights to thirty-five Robertson-Cole features in some of the most lucrative territory in the world.

Closes for Latin-American Countries.

Arthur Ziehms, of New York, representing Saenz and Mai, considered one of the most influential motion picture organizations in Latin-America, has purchased for Argentina and Paraguay the rights to eight Hayakawa productions, beginning with his new series, eight Barriscale attractions, eight Warner offerings, and eight Desmonds.

The Barriscale features ready for immediate delivery to the South American firm, are "All of a Sudden Norma," "A Trick of Fate," "Tangled Threads" and "Josselyn's Wife."

The Desmond dramas prepared for shipment are "Life's a Funny Proposition," "The Prodigal Liar," "Bare-Fisted Gallagher," "Whitewashed Walls" and the "Mints of Hell." "A Sage-Brush Hamlet" is now in the course of completion and will be forwarded in a couple of weeks.

"Man Who Turned White" Included.

H. B. Warner's initial Superior Picture for Robertson-Cole, "The Man Who Turned White," is included in the deal with Saenz and Mai. "The Pagan God," second Warner offering, is another attraction which comes under the arrangements concluded by the Robertson-Cole foreign department.

The Hayakawa contract will not start until the Japanese star has completed the octette of productions which comprise the first Hayakawa series for Robertson-Cole.

Closes With Holland Firm.

In another deal, the Robertson-Cole foreign department disposed of three features to J. C. Barnstyn, American representative of the British and Continental Trading Company of The Hague, Holland. The features are "Just Squaw," starring Beatriz Michelena, and the two Brentwood productions, "Better Times" and "The Turn in the Road."

The territory included in the arrangement is Holland, Belgium, France, Switzerland, Germany and German-Austria. Mr. Barnstyn had previously taken over some other Robertson-Cole product.

Rupert Hughes.
Who has gone to Culver City to supervise production on "The Cup of Fury," his first Eminent Authors' picture for Goldwyn.

Thurston Hall Leaves Screen.

Thurston Hall, who has been featured as leading man for Priscilla Dean and Mary MacLaren in several Universal pictures, has temporarily deserted the screen to return to stage.

He is now appearing with Oliver Morosco's Los Angeles stock company in their presentation of "Civilian Clothes," a new comedy production by Thompson Buchanan.

WASHINGTON BILL TO HELP SHIPMENT

Measure Now Before House Provides for Quick Return of Films Not Reaching Destination

EARLY action on the passage of a bill by the House of Representatives authorizing the return to the sender or the forwarding of undeliverable, second, third and fourth-class mail matter, is expected. This measure would prove of great value to the motion picture industry.

As it is now, when an exchange ships a show to an exhibitor and the films are refused or wrongly addressed, they cannot be moved until the sender forwards sufficient postage to have them moved, either to a new address or to the point of origin. Very often many days elapse before the films can be recovered, and large rental losses may easily occur.

Bill Well Backed.

This matter was put up to the postal authorities—it was suggested a long time ago by the Washington Exchange Managers' Association, and now the Post Office Department is itself back of the proposed legislation. The bill was introduced by Congressman Steenerson, who is chairman of the House Committee on Post Offices and Post Roads, and this fact really insures the passage of the proposed law.

Will Benefit Movie Men.

"The moving picture men," said Congressman Steenerson to the Moving Picture World correspondent, "will be greatly benefited by such a law as is proposed by the bill I have introduced in the House of Representatives. The experience of the Post Office Department convinces the postal officials that it would be advantageous to have such legislation as this. It is often that parcels of a perishable nature cannot be held until the sender furnishes the postage and a loss is sustained. The motion picture men, of course, lose because their product is somewhat in the nature of a perishable article—the value of the film is in its availability for use, and I realize that when delays of this nature occur it works a hardship on the movie people."

Measure Means Economy.

The Steenerson bill provides that after its enactment into law, under such regulations as the Postmaster General may prescribe, fourth-class matter of obvious value which is of a perishable nature may be forwarded to the addressee at another post office charged with the amount of the forwarding postage, and when such matter of a perishable nature is undeliverable to the addressee it may be returned to the sender charged with the return postage.

The measure further provides that other undeliverable matter of the second, third, and fourth classes may be forwarded to the addressee or to such other person as the sender may direct, at another post office, charged with the amount of the forwarding postage, or it may be returned to the sender charged with the return postage, when it bears the sender's pledge that the postage for forwarding and return will be paid, such postage to be collected on delivery. The bill specifically provides that when the sender refuses to furnish such postage in accordance with his pledge, the acceptance from him of further matter bearing such pledge may be refused.

LINZ.

Film Shipment Information from Bureau of Explosives

THERE has been considerable confusion reported among motion picture distributors as to exact interpretation of Interstate Commerce Commission regulations governing shipment of films. The subject is cleared up in an important phase by a letter from W. S. Topping, of the Bureau of Explosives, in which he describes a recent amendement to the regulations.

P. H. Stilson, chairman of the transportation committee of the National Association of the Motion Picture Industry, states that the ruling marks a distinct step forward in the campaign his committee has been making to get a definite and authentic decision on the subject of film shipment.

The letter is as follows:

I am in receipt of advice from the Interstate Commerce Commission to the effect that the note to paragraph 43(a) of the Interstate Commerce Commission Regulations covering the transportation of other dangerous articles than explosives by express has been amended so as to change the effective date after which only specification packages will be permitted for the shipment of motion picture films, from July 1, 1919 to October 1, 1919.

"The effect of this ruling is to require that shipping containers purchased prior to May 15, 1918, may be used for the shipment of motion picture films until October 1, 1919, provided they are securely closed and in good condition; and provided further that if fitted with telescopic covers, the covers fit tightly against the shoulder of the box body. Leather or web straps, if used, must be in good condition and tightly fastened. String or rope must not be used.

"My attention has recently been called to the fact that some dealers in motion picture supplies have sold or offered for sale to motion picture exhibitors or exchanges, film cases constructed in accordance with the old regulations, and which do not, and could not be made to, comply with I. C. C. Shipping Container Specification No. 32. It seems extraordinary that in view of the wide publicity that has been given to the revised regulations, any reputable concern would either offer for sale or purchase supplies of motion picture containers that do not meet the requirements of the specifications, and it will be our duty to prohibit the use in transportation of any such containers which were purchased subsequent to May 15, 1918. In view of the co-operation that the Bureau of Explosives has always extended to the Motion Picture Industry as a whole, such action on the part of any representative of the industry is inexcusable, and I trust that, so far as lies within your power, you will, through your Committee, impress upon the trade, the strict necessity of complying in all respects with the Federal regulations as they now stand.

"It is my understanding that no further extension of time will be requested or granted."

Neither the Predicted Ice Famine Nor Piratical Tonsorial Prices Disturb Tom Moore in "The City of Comrades."
Tom is reaching for a string of pearls at the left, but evidently the loot did not enable him to lose the beard which supplants the Tom Moore smile in this, his current Goldwyn feature.

Hobart Bosworth Is Secured by T. H. Ince to Star Under the Famous Players Banner

HOBART BOSWORTH, one of the most popular of screen stars, an actor of real ability and a personality that has made him a favorite with the film-going public for a number of years, has been engaged through a contract with Thomas H. Ince, producer of pictures for Paramount-Artcraft release, to star under the supervision of Mr. Ince in a number of high-class productions.

The first picture will be started in a few days at the Ince studio in Culver City, California.

Hobart Bosworth has had a notable career in pictures as actor, producer and writer. In the legitimate he appeared opposite such well known actresses as Julia Marlowe, Amelia Bingham, Mrs. Fiske and Blanche Walsh. He was engaged to appear in Belasco stock in Los Angeles and from there emerged into the motion picture field.

Will Probably Direct Own Pictures.

Hobart Bosworth is physically a splendidly built man, possessed of a technical and artistic training that is far above the average. He is a patron of all outdoor sports and is accomplished at swimming, boxing, fencing, riding, etc. It is assumed that he will direct his own pictures under Mr. Ince's personal supervision.

With a new studio which ranks among the finest and most completely equipped in the world, with an enlarged production staff and with new stars of such recognized prominence, the coming year promises to be the biggest in the history of the Ince organization.

Mr. Ince has just started at Culver City the first of the several big special productions for Paramount-Artcraft release which he will personally direct. The title is "Americanism" and C. Gardner Sullivan is the author.

Metro Signs Margaret Campbell.

Margaret Campbell has been signed by Metro. The first picture in which Miss Campbell will play the lead will be "Please Get Married," in which Viola Dana will be the star. Prior to entering the pictures Miss Campbell was leading woman for the Bramhall Players for five seasons. Since then she has appeared as the adventuress in Wharton's serial "The Eagles Eye," and as Helen in the "Prince of Innocence" for the Buffalo Motion Picture Corporation.

Hobart Bosworth.
Signed up for Paramount productions under the direction of Thomas H. Ince.

Locklear, Who Jumps from Airplanes, Will Be Featured in Universal Five Reel Film

LIEUTENANT O. L. LOCKLEAR, the world famous aviator, is to star in a motion picture. This arrangement was completed last week at Universal City by Carl Laemmle, Universal's president.

Locklear, claimed to be the only aviator in the world who has gone from one airplane to another while the two planes were in mid-air, startled thousands recently at Atlantic City by doing this remarkable feat. He has also reversed the act by climbing from a lower plane by the aid of a rope ladder, to the one above.

Universal secured the services of Locklear and his two asistants, Lieutenant Elliott and Lieutenant Shirley Short, to take the leading parts in a five reel melodramatic production. The production has been given the tentative titles of "The Winged Trail," or "Cassidy of the Air Lanes." The plot will show the attempts of "air bandits" of the future to rob one of the "express air mail lines." In retrospect will be pictured the outlaws of former days, holding up stage coaches and the more modern bandit robbing the express train.

Production Will Be Costly.

The production will be one of the costliest and most daring produced at Universal City. Three planes belonging to Locklear and his two assistants were brought to Universal City recently and several others will be used in addition. One of the planes will carry Jacques Jaccard, Universal's well-known serial director, who will direct this feature, and cameraman Milton Moore, while the air acenes are being made.

The story was written by Mr. Jaccard and the supporting cast will be an all-star one. Francelia Billington will play the leading feminine role, with Carmen Phillips as the feminine heavy. Raymond Ripley will be cast as the male heavy and Wallace McDonald will have the part of the straight lead.

Pershing to See Himself in Film on His Return

WHEN General Pershing returns to the United States—and announcement of his sailing date may come at any time—he will be invited to attend a special showing of the William Fox patriotic photoplay, "The Land of the Free." General Pershing is the central figure in this special production of which the life of the brilliant Commander-in-Chief of the American Expeditionary Force furnishes the theme.

He will be especially interested in viewing his double, Olaf Skaval, the actor who plays the role of General Pershing. Skaval's resemblance to Pershing is really startling. Not only are his features remarkably like those of the general, but his general makeup corresponds closely.

The film places on the screen practically all the prominent figures of the world's war. They include, besides General Pershing, President Wilson, Hindenberg, King George, Marshal Foch, the Crown Prince, Emperor Wilhelm, Premier Clemenceau and Admiral Tirpitz. All these world figures are shown with wonderful fidelity to the originals, not only in face and figure, but in manner.

Goldwyn Creates Costume Department at Culver City

GOLDWYN PICTURES has met one of the most annoying conditions with which film stars have had to contend by instituting a costume department under the direction of an experienced costumer, Miss Wachner. She is one of the best known designers of stage costumes in the country, and is on her way West to take charge of the new department.

She will have a large workroom with assistants who are experts at cutting and fitting. In addition she has connections with the most exclusive shops in New York, from which the latest models will be sent to her. Miss Wachner has designed all kinds of stage clothes for costume plays, modern plays and the elaborate things for the Follies.

Lieut. O. L. Locklear.

Jose Engages Frankie Bailey.

Frankie Bailey, a well known show girl in the early days of the old American Music Hall, has been engaged by Edward Jose, to play the part of a cabaret dancer in "Mothers of Men," a screen adaptation from the book of the same name by Henry William Warner and De Witte Kaplan, which will be the first Jose Production for Film Specials, Inc. In the same scene, Claire Whitney, who has the leading role in "Mothers of Men," with Lumsden Hare playing opposite her, appears as a cabaret singer.

EVE UNSELL WILL SAIL FOR ENGLAND

Famous Players Scenarist Soon to Take Charge of Scenario Department of British Producers

EVE UNSELL, Famous Players-Lasky scenario writer, sails for England next week to take charge of the scenario department of the newly organized Famous Players-Lasky British Producers, Ltd., whose intention it is to produce the works of the greatest Continental writers on the actual locations specified by the authors, whether they be London, Paris, Madrid, the Alps or the battle-scarred areas.

The selection of Miss Unsell for this important post places her in the rank of premier international scenarists. Her work in connection with such pictures as "Wildflower," "The Man from Mexico," "The Dummy," "The Parisian Wife," "Eyes of the Soul," "The Test of Honor," and many others equally well-known, was responsible for her being chosen. Miss Unsell will work in association with Robert A. MacAlarney, scenario editor of the Famous Players-Lasky Corporation, who remains in America.

Will Adopt English Plays.

Among the first productions to be made by Famous Players-Lasky British Producers, Ltd., will be adaptations of stories and plays by Henry Arthur Jones, Arthur Wing Pinero and other English dramatists. Already one of these plays is in script construction, awaiting Miss Unsell's arrival in England for the completion of certain details relating to locale.

Miss Unsell is enthusiastic in the anticipation of her new work and the abundant possibilities which it entails. "The day of libels against British authorship by means of motion pictures is over," she says. "Production of stories by British celebrities on their original locales, without the cheapening or inaccurate process of transplanting or imitation in scenic form, opens a new epoch in the motion picture industry. It should mean a cementing of international friendships, since only in this way can the beauties of English scenery and the true British ideals be brought vividly before other nations in pictorial form."

Comes From Cowboy Country.

Born in Caldwell, Kansas, in the midst of the habitat of the cowboy who was destined to contribute much atmosphere to the then unknown drama of the screen, Miss Unsell began at an early age to lay the foundation for her career. Following a brief term of attendance at Hardin College, Mexico, Mo., she entered Christian College at Columbia, in the same state, being graduated four years later with the degree of bachelor of arts and winning the Senior Essay medal. The subject of her prize-winning essay was "A Brief for Xantippe," and the judges arriving at their decision largely because her effort was brief in fact as well as in title, Miss Unsell says that she attributes much of her success as a writer and adaptor of screen stories to the fact that she has consistently followed the implied advice.

After graduation Miss Unsell took a special course at Missouri State University, followed by a tour of Europe with her parents. The drama "bug" had already bitten her, she admits, and on her return to this country she matriculated at Emerson College in Boston where she took a two-year course in literature and drama. The following summer she again went to Europe and attended a course of lectures by Philip Wicksteed at Oxford University.

Has Been on Stage.

Returning to America she went on the stage, doing repertoire with Nance O'Neil and stock with Paul McAllister, and then played extended engagements in "Excuse Me" and "Seven Days." It was during this period that she did her first scenario work and it attracted the attention of the Famous Players company. She had been with the company but a few days when she was entrusted with the adaptation of "Wildflower" for Marguerite Clark, working from the galley proofs of the novel. So successful was "Wildflower" that important assignments followed in rapid succession, among her early adaptations being, "The Eagle's Mate" for Mary Pickford, "One of Our Girls," for Hazel Dawn, "The Man from Mexico" and "Are You a Mason?" for John Barrymore, and later,

Eve Unsell.
Goes to England in charge of the scenario department of the British Famous Players-Lasky Company.

with Hugh Ford, "The Dawn of a Tomorrow," "The Morals of Marcus" and other prominent features.

Miss Unsell's later work has also been uniformly successful and includes "Sunshine Nan," "The Honeymoon," "The Silent Sacrifice," "The Whirlpool," "The Test of Honor," "Three Men and a Girl," "The Marriage Price," "The Parisian Wife," "Eyes of the Soul" and "The Shadow of the Rope."

G. A. Smith Back From France.

G. A. Smith, known in the film industry through his four years' connection with Pathe, is back after eleven months' active service in France. Following the armistice, Mr. Smith, formerly a newspaper man, was sent by the Government on a tour of France and Germany, visiting every place where the American forces operated.

"Wherever I went," said Mr. Smith, "I found the motion picture. During the war, of course, there were not the same opportunities, but when the fighting stopped, there were motion picture shows almost every night to cheer up the doughboys through the dreary days of waiting. I do not believe the folks back home fully appreciate how eagerly the boys over there looked forward to this entertainment. Generally it was their only form of amusement. The pictures, for the most part, were recent releases."

Mr. Smith has temporary headquarters in Room 624, Knickerbocker Theatre Building, New York.

Metro's Hollywood Studio Has Large Lighting Plant

METRO'S new million dollar studios in Hollywood, now the home of Screen Classics, Inc., are tuned up to the highest production pitch for the "fewer, bigger and better" pictures drive that is scheduled for the early fall under the personal supervision of Maxwell Karger, Screen Classics, Inc., director general.

Since their virtual completion last November, the studios have been put through a finishing process that has brought the plant now to the highest point of efficiency.

Has Greatest Number of Lights.

One of the large Hollywood studios of another company is the closet rival of Screen Classics, Inc., in the matter of lights. It has a total of 10,000 lights, but the Metro plant has a total of close to 11,000.

These lights include several dozen great Cooper Hewitt stands and "goose necks," Kliegs, California Sunlight arcs and spots by the hundreds. Under a system recently installed at the studios under the supervision of David Thompson, studio manager, not a line of electric cable is ever stretched across the floor of the immense enclosed stage. All cables are strung overhead, and out of the way of the players and directors. The overhead Cooper Hewitts are suspended by cables from movable cranes running in grooved rails and able to be moved rapidly to any part of the stage whenever required on any particular set.

Laboratories with Large Capacity.

This immense lighting equipment, for which power is supplied by huge dynamos manufacturing both direct and alternating current, is another evidence of the far-sightedness of Screen Classics, Inc., executives, who foresaw the increasing desirability and necessity of "light effects" to enhance the beauty and artistry of a screen production.

The laboratories which will turn out the original negatives and finished prints, have a daily capacity of output even in excess of the enormous requirements of the new Screen Classics, Inc., productions. And the accessories, such as properties and specially designed scenery are either in stock or can be supplied on the premises quickly by the large, electrically-equipped carpenter shop which can turn out anything from a window sash to a grand staircase for a ballroom.

ERWIN J. W. HUBER ANSWERS THE CALL

In Absence of Minister, Picture Man Steps Into Pulpit and Delivers a Sermon on the Cinema

IT is not often that a picture man gets a chance to dole out his wisdom from the pulpit, but Erwin J. W. Huber, who is quite active in exhibitor circles at Rochester, has added new lustre to his fame as an orator and a pinch hitter for screen men's doctrines.

Last Sunday at Bayview Mr. Huber filled the bill to a goodly congregation who occupied the pews in the community church. The pulpit had been supplied during the pastor's vacation by ministers from nearby towns or by some who were summering in the adjacent territory, but it seems that last Sunday the reverend gentleman who was to preach met with an accident and at the eleventh hour had to send word that he could not be present.

A Request to Preach.

Mr. Huber was among the congregation who had comfortably settled back in their seats waiting for the services to begin. He had been motoring to the city, and being a good man, had been attracted to the little wayside house of worship. One of the trustees of the church, George I. Jennings, recognized Mr. Huber as an old friend, and knowing of his ability as an orator during the recent Sunday opening campaign, asked him to speak a few words.

Talks of Movies.

Mr. Huber, after a little protest, rose to the occasion and elucidated on a subject dear to his heart: "Why I Am a Movie Fan." He pointed out in a graphic word picture the great good that the moving picture has done for the average community and the world in general. Mr. Huber said that he made no pretense of being able to advise his hearers on their spiritual needs, but could only dwell on how the movies had done much to soothe the restless feelings of men who wanted to visualize things that cold type could never effectively describe, and on how the screen was an educator, an entertainer, an uplifter and the nemesis of evil attractions.

In the vernacular Mr. Huber "got by." He was warmly complimented after his talk and invited to come again. Incidentally, it might be said that Mr. Huber's father and brother are ministers.

Ellen Terry and Irving Star in "The Lyons Mail"

THE third production announced in Triangle's Big Four Classics series is H. B. Irving in a screen adaptation of "The Lyons Mail," while the fourth of the series stars Ellen Terry in an ambitious offering entitled "Her Greatest Performance," in which the most famous living actress on the English-speaking stage is cast in a role showing her as she is today and at the same time giving her the opportunity of playing one of the most powerful emotional roles of her long and remarkable career.

Photographs and sketches of the lives of these two famous stars were sent out broadcast to announce their early appearance on the screen. As if by magic, valuable photographs and stories appeared in print which supplied the picture press-agents with a wealth of material that it would have taken months of labor to uncover. Investigation showed that the brilliant stage careers of Ellen Terry and H. B. Irving had supplied the newspapers and periodicals with records of their successes which, in volume and interest, are rivaled only by the records kept of our foremost statesmen.

Picturizations of Two Popular Novels Scheduled for Release July 20 by Famous Players-Lasky

SCHEDULED for release July 20 by Famous Players-Lasky are picturizations of two of the best known works of English and American fiction. One is "The Career of Katherine Bush," by Elinor Glyn, a Paramount-Artcraft Special, with Catherine Calvert in the stellar role, and the other is "Louisiana," Frances Hodgson Burnett's quaint novel, in the Paramount version of which Vivian Martin is starred.

"The Career of Katherine Bush" was scenarioized by Kathryn Stuart, and directed by R. William Neill, this being his first production since his connection with the organization of Thomas H. Ince. Miss Calvert, as Katherine Bush, is seen as an ambitious young woman who begins her career as a typist and succeeds in wedding the Duke of Mordryn, a member of the British Parliament, after a turbulent courtship.

The cast is a large one and includes among its principals John Goldsworthy, Fred Burton, Craufurd Kent, Mathilda Brundage and Ann Dearing.

"Louisiana" Adapted by Alice Eyton.

"Louisiana," which is from one of the later successes of the author of the immortal "Little Lord Fauntleroy," was adapted by Alice Eyton and directed by Robert Vignola. The scene is laid in the mountainous district of South Carolina in order to get the proper backgrounds and atmosphere.

The story on which the picture is based concerns a little mountain girl who goes down to the city for the first time when about seventeen years of age, and there she falls in love with a young playwright. The jealousy of Louisiana's mountain lover is aroused and he is determined to hold her love even though it involve the death of his rival at his hands.

Robert Ellis is Miss Martin's leading man and the supporting cast includes Noah Deery, Arthur Allardt, Lillian West and Lillian Leighton.

The "Get Married" Plea Made Viola Dana Give Us These Pretty Pictures.

The matrimonial role of "Please Get Married," the popular Broadway production, will be the first of Viola's parts for the Metro "fewer and better" schedule.

Pathe News Scores Beat When President Returns

A SPEED record was set by the Pathe News in the celerity with which the pictures showing President Wilson's return to American soil were placed before the public. The President was expected to debark at Hoboken early in the afternoon, and then to make a speech in Carnegie Hall at 3.00 p. m. Ceremonies over on the Jersey side were more elaborate than was expected, and it was long after 4 when the Presidential party started across the river.

It was 4.45 when the President, after being whirled in an auto up Fifth avenue, began his address. But by 7.30 the entire procedure, the debarking at Hoboken, the reception by school children, the triumphant dash up the avenue, the crowds in front of Carnegie Hall, and the start for the journey back to Washington were being flashed in a number of New York theatres.

It was an achievement in line with the news beats scored by Pathe on the Toledo fight pictures and the arrival at Mineola of the British dirigible, R-34.

Sydney Chaplin Going Abroad to Produce First of Four Pictures For Famous Players

SYDNEY CHAPLIN, the most recent star to join the forces of the Famous Players-Lasky Corporation, with which concern he has signed a contract to make four five-reel productions, will film his first picture in France. The indication that Chaplin would go abroad was his arrival in New York and his announcement that he would sail for England July 24.

Accompanying the star will be his wife and several members of the executive force of his organization. These include Carlyle R. Robinson, who for the past three years has been identified with both Charlie and Sydney Chaplin in the capacity of director of publicity and was recently engaged by Sydney as studio manager; Henry Clive, under whose supervision the art direction of Chaplin's productions falls; Mrs. Clive and Alexandre de Bray, prominent in the Society of Authors, France.

Will Have Studio in France.

Upon his arrival here Mr. Chaplin disclosed the fact that he had already acquired a lease on a new motion picture studio six miles out of Paris, on the banks of the Seine. The studio has never been occupied, having been completed just as the war broke out. The plant is modern in every respect.

According to his schedule Mr. Chaplin will arrive at Liverpool on July 31 and immediately go to London. He will spend two weeks with his mother, and then continue to Paris and start work at his studio on August 15. Messrs. Robinson and de Bray will go straightway to Paris, following their arrival at Liverpool, and all arrangements will be completed to have the studio in working order upon the star's arrival.

An estate of sixty acres within a short distance of the studio has been taken over by Mr. Chaplin, and it is here that he will make his home for the duration of his stay in France. The place is the property of a family who, through circumstances brought on by the war, have been forced to moderate their mode of living.

May Star on Stage.

While near Paris Mr. Chaplin will entertain the idea of co-starring in a stage play with Elsie Janis. He has already been approached by the London managers of the actress who are seeking his services for night performances exclusively.

Mr. Chaplin will not take members of his immediate company from the United States, but will fill up his cast from the professional colonies of London and Paris. A musical comedy star, now under another contract, has been in communication with Chaplin regarding affiliation as leading woman.

During his sojourn in Paris Mr. Chaplin has made arrangements to visit his mother in London weekly. He will have an aeroplane capable of flying 150 miles an hour and the screen star will be a week-end aviator.

Those acquainted with the fact that Mr. Chaplin has selected France as the proper place for the production of his initial Paramount-Artcraft picture have come forward with expressions of doubt regarding the undertaking, to which the player replies:

Wants Authentic "Location."

"I see no reason for any particular comment. I lived in England and France the greater part of my life and believe that I understand the conditions. I have made a very thorough investigation and taken everything in consideration.

"My first picture is one calling for numerous scenes in and around the city of Paris. I am fully aware of the fact that I could put on such scenes right here in the United States and build my 'sets' in such a manner as to fool even the expert familiar with conditions abroad. But it is my desire to give the public the very best obtainable, especially after having been in retirement for almost four years.

"For that reason I am going after the genuine article. I am the one who has everything at stake and it is my desire and aim to make good. Exclusive of any motion picture business it has been my wish for a long time to visit my mother, whom I have not seen for six years.

"My brother and myself endeavored to bring her to this country, but because of conditions brought on by the war could not do so. The next best thing is to visit her."

Mr. Chaplin's first production will be completed about November 15. He has made no plans for the second of the remaining four pictures.

George Melford Ready to Start Filming "Everywoman"

GEORGE MELFORD has practically completed arrangements for the production of the Paramount-Artcraft version of "Everywoman," Walter Browne's play, which he is to direct at the Lasky studio. Under his supervision a number of big sets, built on the scale of elaborateness which all those familiar with the play can readily appreciate is necessary for an adequate picturization, have been constructed, and the work of filming the scenes will be under way in a day or two.

Violet Heming, whose engagement to play the title role was recently announced, is already in California, and in addition Mr. Melford has assembled a cast of prominent players, including Theodore Roberts, Irving Cummings, Tully Marshall and James Neill.

The selection of Mr. Melford to direct "Everywoman" comes as a fitting recognition of the high quality of the work which he has turned out since his connection with the Famous Players-Lasky Corporation.

His most recent work was "Told in the Hills," the Paramount-Artcraft picture in which Robert Warwick is starred and which was completed but a few weeks ago.

George Melford.
The man to direct destinies of "Everywoman."

"Tiger's Cub" Is Feature of Pearl of Serial Fame

AFTER nearly a thousand well-known plays and books had been delved into by the scenario department of Fox Film Corporation, "Tiger's Cub," an Alaskan melodrama by George Potter, has been selected as the vehicle in which Pearl White will make her debut as a Fox star. Miss White will be seen in the title role—that of Mary "the Cub," daughter of Hank Bloss "the Tiger."

"Tiger's Cub" was produced in 1915 at the Garrick Theatre, London, and achieved notable success, running for years with Madge Titerage, one of England's foremost actresses, in the title role. It was novelized later, and in book form was rated as one of the best sellers in the British isles. The novelization is by George Goodchild.

"Tiger's Cub" is a tale of the Alaskan wilds and of the lawless and motley society at Dawson City in the latter days of the gold rush. Despite its sensational contrivances and distinctly melodramatic leanings, the story is a vivid, full-blooded and realistic narrative and reminds one of Jack London's style. The romance centers around "Cub," the reputed daughter of the grim and callous ruffian known as "Tiger," and David Summers, an English lad who comes to the Far North to avenge the death of his father.

Arrest of Bathing Girls Increases Theatre's Takings

SOL LESSER'S Bathing Girls, from the Mack Sennett stable of screen beauties, skedaddled to Coney Island, shortly after the Broadway Theatre engagement began, disported themselves in one-piece suits upon the sands and were arrested by the vigilant coppers. Haled to the police station, they were kept in cells until Magistrate O'Neill could attend to their case. Then "hizzoner" admonished the girls not to do so again and sent them away with the press-agent rejoicing.

It is asserted on behalf of the Broadway that business picked up instantly the New York paper began exploiting the sensational beach encounter of the bathing girls and the police. Photographs were made and carried in the newspaper advertising, after some of the dailies had run "stills" of the event on the day it all hapepned.

CENSORSHIP BODY SEEKS POPULARITY

Makes General Appeal to Citizens of New York State for Suggestions as to Who Shall Be It

Albany, July 14.

IT does not matter whether you are an exhibitor, producer, distributor or a member of organized labor, providing you are a resident of New York State and have any idea as to the make-up of the proposed committee on censorship advocated by the State Conference of Mayors, W. P. Capes, secretary of the conference, is anxious to secure a suggestion from you as to the make-up of this committee.

Mr. Capes has just returned to Albany from a trip to New York, during which he got in touch with Frederick C. Elliott, executive secretary of the National Association of the Moving Picture Industry, and as a result, Mr. Elliott will probably call a meeting of moving picture exhibitors, distributors and producers of the metropolis in the near future. Out of this meeting, Mr. Capes expects that three or more names will be suggested to him as representing the three branches of the industry who will act as representatives on the coming committee.

An All-Embracing Project.

Judging from the present appearance of things, the committee will consist of not less than nine members, including a representative from the exhibitors, the producers, the distributors, organized labor, educational forces, women's clubs, the Catholic and the Protestant churches. There has been some discussion of late as to the advisability of the New York State Housewives' League being represented.

In conversation, on July 14, with a representative of the Moving Picture World, Mr. Capes said that the make-up of the committee was still in the air, and that he is open to suggestions as to its personnel. These suggestions should be sent to him in care of the State Mayors Conference, Albany, N. Y. Mr. Capes has also sent a number of letters to upstate exhibitors so that both the metropolitan and the outside districts may be represented in the formation of the committee. The National Board of Review will also be asked to provide a member.

To Study Censorship.

As soon as sufficient names are secured to warrant a selection, Mr. Capes intends to place them before Mayor Walter Stone, of Syracuse, president of the Mayors' Conference, and an announcement will probably be forthcoming shortly after.

The real object of this committee will be the study of the entire problem of censorship so far as New York State is concerned, and in the studying of the same, to provide an answer to the question as to whether or not censorship, under state control and supervision, is necessary at the present time, and if so, what recommendations should be made to the legislature next winter, as to the kind of censorship and its method of administration and control. If this proposed committee, according to Mr. Capes, discovers that there is really no urgent need for censorship in New York State, then it is supposed to offer some suggestions which will in a measure replace censorship, but at the same time exert a controlling influence over pictures, which will do away with any possibility of certain types assuming greater latiture and fringing on the salacious.

Albany Still to Decide.

According to Mr. Capes, there is little or nothing now happening in the state in connection with the further thrashing out of the Sunday motion picture proposition. The majority of cities have settled the matter for themselves, Albany being a possible exception, as the proprietors of motion picture houses there have decided to leave things as they are until next fall, when it will be carried to the common council and some decision reached. Mr. Capes states that none of the adjoining states have recently written him in connection with New York's attitude, and that, apparently, the situation has been settled for all time.

There is little doubt, however, but that censorship will become one of the issues in the legislature next winter. There is every probability that Speaker Thaddeus Sweet, who has been keenly alive to the situation for the past two or three years, will himself ask for the introduction of the bill along some such lines. There is an underlying sentiment among a certain type of legislators that there is a need for state censorship, but whether or not this will assume any great strength next winter, or will meet with the defeat which has come to similar bills in the past, is a question which time itself will alone settle.

Lehrman Studios at Culver City Have Elaborate Arrangements for Water Scenes

THE Henry Lehrman Studios at Culver City, Cal., the future home of the comedy producer, are rapidly being brought to a point where construction is far enough advanced to permit the starting of the first Henry Lehrman Comedy within a few days. Large forces of carpenters and painters are now engaged in putting the final touches on the first of the big stages, and diffusers are already being put in place, preparatory to the actual beginning of production.

Lake in Studio Grounds.

The administration building fronting Washington boulevard will be distinctly Venetian in design. A lake 600 feet in length will be formed in front of the property, and access to the grounds and business offices will be by means of ornamental bridges.

The first of the stages, now nearing completion, is one of the largest in the country, measuring 100 by 250 feet; and construction plans also include the erection of an enclosed glass studio of the same dimensions. In the first stage three large concrete tanks are located at intervals throughout its length, so that three companies, if desired, can produce "water stuff" simultaneously. Opening off the stage, and extending entirely along one of its sides, is a large building which will house the property department, carpenter shops and scene docks, so that any article may be moved to the desired set without waste of time or effort, and without the necessity of moving it off the floor on which it stands.

In this building will also be constructed the mechanical effects which enter into the mixing of the modern comedy, and enable the cavorting comedians to defy everything from the law of gravity to the police force. Flanking the stage on the opposite side are two large two-story buildings, one of which will be given over to dressings rooms and temporary business offices, while the other will be devoted to various technical departments.

Represents Investment of $200,000.

The Lehrman Studios, when completed, will represent an investment of approximately $200,000, and will be the means of adding another heavy payroll to the credit of the motion picture industry in Southern California.

Henry Lehrman, after many years as a director and producer of screen comedy, began in 1917 the production of the Henry Lehrman Sunshine Comedies, which proved so successful that the reissue of thirteen of these subjects, less than two years after their original release, has just been announced. Mr. Lehrman has been personally responsible for every Sunshine Comedy since the inception of the company.

"The forming of my releasing affiliation with the First National Exhibitors' Circuit," said the producer last week, "is in itself an incentive to the production of comedies."

We're Glad He Made Her Cry.

Otherwise we wouldn't have seen this dandy picture of Katherine MacDonald from her Goldwyn, "High Pockets," starring Louis Bennison.

Colonial Reverts to "Legitimate."

The Colonial Theatre, Providence, R. I., one-time legitimate theatre, but for the past five or six years a motion picture house, is going back to its former status. The theatre is being remodeled and will be opened in September.

E. H. ROTH HAS OPTIMISTIC OUTLOOK

Finds Producers Are Consulting Experience of Exhibitors in Determining What Public Demands

OPTIMISM, with a big O, is a description of the attitude of Eugene H. Roth, managing director of the California and Portola theatres, San Francisco, in regard to the immediate future of the moving picture business. He sees a new era dawning in the industry, with the old order disappearing and but few inclined to mourn its passing. Better pictures, better presentation and better profits for all concerned are among the things he believes are right at hand and he advises a thorough house cleaning in the industry in order to make the visitors permanent guests.

In an interview following his recent trip to New York he said: "Since my return from New York a few days ago I have in my spare moments reflected upon the result of the trip. Heretofore, these visits have always resulted in securing approximately the same information, some minor changes in the policies of producers, a new wrinkle in the art of screen presentation, and the like. On this occasion, however, I noted a great change in the general air of the business, with many interesting developments to the credit of both producers and exhibitors.

Now Accept Exhibitors' Suggestions.

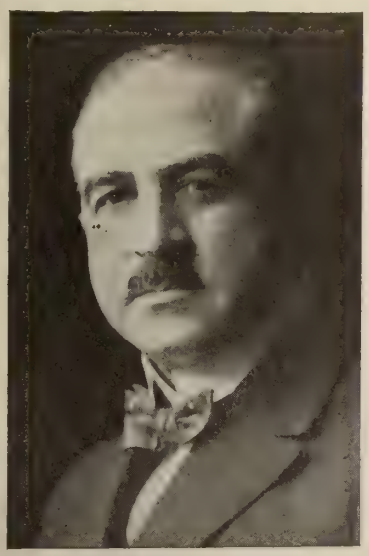
"I found that at last producers have realized the need of catering to the demands of moving picture patrons through the influences and suggestions made by exhibitors who are constantly agitating the likes and dislikes of their daily clientele. As a result, I think the coming year will show a greater development in the production of feature pictures than any in the history of the business, with fewer pictures made but these of an infinitely higher standard. Instead of using cheap and imperfect scenarios, as heretofore, every producer is aiming to secure bigger stories by our best authors, and seem willing to pay an adequate price for the same. The producers, instead of making a series of eight pictures with a star, will make only four. It is obvious to those in the industry that by giving more time to the making and by taking keener interest in the stories, much better results will be obtained, especially in view of the fact that the supporting cast will be stronger and more care given to the selection of the same.

Better Pay for Better Pictures.

"I had the pleasure of visiting all the principal producers, and in nearly every instance there seemed to be an honesty of purpose and a real desire to make good pictures, which, of course, was very gratifying to me. For the past year these producers have been battling with problems that have been of an extremely serious nature, and now that their ideas are in more concrete form and will be given out to exhibitors throughout the world it is the duty of the latter to encourage their efforts to the fullest extent. It is the aim of the producer to give us for our patrons pictures of a higher standard and in turn we should be willing to pay higher rentals for these superior productions. The tendency has been among a majority of exhibitors to discourage high prices, but we have now arrived at a point where we must seriously analyze all angles of the game, and give a financial support to encourage further progress.

Believes in Open Market Policy.

"We all realize that we will be offered picture by concerns who lay back and watch the movements of others, endeavoring to ride the tide with progressive concerns and force the use of pictures of inferior merit, but apparently the open market policy will be the method of release, and therefore, the pictures will stand on their merit alone. The rental values will be determined by the effort and money put in these releases. Everywhere in the country, in the largest cities and in smaller communities, palatial houses are either in course of constructions, or are being planned. More moving picture "fans" are being created, and the army of enthusiasts will be greatly augmented when we have a better type of pictures as well as better places in which to exhibit them. Producers and exhibitors have a great deal in common and it is up to all of us in the industry to assist in working out the problems as presented and to take off our coats and assist each other in perfecting our standards. I found a very healthy condition existing at every point I visited and feel very optimistic for a big season in 1920."



Eugene H. Roth
Managing director of the California and Portola theatres, San Francisco.

Hall Resumes Magazine and Scenario Writing

EMMETT CAMPBELL HALL, who was one of the first star scenario writers and who kept in the business until a couple of years ago when he dropped out of sight with the completeness of a man wanted for murder, has located himself again.

When he severed his connection with the Goldwyn company he announced to his friends that he was going to quit writing and buy an orange grove in Florida. Last September he purchased a strip of ocean frontage 200 feet by 1200 deep and about 22 acres back of this strip, near Delray, Florida. Last year was a bad one for the groves, for there was a heavy frost and other setbacks, but Mr. Hall writes that he made $6.43 in money and about $10,000 in health while the value of the land has increased about 75 per cent. This coming season he expects to make a real showing. Meantime he has taken up writing again, both for the magazines and for the studios.

Saunders Is Famous Players Field Exploitation Head

FAMOUS PLAYERS-LASKY'S field force of exploitation men, organized to assist in the presentation of the big productions to be released under the Selective Booking plan, will be in charge of Claud Saunders. Vice-President Walter E. Greene, in charge of distribution, announced the engagement of Mr. Saunders for this important work.

Although Mr. Saunders will be at the home office of the company in New York, he will employ immediately representatives to be stationed at Chicago, Boston, Philadelphia, Kansas City, San Francisco, and other principal cities of the country. Showmen of the highest type will be representatives of the exploitation department.

With the engagement of Mr. Saunders and the organization of his division Famous Players-Lasky fulfills the promise held to exhibitors in its recent announcements of the new plans to establish an exploitation bureau on lines as elaborate as the other divisions of its operations. Mr. Saunders will work in close co-operation with Al Lichtman, general manager of distribution; S. R. Kent, general sales manager, and John C. Flinn, director of publicity and advertising.

Mr. Saunders has a wide acquaintance in the motion picture field and he was one of the pioneers in exploiting the big film productions to the trade and to the public. He was connected in an executive capacity with the distribution of "The Birth of a Nation" and personally exhibited this picture in a number of the leading cities. He was also connected with Mr. Griffith's productions, "Intolerance" and "Hearts of the World," and for some time was the western representative for Mr. Griffith with headquarters in Chicago.

"Exhibitors all over the United States will find the Exploitation Department their constant aid, as the results of our efforts will be measured by the money the productions attract to the box office," said Mr. Saunders.

Write Song for Hodkinson Release.

That another of Hodkinson releases has been an inspiration to a trio of lyricists and composers is revealed in the announcement of Waterson, Berlin and Snyder that they are to publish soon a song of the West, "Desert Gold," which will be advertised nationally in conjunction with Benjamin B. Hampton and Eltinge F. Warner's first Zane Grey picture "Desert Gold," scheduled for early release. Samuel Lewis and Joseph Young, authors, are the sponsors of "Desert Gold."

FOX OPENS SIXTEEN FOREIGN BRANCHES

Carlos in Charge of New Exchanges—Paris His Headquarters—Offices Established in Northern Africa

THE signing of peace has been the signal for Fox Film Corporation to open sixteen new branch offices abroad and three new branch offices in Canada—an expansion of the Fox company's foreign policy that places that concern in touch with exhibitors in practically every corner of the earth.

The opening of these foreign exchanges is the result of plans formulated on the recent visit abroad of William Fox, head of Fox Film Corporation, and Winfield R. Sheehan, general manager. Mr. Fox and Mr. Sheehan made arrangements for a liberal extension of the company's foreign service, and the establishment of these new exchanges is the culmination of those plans.

The arrangements for inaugurating these exchanges being completed, the actual openings awaited only the consummation of peace. It was considered an inauspicious time to open new exchanges when peace terms were not fully agreed upon.

Carlos in Charge of New Exchanges.

Abraham Carlos, general representative of the Fox company, is in direct supervision of these exchanges. Mr. Carlos is making Paris his headquarters, and from that central point is directing the operation of all the exchanges. He is familiar with foreign conditions in the motion picture business.

The new exchanges, opened under the direction of Mr. Carlos, are:

France—Lille, Bordeaux, Lyons, Marseilles.
Holland—Amsterdam.
Italy—Milan, Turin, Rome, Naples.
Spain—Barcelona.
Portugal—Lisbon.
Switzerland—Geneva.
Belgium—Brussels.

Opens Offices in North Africa.

Arrangements also have been made for covering the field in northern African colonies, and offices have been established in Algiers, Tunis and Morocco.

In addition to this expansion abroad, Sam Dembow, Jr., home office representative, has established branch offices in Winnipeg, Calgary and Vancouver, thus covering the Western Canadian field. Eastern Canada is already thoroughly canvassed, with well established branches in Montreal, Toronto and St. John.

There are twenty-three United States exchanges, so distributed that they completely cover the country.

Twenty-Three Exchanges in Europe.

There are twenty-three European exchanges also. With London as the center, there is a chain of offices which take care of the distribution of Fox pictures throughout the British Isles, branches being maintained in Scotland, Ireland and Wales.

And with Paris as the headquarters on the continent there is a chain of offices covering the principal cities of France, Italy, Spain, Switzerland, Belgium and Holland.

Then there are branches in the Argentine and Uruguay, in Brazil, Australia and New Zealand, and the new branch offices of the North African colonies and Western Canada.

Publicizing "Letter Box" Becomes Baremore's Duty

COMES the announcement that R. W. Baremore, with the Exhibitors Trade Review since that journal started, has resigned to go with Kashin & Cohn to handle the advertising and publicity for their Screen Letter Box. This is a work Mr. Baremore has been indirectly concerned in since M. Kashin and Jack Cohn formed their organization.

On the Trade Review, Mr. Baremore specialized in advertising guides for exhibitors and service pages to aid in promoting photoplays regularly released. Before going with Editor Mason, Every Week and the Associated Sunday Magazines employed Mr. Baremore in the work of organizing their screen features. During his service in the trade paper field he has handled personal publicity for several stars, including Corinne Griffith, Betty Blythe, Louise Huff, Agnes Ayres and Edward Earle.

With Kashin & Cohn he will have opportunity to utilize his inventiveness in designing and creating publicity.

English Beauty Appears in "Man Who Stayed at Home"

BETTY HUTCHINSON, the famous beauty who has been painted by Whistler and other artists of world renown, walked into the Screen Classics, Inc., studios as a visitor during the making of some scenes in the all-star production, "The Man Who Stayed at Home."

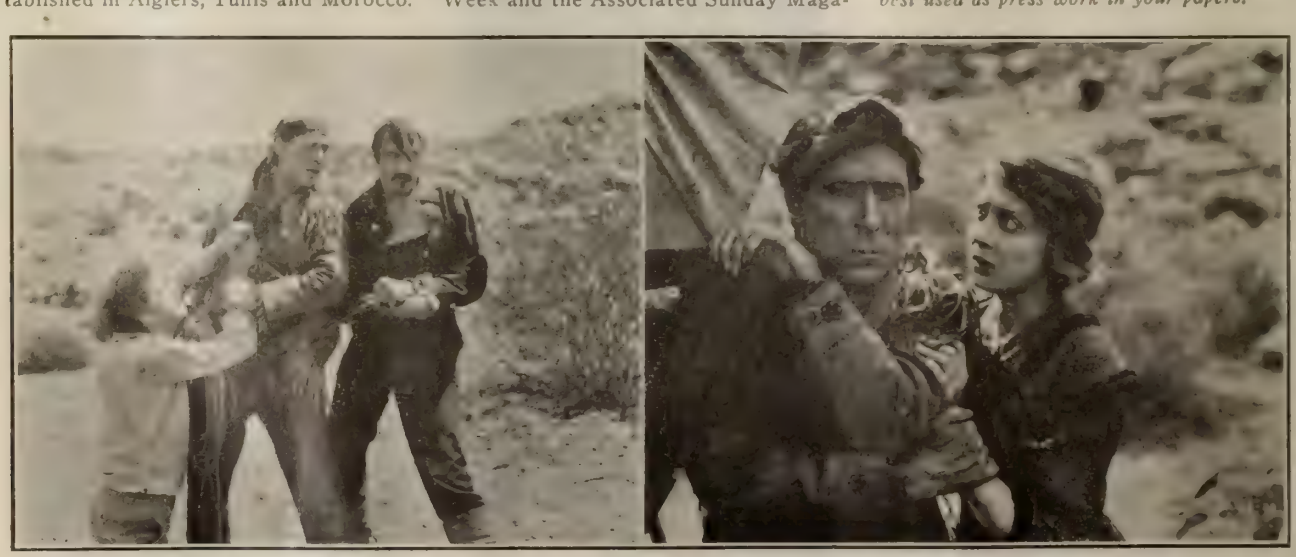
Miss Hutchinson made a fourth at a table where were already seated Alexandre Herbert as young Norma Preston, Ricca Allen as Miss Myrtle, and Ida Darling as Mrs. Sanderson. Her wealth of silver hair, exquisitely coiffed, and her modish costume gave added distinction to the handsome scene supposed to take place in the private sitting room of Mrs. Sand, an adventuress, in a fashionable seaside hotel.

Miss Hutchinson is still a young woman. Her coloring is most unusual. She has rosy cheeks, large violet eyes, and snow-white hair with which she was born. As "that beautiful white-haired girl," she created a furore during her residence abroad.

Stock Roll Tickets Ended.

The National Ticket Company, of Shamokin, Pa., has been notified by the Government that the sale of stock roll tickets must be discontinued and the National has imediately done so. All tickets must conform to Government regulations and bear the established price of admission and tax paid. This ruling makes the sale of stock roll tickets illegal and theatre-managers trafficking in them should at once take heed.

Reviews in Moving Picture World are best used as press work in your papers.



The Title, "Wagon Tracks," Is Simple, but in Itself It Tells a Story of the Struggle in the Desert.
William S. Hart, heartless at the left, is still unrelenting in this Thomas H. Ince production for the Artcraft schedule.

EXHIBITOR XYDIAS EN ROUTE TO GREECE

Will Also Visit Balkan States, Turkey and Egypt and Expects to Open Export Office on His Return

PASSING through New York en route to Greece, Anthony J. Xydias, prominent exhibitor and exchangeman of the Southwest, called at the Moving Picture World offices and proved to be a most interesting visitor.

The primary object of Mr. Xydias' trip to Europe is to visit his father whom he has not seen for twenty-six years and who is now living in Constantinople. He intends, however, to make a thorough study of the film situation, visiting Greece, Turkey, Egypt and the Balkan states, with a view to establishing an office for the exportation of motion pictures to those countries on his return to the United States, which will be about Christmas.

Has Had Varied Film Experience.

Mr. Xydias is a native of Greece and is well qualified for such an enterprise, as he has had a number of years' experience in various branches of the industry in this country and in addition has command of several languages, speaking English, French, Greek and Italian together with a little Turkish.

Well-known in the Southwest, Mr. Xydias first came into national prominence through his fight against the local censorship regulations in Houston, Texas, about five years ago, where he conducted five motion picture theatres. The regulations required, says Mr. Xydias, that an exhibitor should each morning submit to the local authorities, all films to be shown that day and receive a permit for their presentation. This he considered an unjust and unnecessary hardship and determined to fight it as a matter of principle, as he stated he was careful at all times to show no objectionable pictures.

Backed by the newspapers and exhibitors Mr. Xydias decided to test the ordinance by showing films without a permit. He was arrested and after spending about $5,000, the case reached the Texas Supreme Court, but was finally decided against him.

Opened Exchange in New Orleans.

Mr. Xydias disposed of his Houston theatres and securing a partner opened the Central Feature Film Company in New Orleans to handle state right pictures. Early in 1918 he took over the Lomo, a 1,000-seat house in Hattiesburg, one of the largest in Mississippi. Almost immediately thereafter the Government established Camp Shelby at that point, and due to the enormous increase in population, there being about 30,000 soldiers in the camp, and the consequent exceptional opportunities, he disposed of his holdings in New Orleans and assumed active management of the Lomo.

Business proved so successful at the Lomo that Mr. Xydias also took over the Gem, a 600-seat house, and met with the same success. During his management of these houses high class pictures were installed and the admission prices gradually raised from 5 and 10 cents to 15 and 20 cents with 25 cents for special productions. After the signing of the armistice and return of condition in Hattiesburg to the normal, Mr. Xydias disposed of his interests in these two houses to the Saenger Amusement Company and then decided to visit Europe.

Mr. Xydias is accompanied by his wife and they are stopping at the Hotel Markwell while awaiting the issuance of their passports. He is a great admirer of the Moving Picture World and has made arrangements to have each issue forwarded to him throughout his entire trip.

A. J. Xydias.
Who will study film conditions in Balkans and Egypt preparatory to engaging in the export business.

Gene Warren Is Made an Assistant Director

BELIEVING that a woman is more efficient, and by her sympathy is capable of getting more out of his players, John William Kellette, director of the Paramount-Briggs Comedies, has engaged Miss Gene Warren as his assistant director. Miss Warren is now at work with the Briggs company in its enlarged quarters in the Ideal Studio, Hudson Heights, N. J.

There are only a few women directors in the profession, and of women assistant directors there are even fewer —a fact which probably is due from the vast amount of detail which an assistant director has to attend to. But it is for this very reason, says Mr. Kellette, that he has engaged Miss Warren, because he has found from experience that women are more adapted to caring for details and are more efficient than men in studio work.

Miss Warren has had a thorough experience in motion pictures, having been identified with several of the leading companies as player, studio employe and production aide.

Anna Lehr Ill With Poisoning.

Anna Lehr, who was selected to play opposite David Powell in the all-star cast of "Teeth of the Tiger," now being produced at the New York studio of the Famous Players-Lasky Corporation, under the direction of Chet Withey, has been compelled to withdraw from the cast. Miss Lehr was taken ill with ptomaine poisoning three weeks ago and her continued illness has necessitated a substitution and the retaking of the scenes in which she has worked.

Marguerite Courtot has been engaged to take Miss Lehr's place.

Will Soon Start Work on "Bob Hampton of Placer"

HAVING completed his production of "In Old Kentucky," featuring Anita Stewart, Marshall Neilan will leave for New York, and from there will make a hurried trip to London. During his absence the staff will make preliminary preparations for the initial Marshall Neilan Special to be made for the First National Exhibitors' Circuit.

This will be an adaptation of Randall Parrish's novel "Bob Hampton of Placer." The motion picture version will be titled "The Eternal Three." While in many scenes thousands of people will be used the production will not be of the spectacle type. It is expected that in some of the scenes as many as two thousand horses will be used.

Lewis Stone, it is expected, will play the title role, and Marjorie Daw the female lead. Little Wesley Barry, now known internationally as "Stickers," will have the part of his career. He will be a bold, bad buckaroo in miniature. Mahlon Hamilton, featured with Mary Pickford in "Daddy Long Legs," and at present playing the leading male role of "In Old Kentucky," will have a prominent part, being in fact the third angle of the well-known triangle. The other two are Lewis Stone and Miss Daw.

Reviews in Moving Picture World are best used as press work in your papers.

Gene Warren.
Assistant director of Paramount-Briggs comedies

KEENAN LECTURES AT MINNEAPOLIS

Speaking at Banquet He Says That Picture Industry Has Advanced and Left Some Behind

BETTER moving pictures and an industry united in one common cause, the uplift of the screen, was the keynote of addresses at a banquet given in the Gold Room of the Dyckman Hotel in Minneapolis July 12 in honor of Frank Keenan, the actor and producer.

The occasion was one of the most representative gatherings ever assembled in film circles of the Twin Cities. It was arranged by Charles Stombaugh, manager of the Minneapolis Pathe office. Mr. Keenan was the principal speaker, and Theodore L. Hays, manager of the St. Paul New Garrick and New Liberty, acted as toastmaster. Minneapolis and St. Paul newspapermen were among the guests.

Champions Independent Producer.

Mr. Keenan, in his address, championed the cause of the independent producer. "I am an independent producer myself," he said, "and I recognize no boss but one—the people. The independent producer has the edge on the others. While he wants to make money, he has a personal pride in his output that is bound to make him work for something more than merely a matter of dollars."

Makes Prophecy.

Speaking of the future of moving pictures Mr. Keenan said: "Of course, everyone who is informed on the situation knows that the future of the films is bound to grow bigger and bigger and has in store unlimited possibilities. It is a deplorable fact, however, that the moving picture industry has grown much faster than many of the men who are in it. Those men who are losing pace with the development of the industry haven't tumbled yet to its bigness, but I am hoping to see the time come when it will be moving along smoothly on a stabilzied basis.

Advent of Better Picture.

"The day of just simply any old kind of a moving picture is past. The erratic and indecent pictures will not do. The people do not want to see them. The day of the sensational picture is also dead, and flamboyant and extravagant advertising is no longer successful. The people have been fooled too often, and things of this sort will no longer get by. The exhibitor who buys must know what he is buying, and the only thing for him to do is to watch the man who is making big pictures that the people like. He must advertise honestly. The public does not want the morbid picture, for the trend of the times is assuredly toward optimism. There is enough sorrow in life without heaping on more.

Patron Wants Real Stories.

"There is a change in the general tendency of the public, marked by a desire for better and bigger pictures. The using of vital stories with the atmosphere of the present day seems to have struck a popular chord. Real stories, not bunk, are what the patrons of the screen want. The public has had its taste of the blood and thunder stuff, it has seen an improvement toward better things, and wants more of that kind of entertainment. The public has been educated to like something better. It is an educational step forward such as the child takes when he drops his fairy tales to take up literature of a more advanced type, and so the patrons of the screen have become educated to a new vision of the screen. Consequently, those in the industry who have failed to keep pace with its growth as a recreational and educational medium will be lost unless they awaken to the needs of the times promptly."

Sets Forth His Ambitions.

Referring to his film, "World Aflame," which will be released through Pathe in August, he said:

"If I cannot thrill you and your patrons, make the tears come to your eyes, cause a wholesome laugh and send the audience away with a feeling of optimism, a note of happiness, then I have failed. This is what I am striving for, and I hope that such is the aim of everyone connected with the great moving picture industry."

Makes Personal Appearances.

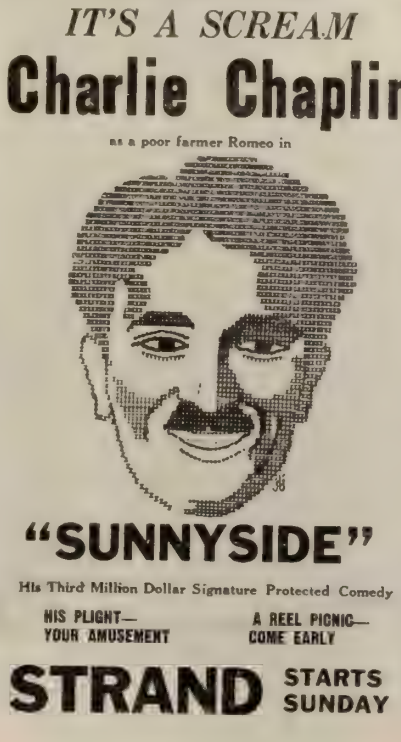
Mr. Keenan, during the day, appeared in person at the Minneapolis, New Garrick, the St. Paul, New Liberty and the St. Paul New Garrick. He made eight addresses. At each of the theatres he spoke of himself as "producer, actor and general master of ceremonies for Keenan productions, anxious to have a chat with my boss, the only master I have in the world, the people." Mr. Keenan was heartily applauded at the theatres.

Among those who attended the banquet in his honor at the Dyckman were Theodore L. Hayes, Charles Stombaugh, T. Van Horn, J. C. Johnson, H. Murphy, Billy B. Watson, William Koch, Edward Tunstall, George W. Granstrom, Bert Goldman, C. C. Perry, W. F. Vance, Phil R. Reisman, A. J. Fischer, Harry Rathner, Tom Burke, Les E. Davis, Ira Mantzle, A. S. Holmes, A. J. Stinson, F. Fischer, H. C. Andress, J. F. Cubberley, C. W. Jones, F. M. Woollen, J. L. Johnston, G. W. Briggs, A. A. Hixon, H. Hellweg, B. N. Judell and Carlton Miles.

Mr. Keenan stopped in the Twin Cities while en route to Seattle, where he will attend the Northwest Exhibitors' convention. He will speak at the Chamber of Commerce in Seattle and will also be a guest at a ball to be given at Tacoma. When these festivities are over he will return to California to get back into harness.

More Facile with a Typewriter Than a Press Agent.

Is John Le Roy Johnson, Ruben & Finkelstein advertising manager, who, with his little machine, concocted this stunt ad for the First National attraction.



Will Build Large House in Melbourne, Australia

MELBOURNE is soon to have a huge motion picture theatre, fashioned after the familiar type that had its origin in New York and counts its largest number of representatives on Broadway, although prototypes are now to be found in the leading cities of the country. J. C. Williamson, whose activities in the antipodes rank with those of the leading American amusement firms, announces through his American representatives, Sanger & Jordan, that arrangements have been completed for the immediate erection of the house, which is planned to seat 4,000.

The policy will follow that which has been standardized by the best American motion picture establishments—a mixed program of educational, news, scenic and comedy films, with a feature, and marked attention devoted to the musical side. It will be the first undertaking of the kind in Australia and will mark a pronounced advance for the motion pictures in that distant land. An intimation is made that American pictures will figure largely in the programs.

Two existing theatres in the heart of the amusement district will undergo demolition to make room for the new house, which is designed to rank among the largest theatres of the world.

Sketch of Chaplin, Made on Typewriter, Is Film Ad

JOHN LE ROY JOHNSON, publicity and art director for Ruben & Finkelstein's Minneapolis houses, created a novelty in the illustrated line which has aroused interest in Northwest film circles. As an opener to the campaign for "Sunnyside," third of the Chaplin productions distributed by First National Exhibitors' Circuit, he prepared an advertisement carrying a picture of Charlie Chaplin drawn with a typewriter instead of pencil, pen or brush. A replica of the whole head and face of the famous comedian was pounded out by a typewriter on a piece of paper, and was reproduced in the newspapers.

Because of the interest aroused in this unique idea, Johnston plans to use many other similar ads, art work and all, made with a plain typewriter. Old time showmen have all endorsed the idea as clever. "Sunnyside" goes into the Minneapolis Strand the week of June 29.

MOVIES THRIVE AMONG THE GUSHERS

Salesmen Don Overalls and Vend to Texas Oil Field Exhibitors Who Give Shows at $2 a Seat

BRIGHT young men who tie up exhibitors for unlimited celluloid yardage may have invaded the snow-roofed igloos of the Eskimos or sold film in the sweaty zarebas of darkest Africa, but they never experienced any heavier going than Dallas film salesmen have in their recent invasion of towns in the West Texas oil fields.

About a month or so ago the big Dallas film exchanges were suddenly stricken with the idea that much valuable business lay in the tiny oil towns of central and western Texas—miles from a railroad—which have swelled into wild mobs clamoring for amusement owing to vast oil discoveries. Almost every film exchange in Dallas sent salesmen into this virgin field where moving picture shows are building overnight, and it is a "punk" film that does not show for a minimum of a dollar admittance.

Salesmen in Overalls.

The Dallas salesmen sauntered nonchalantly forth faultlessly equipped with Panama hats, Palm Beach suits and creases in their pants. They came back in overalls, hungry, needing shaves, but with contracts and orders which gratified the most exacting and grouchiest of film exchange managers. Whittlesey and his "lost battalion" had nothing on the birds who spread their wings for the mud, filth and tents of golden oil sands. They were gone three weeks, covering territory which under normal circumstances and with proper rail connections should have taken them three days to traverse. Their expense accounts listened like a Democratic rivers and harbors appropriation bill.

They Journey to Mud Hole, Texas.

Through wasteless tracks of mud, over roads which are impassable to any but a money-mad oil speculator or a business bent film salesman, the Dallas men hit the bumps to little towns which a year or so ago could count their population on their finger tips, but which now are tented cities sheltering thousands of transients.

R. I. Brown, of Metro and First National, was one of the first of the contingent to return. He was badly battered as to raiment and his pocket book sagged. His story is typical.

A Survivor Speaks.

"I blew into Desdemona after a twenty-six mile automobile ride through seas of mud from De Leon, the nearest point on the railroad," Brown says in describing his trip. "The automobile bandit who hauled me charged $18. There were seven other men in the flivver and the trip took almost five hours. We alighted every few miles to aid in hauling the car out of deep mud holes. Just before we reached town we swam a bridge which was under water owing to a flood, and the car was washed clean for the first time in months.

"On our way we passed 'gassers,' gas wells which have such a strong pressure that it is impossible to cap them, and the roar of the gas almost deafened us until we moved a few hundred feet away. I found that Desdemona had been called Hog Town until the discovery of oil and the advent of the multitude had caused it to choose a more aristocratic name. There is one hotel situated in the midst of a sea of mud and various mud-smeared tents. People sleep in automobiles, on planks, under mesquite bushes, and, in fact, in any place they find in town after spending the day in the oil fields.

Movies at $2 a Seat.

"Desdemona is about three months old, so far as the real oil boom is concerned. Already they have two moving picture shows running and one is being built among the derricks. They are all crowded twenty-four hours each day. 'The Unpardonable Sin' brought $2 a seat for two weeks. The average film calls for a dollar admittance. The oil men, workers who are earning $20 or more a day, and the speculators who are reaping thousands and hundreds of thousands, will pay any price for a good show.

But the Place Is Dry.

"The absence of saloons makes Desdemona and other oil frontier towns mere mild replicas of what you see in Bill Hart's pictures. Since the world has gone dry I discovered that hard liquor—possibly a Texas product—which is guaranteed to make any oil man believe a duster is a gusher—costs $80 a quart in the oil fields. At that price the city jails are full of 'stews' worth their weight in gold. The oil men simply don't realize the value of money.

"All these little towns, far from civilization and the steel rails, have moving picture exhibitors who want the very best that money can buy. They think nothing of driving twenty miles through the mud and waiting hours for the arrival of film on a train which has no running schedule or arrival time.

Writer Talks Bunk.

"I was lucky to grab a bunk at Desdemona. A man rented me a cot for $4 a night. I slept on it under some trees. Luckily it did not rain. Beds, eight in a tent, cost $3 a night. The hotels have no dining rooms. You have to eat in restaurants in tents, where food is mutilated over gasoline stoves. A fragment of tough and almost inedible beeksteak costs $2. If you want an extra glass of water you have to pay a dime. One quickly doffs city clothes for overalls and high boots if you want to keep alive and do business.

Eight Bucks Per Mile.

"All travel in the oil fields is by automobile or on horseback. Automobile rental is charged according to the weather which is mostly rain this year. After a heavy downpour a trip which might cost you $10 in ordinary times costs you anywhere from $35 to $50 for a half-dozen miles."

Mr. Brown during his recent trip visited Breckenridge, 20 miles from the railroad with three theatres; Caddo, 23 miles from the railroad with three theatres; Desdemona, 26 miles from the railroad with two theatres; Gorman, which has three theatres; De Leon, Comanche and other West Texas towns where dollars are worth less than doughnuts at the present time. He lived to tell the tale.

Thompson Has New Assistant.

The new assistant to David Thompson, studio manager for Met-Pictures Corporation, is Fred Booth, formerly a cashier in the accounting department. He fills the vacancy left by R. T. Taaffe

"Man's Desire" Is Laden with Snow and Drama, the One Cold and the Other Warm with Life.
Lewis Stone and Jane Novak are featured in this Robertson-Cole production distributed by Exhibitors Mutual.

Lucas Theatre Supply Company of Atlanta Opens Dallas Branch; E. J. Callahan, Manager

A SECTION of the industry which has received little notice, but which has grown apace with the film production and exchange branches of the business, is the equipment or supply business.

One of the representative type of progressive supply men is Harry K. Lucas, head of the supply house which bears his name, and which is located in Atlanta. For the past nine years, the name of Lucas has been before the exhibitors throughout the South. Having as his territory the twelve states south of the lower half of Virginia and running westward as far as New Mexico, the handling of this territory in a business-like manner called for the building up of a well organized selling machine and establishment.

Occupies Entire Building.

The Atlanta office of the Lucas Theatre Supply occupies the building at 158 Marietta street, and is pronounced as being one of the most completely equipped and finely finished supply houses of its kind. A showroom 40 by 60 feet occupies a section of the lower part of the building, in the show-windows of which are located the latest type of Simplex projectors for which Mr. Lucas is the sole Southern distributor. Everything that can possibly be used in the line of theatre equipment can be seen in these showrooms.

Downstairs is located a handsome and fully equipped theatre, the dimensions of which are 12 by 32 feet. A feature of this theatre is the projection room which is 7 by 6 by 12, and which, besides containing the latest type of Simplex Mazda Incandescent Lamp Equipment, motor driven rewinders, and high grade film cabinets, has all of the necessary fixtures found in the latest theatre projection rooms. The theatre contains forty seats.

Has Extensive Repair Department.

Around the Minusa screen is arranged an eight-inch border of royal blue velvet trimmed with gold. All lighting effects for both the stage setting and theatre illumination are operated from the projection room.

Downstairs, in another section of the building, is located one of the institutions for which the Lucas company has become famous—namely, the extensive repair department and service station. In this department, facilities are at hand for taking care of all kinds of repair work of a mechanical or electrical nature. In this 30 by 30 feet of floor space are installed a twelve-inch swing engine lathe, buffing, emery and grinding wheels, upright drill press, and other necessary machinery for turning out first class repair work.

Mr. Lucas, who is still a young man, is keen on publicity, and owing to the bulk of his business being of the mail-order type, many thousands of inserts, stuffers, pamphlets and the like are sent out from his office yearly through his mailing list of 4,100. His knowledge of publicity was gained by him through his experience as publicity man for several of his own theatres in the earlier days, besides acting in a similar capacity for several theatres in Dubuque, Iowa, in 1919.

The "Cosiki," which is the house-organ of the House of Lucas, is a twelve-page monthly periodical and is edited by Mr. Lucas himself. The word "Cosiki" is a composite word, using the first two letters of the maiden name of the mother of Mr. Lucas.

Opens Dallas Branch.

The large amount of business being handled through the Atlanta office, which worked under severe handicaps during the war and again during the "flu" epidemic, was so great that it prompted Mr. Lucas going to Dallas, where the Simplex Projectors and other products were being handled through the Superior Electric Company of that city as a Lucas agency. One of the members of that company was E. J. Callahan. During his recent three weeks' sojourn in Texas, Mr. Lucas established a branch office of the Lucas Theatre Supply Company, and installed Mr. Callahan as its general manager. The branch is located at 1816 Main street, Dallas. A Simplex service station is also installed.

The Squirrel Under the Car Is the One They Are Gunning for.

Ethel Clayton is well aware of that fact, but she is giving the escaped convict a chance to stop "making big ones into little ones" in her Paramount, "A Sporting Chance."

Wilkinson Is Appointed Realart's Buffalo Head

HENRY E. WILKINSON has been appointed manager of the Buffalo exchange of Realart Pictures Corporation.

Mr. Wilkinson was educated at the Massachusetts Institute of Technology, being graduated with the degree of civil engineer. After his graduation, he spent five years in the City Engineer's office of Buffalo. But being more inclined toward business than engineering, Mr. Wilkinson went into the stock brokerage business as a salesman with the firm of John F. Steele in Buffalo. With the experience gained with Mr. Steele and others, Mr. Wilkinson went into the business of buying and selling stock and bonds for himself. He remained in this field until the United States entered the World War.

With four years' service in the National Guard of New York to his credit, Mr. Wilkinson enlisted in the American Army. Having been an aviation enthusiast for years, he took the "air" examination and was soon commissioned a lieutenant in the Aviation Corps.

Upon receiving his discharge from the Army, a photoplay proposition presented itself and Mr. Wilkinson became the partner of Joseph A. Schuchert, who has seven theatres in Buffalo, one in Niagara Falls and a second under construction at Niagara Falls at an estimated cost of $250,000. Mr. Wilkinson took charge of the Ellen Terry Theatre in Buffalo.

Having been a member of the Theatrical Managers' Association of Buffalo, Mr. Wilkinson is well acquainted with the exhibitors in the territory in which he will operate in the interests of Realart. Buffalo offices will be located at 221 Franklin street.

Scores of French Towns Await Picture Exploitation But Have No Electricity

QUITE naturally G. Carroll Johnson called at the office of Moving Picture World, where he was welcomed only a few hours after he had landed from France, a member of the A. E. F., but soon to be demobilized at Camp Grant. Mr. Johnson, before he joined the colors, was long employed by the firm now known as Rath, Bell & Mills, of Minneapolis, specialists in moving pictures for commercial exploitation.

For two years and two months Mr. Thomas was in the service, coming out a sergeant in the air service, connected with the Headquarters Staff of photographers. His assignments in France, Belgium and as one of "The Watch on the Rhine," was to do special ground work, take historical photographs, and to make movies for the Red Cross. He is going back to Minneapolis, when he is "demobbed," where his family resides and where his brother, John Le Roy Johnson, is making an excellent reputation as publicity and advertising manager for Ruben & Finklestein.

Restricted Lighting Facilities.

Sergeant Johnson found time to watch the progress of motion pictures as entertainment in the towns he entered, and discovered that the backwardness of France, as compared to the enterprise of the United States and most of the European nations, is restricting the exploitation of pictures to a deplorable degree. The lack of electricity supplied by public corporations is the first and almost insurmountable barrier against the general showing of photoplays, according to Sergeant Johnson.

He cites instances of towns numbering 25,000 or more in population that have only gas for illumination—while small villages nearby are supplied with electricity. The influence of corporations in controlling lighting monopolies over there seems to be too potent to give motion pictures a fair chance. In communities where they may be shown, pictures are immensely popular, says Mr. Johnson, and the French are willing and eager to pay good prices for that class of entertainment.

In numerous towns of one to two thousand populations, according to Sergeant Johnson, the natives have never seen a moving picture. The Y. M. C. A. service gave to thousands of Frenchmen their first look at a moving picture while the soldiers were being entertained.

Careless Projection Prevails.

In Paris, among the largest cinemas, Mr. Johnson particularly noticed poor projection and insufficient lighting of the screen. In houses where large and skillful orchestras are employed and where the best pictures in Paris are shown, the projection was wretched and permitted but a meagre idea of what pictures properly handled might develop as satisfying entertainment Ninety per cent. of the pictures shown on French screens are American products, projected through foreign machines.

"It was like old times in America to visit the shows over there," said Sergeant Johnson. Bells ring to attract the crowd and dingy unsightly rooms are used for theatres. There was a great deal of the Y. M. C. A. and Red Cross picture equipment available for purchase, but the French showmen would not buy it. They are satisfied with old-fashioned and inadequate outfitting for their theatres.

There should be a great field for Delco lighting systems—if the French could be induced to buy them. Acetylene gas outfits are in general use now. Hundreds of towns are laying wide open for picture exhibitions—if the electric lighting could be available. Unlike France, the German territory occupied by the A. E. F. is remarkably favored with enterprise and advance methods in comparison to Belgium and France," concluded Mr. Johnson.

Famous Players Receive Numerous Indorsements of their Open Booking Plan from Exhibitors

THAT the majority of exhibitors throughout the country enthusiastically approve of selective booking and the production plans embodied in the recent trade paper announcements of the Famous Players-Lasky Corporation is the conclusion which Walter E. Greene, vice-president in charge of distribution for that organization, draws from the countless letters and telegrams during the past few days.

"With few exceptions—in fact, so few as to be almost negligible," said Mr. Greene, "exhibitors everywhere are seizing the opportunity to let us know that they are with us heart and soul in our plan for better pictures, booked on the basis of their individual merits. In the first place, we decided upon the new policy only after many months of most thoughtful consideration. When we unfolded it to the members of our sales force it was approved by them with absolute unanimity. Now the final jury is passing upon it, and in such a manner as to convince not only us, but the entire industry, that we are on firm ground."

Queries Sent to Showmen.

Shortly after its announcement of its plans for the year 1919-20, Famous Players sent out queries to hundreds of representative exhibitors, large and small, operating under widely divergent conditions as to location and clientele. Many of the messages received were entirely spontaneous, antedating the receipt of the query, and practically all have evidenced a thorough understanding of the proposition and an appreciation of its benefits.

Managing Director Ellison, of the Rialto and Princess Theatres, Denver, lost no time in signing first-run contracts for the first two Paramount-Artcraft September releases, and in so doing stated that he believed the selective booking plan to be the greatest step forward in the history of the motion picture industry.

Those Who Have Indorsed Plan.

Similar indorsements have been received from hundreds of other exhibitors, among whom may be mentioned Ruben and Finkelstein, Minneapolis and St. Paul, Minnesota; McCarthy Brothers, who operate theatres in Aberdeen and Watertown, South Dakota, and Fargo and Duluth, Minnesota; Tom Furniss, Rex Theatre, W. Abrahamson, Savoy Theatre, Duluth; C. M. Waterbury, Lyric, Palace and Rex Theatres, Chippewa Falls, Wisconsin; H. C. Miner, Princess, Nemec and Miner Theatres, St. Cloud, Minnesota; Phil Reisman, Dale Theatre, St. Paul, and Rialto Theatre, Minneapolis; E. U. Carter, Garden, Venus, Ohio, and Palace Theatres, St. Paul; C. L. Graham, Forest and De Luxe Theatres, St. Paul; H. A. Schwahn, Eau Claire Theatre, Eau Claire, Wisconsin.

An Excellent Source of Information for Censors

Here is part of an interview our Rochester (N. Y.) Representative had with Curtis W. Barker, deputy commissioner of public safety. His chief is R. Andrew Hamilton, and censorship of films in Rochester rests in their hands.

"Your boss seems to have the right dope," said the World man to Mr. Barker.

"Come over to the office and I'll show you where we get our dope," said Mr. Barker.

In due course the World man breezed into the City Hall and found Mr. Barker safely anchored in a comfortable looking chair deeply engrossed in a perusal of the Moving Picture World.

"We read this carefully and get much wisdom therefrom," said Mr. Barker.

The city of Rochester subscribes to Moving Picture World for the benefit of its censor and his assistants and it is the only film trade publication for which the city subscribes.

"We looked them all over and decided that Moving Picture World was the best," said Mr. Barker.

Universal Wants to Hear of Funny Doings in Army

STORIES from which comedies may be produced are as hard to get as stories for five-reel productions. Now that the returned soldiers are settled and resuming their usual avocations they will no doubt think of many comical and humorous events and experiences that they saw or were in during their life in the service.

Universal wants to hear of these events and invites every soldier in the land to submit a story telling of the funniest thing he saw or took part in during the time he was in service.

These incidents, or at least many of them, Universal believes should make good short comedies. The complete details leading up to the event are wanted in the story.

All such stories are to be mailed to the office of the general manager Universal Film Company, 1600 Broadway, New York, and if the story is accepted it will be paid for according to value.

Start Work on Clara Kimball Young Film—First of the Series to Be Distributed by Equity Pictures

FOLLOWING last week's announcement of the organization of the Equity Pictures Corporation for the purpose of distributing the four special productions which Clara Kimball Young will make during the next twelve months, word comes from the Coast that the work of making the first picture, "Eyes of Youth," has been actively begun.

Miss Young and her associates will work in the Harry Garson studios in Los Angeles, where Albert Parker, chosen as director for "Eyes of Youth," has been for some weeks making preliminary arrangements for the beginning of the work. Mr. Parker, it will be recalled, directed Douglas Fairbanks in "The Knickerbocker Buckaroo," one of his recent and most successful Artcraft releases.

Actors Start Work.

William Courtleigh, Vincent Serrano, Edmund Lowe, and Gareth Hughes, who are among the principals that will support Miss Young, left New York for the Coast some days ago and are already at work.

The release of "Eyes of Youth" is expected about the middle of October, and while the production is to be unusual in every respect the advance preparation which has been made will make rapid, good, and economical production possible. The play was purchased a number of months ago and there has been lots of time for preparing the screen version, with the result that the director and his numerous assistants have all had ample opportunity to fix firmly in their minds just how the story is to be handled. Mr. Parker's trip to the Coast in advance of Miss Young was for the purpose of preparing the studio sets and arranging for the necessary locations.

Distributing Office Active.

Activities at the offices of the Equity Pictures Corporation in the Aeolian Building, New York, indicate that Herbert K. Somborn and Joseph I. Schnitzer, respectively president and treasurer of the recently organized distributing company, mean to have everything in readiness for the efficient distribution of the first release when it reaches their hands. Announcement of the connections the company is making from day to day is expected in the near future.

Herbert K. Somborn.
President of Equity Pictures Corporation.

Gives 21 Days First Runs to Robertson-Cole Films

THE Waldorf Theatre, Akron, which has long been noted for its promotion feats, has added to its unusual list. Recently this first run house began issuing a twelve-page booklet, which is a combination advertising proposition and memorandum book. Eight pages are devoted to heralding forthcoming attractions, and four to blank pages on which notations may be made. The booklet can be slipped into the vest pocket without feeling bulky.

Virtually all of the June issue was devoted to advertising Robertson-Cole features distributed by Exhibitors' Mutual. "The Man Who Turned White," the first Superior Picture starring H. B. Warner, played the Waldorf the third week in June, marking its initial appearance in Ohio; Bessie Barriscale, in "Josselyn's Wife," was also accorded a week's run; Billie Rhodes, in "The Love Call," ran the first four days in June, and William Desmond, in "The Mints of Hell," the following three days.

Robertson-Cole features were thereby accorded twenty-one days' first run bookings in a theatre that shows only the finest attractions, holding the First National Exhibitors' Circuit franchise for Akron.

There is one thing the management of the Waldorf Theatre does. It invites criticisms of stars and pictures, and really acts upon them.

Goldwyn Pictures Corporation Inaugurates Nationwide Billboard Advertising Campaign

SOME morning in the near future, America will wake up to find the names of Goldwyn, Eminent Authors, and the Goldwyn stars on twenty four sheet bilboards in every available location in the United States. For some time past, the Goldwyn organization has been considering the advisability of instituting a national advertising campaign to supplement its many other publicity ads for the benefit of exhibitors.

When the new campaign opens, no district in the country will be left uncovered. From New York to San Francisco, from Buffalo to New Orleans, billboards advertising the merits of Goldwayn and Eminent Authors' pictures, as well as the individual excellence of their stars will tell the story of this organization to everyone who reads.

Seven Types of Posters.

Seven different types of posters have been made, and at the moment, these are being distributed to every section of the country to be ready for the big day on which Goldwyn will blazon forth on the billboards of the nation. This is in keeping with the national publicity campaign recently instituted by Goldwyn.

In making of the seven different poster designs no expense has been spared to produce the best results obtainable. A staff of artists has been engaged to lay out new designs, thus giving assurance of a continuous change in poster material.

Mary Miles Minter Host to Belgian Military Mission

MARY MILES MINTER played hostess to a distinguished party of guests at her home on Fifth avenue, New York, Wednesday night when she entertained the heads of the Belgian Military Mission to the United States at dinner, followed by a party at the Midnight Whirl at the Century Grove. The event was declared to be highly successful in every particular.

The guests included General Leon Osterreith, head of the Military Mission, foremost soldier of Belgium, who has been decorated by King Albert seventeen times for valor in battle. The general is here preparing for the coming of King Albert to America in the fall. He is a Knight of the Order of Leopold II and a Knight of the Crown, the two highest honors a Belgian can win. Lieutenant William Van Goethem, one of the youngest and handsomest officers in the Belgian army, who has also been decorated, was also in the party. The lieutenant was selected personally by King Albert to be personal aide, diaison officer and guide for President Wilson during the latter's tour of Belgium, and arrived in American a few days ago. The third member of the party was William Augustus Whitely, American attache to the Belgian Mission.

After dinner the entire party attended the performance of the "Midnight Whirl" at the Century Grove, where the officers and their many decorations and the beauty of Miss Minter attracted unusual attention.

Joseph I. Schnitzer.
Treasurer of Equity Pictures.

SUNDAY SHOWING AIRED IN INDIANA

Jury Cannot Agree on Exhibitor's Culpability —Church Has Mass Meeting—One Arrest Made

PICTURE theatres will probably be operated on Sunday at Hartford City, Ind., in the future as a result of the action of a jury in the Blackford county circuit court July 6, in the case of F. D. Walters, proprietor of a theatre, who was arrested a few weeks ago on a charge of desecrating the Sabbath by operating the theatre on that day.

Jury Cannot Decide.

The twelve jurors, before the case was tried, were evenly divided from the start, and were unable to reach a verdict after twenty-four hours of deliberation. They were later discharged by Judge Gordon and state officials announced that no further action would be taken. The case was first filed in a justice of the peace court, but later was dismissed by the state when a jury was found to be unsatisfactory to both sides.

During the recent trial counsel for Walters asserted that members of the Hartford City Ministerial Association, said to have been responsible for the prosecution, attempted to influence some of the jurymen by shaking hands with them as they were on their way to dinner during a recess.

Church Opposition in Bluffton.

As a result of the action at Hartford City, it was believed by residents of Bluffton, a town in the same judicial circuit, that the theatres there would begin the operation of Sunday shows, but it is understood that the exhibitors later agreed not to open their theatres on Sunday.

A mass meeting of church people was held at the Reformed Church, Sunday night, July 6, and a committee was appointed to draw up by-laws for a law enforcement organization to be known as "The Good Citizens' League of Wells County." The original purpose of the league was to back the authorities in fighting the Sunday show question, but an understanding was reached later by which the exhibitors are said to have agreed not to open their shows on that day.

Arrest Made at Marion.

George Spurr, treasurer of the Mutual Theatre Company, which operates theatres at Marion, Ind., was arrested Sunday, July 6, on a charge of desecrating the Sabbath when he attempted to open up the Indiana picture theatre. Spurr sold one ticket, it was said, and then the police placed him under arrest. He waived a preliminary hearing in the city court Monday afternoon and appealed his case to the Grant county circuit court.

The case is of more than ordinary interest because it is believed it marks the beginning of an aggressive effort on the part of Marion theatre owners to operate their places on Sundays.

Director Jack Conway Is Back with Metro Pictures

HAVING fully recovered from an illness which has kept him away from pictorial circles for the best part of a year, Jack Conway, one of the foremost of the younger motion picture directors, has returned to the megaphone and Kleigs of the studio.

It was about a year ago that Mr. Conway felt the need of an indefinite vacation from the life of a director. As soon as he has declared himself again fit, Screen Classics, Inc., engaged him to direct one of the earliest of its forthcoming thirty-six big screen versions of stage successes, "Lombardi, Ltd."

Atlanta Censors' Action Gives Publicity to Film

THE Fulton County Superior Court of Georgia provided the most phenomenal advertising matter in the history of that state when Judge George L. Bell issued a written opinion overruling the mandates of the local Censorship Board and the Trustees of the Carnegie Library in the case of the distributors of a motion picture attraction booked to appear at the Atlanta Theatre.

Popular comment started in Atlanta when it was announced that the local censor board had placed a ban on "Auction of Souls," starring Aurora Mardiganian, and of which First National Exhibitors' Circuit is distributor. Then followed announcement that the First National circuit of Virginia had sought an injunction in the Superior Court of Fulton County restraining the Board of Review and Board of Trustees of Carnegie Library from interfering with the showing of "Auction of Souls," as scheduled.

The biggest stir was created on June 28, when a copy of Judge Bell's opinion featured a half-page advertisement announcing that the film would be shown during the week, at the Atlanta Theatre. The opinion was headed by a seven column streamer—"Supreme Court Lifts Ban." Double column news stories announced Judge Bell's decision in favor of the production.

Two Architects Added to Personnel of Screen Classics to Help with New Policy

ADDITIONS to its technical and art staffs and further enlargement of its studio facilities in Hollywood have been made by Screen Classics, Inc., as the company's newly announced policy of "fewer, bigger and better" pictures beginning with September 1 is getting under way.

Expansion of the art and technical department of his big organization was recognized by Maxwell Karger, director general of Screen Classics, Inc., productions, as an immediate need of primary importance.

Mr. Karger consulted with Edward J. Shulter, supervising technical director, and they decided to put applicants for new positions on the staff through a rigorous test of efficiency. It resulted in the selection of Homer I. Mesick and John K. Holden, both architects with years of motion picture experience.

Design Sets from Visualization.

In conducting the test each of the two dozen applicants was handed a manuscript scenario, instructed to read it carefully and then design three or four sets as he visualized them from the script. He was then to furnish the sets in character with the personalities of those who were supposed to occupy them. Mr. Mesick, Mr. Holden and two others were the only ones successful to pass the test.

As the forthcoming screen versions of great stage successes will be made on a most elaborate scale, work has been started at the Screen Classics, Inc., studios, upon an additional two-story building to accommodate the enlarged casting and wardrobe departments and to permit of a dozen or more large dressing rooms besides the fifty already in use at the studios by stars and supporting players.

A parking shed housing twenty-five automobiles has been constructed against the west fence of the main lot. All the space has been alloted to executives, stars and a few others of the organization.

A "Corner" in the Money Market.
This unusual situation is lifted from Rex Beach's Alaskan story for Goldwyn, "The Girl from Outside."

Weeks to Consult with Hampton.

Charles A. Weeks, treasurer of Great Authors Pictures, Inc., and Zane Grey Pictures, Inc., went to Los Angeles last week to consult with Benjamin B. Hampton on several important matters in connection with the exploitation of the second Great Authors and Zane Grey pictures. He will be absent from his desk at 547 Fifth avenue two or three weeks.

The new pictures for these two organizations are "The Sagebrusher," Emerson Hough's popular novel for Great Authors, and for Zane Grey Pictures that author's newest novel, "The Desert of Wheat." Work on both these productions is well under way on the Coast.

Reviews in Moving Picture World are best used as press work in your papers.

Wide Exploitation on "Auction of Souls" Results in Big Business for Michigan Showman

PROVING that the populace of Bay City, Mich., would rather attend a motion picture performance than patronize a score of warm-weather remedies, James H. Rutherford, manager of the Bijou Theatre of that city launched an advertising campaign that will go down in Bay City's theatrical history.

Mr. Rutherford started his advertising in exploitation of "Auction of Souls," starring Aurora Mardiganian, and of which First National Exhibitors' Circuit is the official distributor, by getting control of every bit of available billboard and window display space in the city and environs. Three days before the opening he started his newspaper advertising. This increased in size until the showing of the attraction.

Uses Big Space in Dailies.

Disregarding exploitation precedent in Bay City, Mr. Rutherford kept his advertising during the exploitation in newspapers at a larger space than ever before in the history of his theatre. This, he maintains, is the outward sign of an exhibitor's continued faith in his show.

"'Auction of Souls' was one of the biggest successes I have ever played at the Bijou," Mr. Rutherford said. "My only regret is that after I gave it such a wonderful exploitation I was not able to reap the full harvest of what I had paid for because the picture was only booked for a three-day stay. After the newspapers appeared with their favorable reviews of the production, audiences increased immensely. In fact, the audiences were larger toward the end of the showing than they were at the beginning of the run of the picture.

"But it's all in the exploitation. This alone can beat hot weather. Advertise your show right and the general public will prefer it to any source of amusement."

Real Courtroom Scene Used in Gilbert Parker Picture

THAT Sunset Pictures Corporation officials and Director Frank Powell left nothing undone to make "You Never Know Your Luck" stand out in realism is attested by the appearance of several prominent Texas jurists and state and county officials in three important scenes of the Sir Gilbert Parker story, starring House Peters.

This W. W. Hodkinson release was filmed for the most part at the Sunset plant on the outskirts of San Antonio With work on the exteriors completed, the director began preparations for the big courtroom scene, one of the outstanding features in the production.

Accompanied by the director, the Sunset official called on Judge William Anderson at the 37th District Court. It required but little persuasion on Mr. Webster's part to obtain the necessary permit. Here Mr. Powell took a hand and smilingly remarked to Mr. Webster: "Wouldn't Judge Anderson make an imposing screen jurist?" And, as Mr. Powell tells it, "the judge never waited to be asked and, not only consented to act himself, but promised to get every court, county and state official within reach to take part."

Also present at Judge Anderson's request were County Judge James R. Davis, Sheriff John W. Tobin, County Attorney T. S. Newton, County Clerk F. R. Newton, District Attorney D. A. McAskill and his assistant, W. S. Anthony, all of whom, including Judge Anderson, gave up an afternoon of fishing to appear in the production.

Row with Atlanta Censor Helps Jacksonville Show

IN Atlanta, not far from Jacksonville, "Auction of Souls," starring Aurora Mardiganian, of which First National Exhibitors' Circuit is the official distributor, meant a priceless free-publicity wrangle with the local censor board in which the Supreme Court of Georgia was involved.

The management of the Arcade in Jacksonville knew it. Atlanta papers are sold every day on the streets of Jacksonville.

And talk started. This was encouraged by the Arcade Theatre. Every usher, musician, ticket-taker and seller in the Arcade organization helped scatter the information broadcast over Jacksonville. The Arcade's word-to-mouth organization talked "Auction of Souls," in terms of how this attraction had been made a court issue in Atlanta, Ga.

No big newspaper ads were published. No bill posters were used. The system through which the Arcade manage circulated news about his forthcoming attraction was purely a personal one, prompted mostly by the desires of all employes of the Arcade Theatre to ameliorate their respective positions.

Herbert Miles Heads Moving Picture Expedition to Labrador; to Make Scenic and Educational Films

A LARGE party of picture men and scientists left a week ago on the yacht "Carmen," bound for Labrador. The party is headed by Herbert Miles, of Miles Brothers, of New York.

The place is of such great interest that Mr. Miles expects to bring back with him at least 20,000 feet of scenic and educational film.

The party is equipped with all the latest modern inventions that will enable them to secure the best of picture results. So far as history goes, they will make visits to places that have only been visited by three expeditions of white people since exploring began.

The expedition is not without great dangers. Besides having to contend with wild animals, they will also have to put up with long and dangerous portages across snow covered land that holds death in its hand.

When the party was last heard from, they telegraphed from Newfoundland that they have not been able to operate their wireless, which had gone wrong before they sailed. It was also mentioned that they have been able to secure the services of the required lumberjacks, who will help them in the perilous journey.

Places to Be Visited.

Among the prominent places that will be visited by the expedition will be the famous Musk Rat Falls and the Great Grand Falls which are much larger than our own Niagara Falls.

Among those included in the party going as far as Hamilton Bay, Labrador, are J. B. Seaman, Colonel W. B. Chantland, Stanley Arthur, Dr. W. P. Colvin, Frank Milham, Jack Young, and Herbert Miles.

The party expects to return in about six weeks, bringing a goodly bag of film for educational and scenic short subjects.

Jane Starr Wrangles with Jane as to Whether Jane or Jane Shall Take It.
As a matter of fact Jane herself is entitled to it, as the Universal comedy girl won the cup at the Venice Bathing Parade for being the most "figurative" young lady in the procession.

ROBERTSON-COLE PROGRESS OUTLINED

Starting with "Cannibals" Film Six Months Ago Company Has Placed Thirty Pictures on Market

THE past six months have been noticeable for the rapid rise in the domestic field of Robertson-Cole. A resume of the activities of this organization, which half a year ago entered the field, was issued this week. It called attention to the progressive nature of this firm's career.

It was in January that Robertson-Cole's first contribution appeared on the film market. Martin Johnson's, "Cannibals of the South Seas," which has proved one of the most successful features, was the picture which launched Robertson-Cole into the domestic film field. Several years of increasing success in the exporting trade was back of the Robertson-Cole movement in the United States.

Has Produced Thirty Films.

Since the issuance of Johnson's feature, Robertson-Cole has placed thirty productions before the public with Exhibitors Mutual as its distributing agency.

Sessue Hayakawa has appeared in four up to June; Bessie Barriscale in five; William Desmond in five; Billie Rhodes in five; H. B. Walthall in three; Alma Rubens in one, and H. B. Warner in one. Then there are the specials, "What Every Woman Wants," featuring Grace Darmond, and "The Turn in the Road," with an all star cast. Another Brentwood production, "Better Times" was also issued in the six months' period. Beatriz Michelena appeared in "Just Squaw," a western drama.

H. B. Warner Revived.

H. B. Warner was brought back to shadowland by Robertson-Cole in his first Superior Picture, "The Man Who Turned White." Superior Pictures were inaugurated by Robertson-Cole to establish a class of productions that could be rated as "specials" in every sense of that brow-beaten word. The success of the experiment is left to the judgment of the exhibitors who played this film.

One month after the release of "Cannibals of the South Seas," Robertson-Cole productions were scarcely to be found in any first run houses.

Today, through the quality of the plays and intensified selling and exploitation, Robertson-Cole features are playing in a host of the foremost first run theatres in every section of the country.

Sessue Hayakawa Popularized.

Hayakawa has come to be regarded as one of the foremost exponents of the silent art since becoming affiliated with Robertson-Cole. He has always been popular because of his ability to act intelligently and with fervor, but since joining the Robertson-Cole constellation, his following has nearly doubled. His features are now playing in 4,000 theatres in the United States alone.

Bessie Barriscale has come back with a punch. She has made pictures under her own management that have been surpassed by few female stars. All of Miss Barriscale's films are clean, and well acted, with substantial settings and expert direction.

William Desmond has proved his merit with the comedy-drama type, and exhibitors are finding him one of their best attractions.

"What Every Woman Wants."

Few pictures issued since the first of the year have met with the success accorded "What Every Woman Wants." Two of these are "The Turn in the Road" and Johnson's "Cannibals."

"The Turn in the Road," a simple, human story, with no star, has been rebooked time and again by exhibitors, and in some towns it has been booked by an exhibitor after his rival around the corner had played it to capacity.

Robertson-Cole entered the motion picture industry with the intention of applying business principles where business methods were not always regarded with the kindest feeling. Results have proved the wisdom of this action. Robertson-Cole, it is recognized, stands well to the front in the alignment of big names in the country today.

Plans for the 1919-1920 campaign are now being formulated by Robertson-Cole, and will be announced in the late summer.

Los Angeles Showman Carries Out Atmosphere of "Mints of Hell" in Theatre Decorations

DRESSING up a theatre in the atmosphere of a motion picture production is an art that few managers possess, yet it adds materially to exploitation value to any film drama. Anything that resembles snow is always a welcome sight in the summer, and with a snow picture as the attraction any manager should be capable of arranging an attractive setting for his lobby.

Clune's Theatre in Los Angeles, recently did unusual business with the Robertson-Cole feature, "The Mints of Hell," which is distributed by Exhibitors Mutual, not alone because of the popularity of William Desmond, the star, but through its exceptional lobby display.

Put Up Frosted Cardboards.

The production is essentially a "snow" picture, being laid in the Yukon, and containing some big blizzard scenes. Clune's carried a good part of the atmosphere to the lobby, making it not only attractive but invitingly cool.

Inside and outside of the lobby the manager had frosted cardboard to imitate icicles, while from the ceiling he ran hundreds of pieces of cotton on black threads to resemble a snow storm.

Cotton to represent snow was piled over the cashier's booth while here and there were hung snow shoes. All about the lobby were scenes from the play with the emphasis on the "snow stuff." The money spent on this display was insignificant, but the returns were marked.

Write Song "The White Heather."

"The White Heather," the Paramount-Artcraft Special produced by Maurice Tourneur, is the latest release of the Famous Players-Lasky Corporation to have a special song written around it. This is published by the McKinley Music Company, of 145 West Forty-fifth street, New York, and 1501 East Fifty-fifth street, Chicago, with words by Charles S. Snyder and music by Alfred L. Haase and J. Fred Coots.

The McKinley company has supplied a full line of accessories which will be furnished free.

"Why, Josephine, I'm Surprised!"
Says Kathleen O'Connor across the page to Josephine Hill. Kathleen forgets that she, too, is wearing "summer" stockings at the Universal comedy studios.

"Summer Stockings and Some Are Not."
Says Josephine Hill in reply to Kathleen O'Connor across the way. Josephine's stockings are of the "not" variety, yet strictly holeproof.

Viola Dana's "Don't-get-wet" Bathing Suit Christened with Real Water in Starting "Please Get Married"

VIOLA DANA splashed right into "Please Get Married," the successful stage farce that is to be Miss Dana's first starring vehicle for Screen Classics, Inc., under its new "fewer, bigger and better pictures" policy. The splash was literal, but unintentional. It was the first time on record that a not-meant-to-be-wet swimming creation was not only dampened but soaked.

The scene was the fresh-water marble swimming pool that is set like a jewel in the elaborate sunken gardens at the Long Beach, Cal., home of John J. Haggarty, Los Angeles millionaire. Gay colors dotted the terraced lawns where guests sipped cooling drinks, and a long sweep of foaming surf, beyond which a white sail flashed, pounded on the shore of a few yards away.

Canoe Capsizes.

The first day on this location, used by special permission to Screen Classics, Inc., Miss Dana, in her don't-go-near-the-water creation danced gaily in the animated picture and greeted the girls and men who were disporting in the swimming pool. Miss Dana was not supposed to get wet, Director John Ince had carefully informed her. She was supposed, however, to negotiate a voyage of some ten feet in a very small canoe that bobbed on the surface of the water.

In this juvenile boat she was safely seated, and thrust off, when alas!—she waved to a friend and the craft upset. There was a splash, a gurgle, and up bobbed a much-moistened star.

The production just started by Miss Dana is a screen version prepared by Finnis Fox from the original Morosco stage success, "Please Get Married," which was from the pens of James Cullen and Lewis Allen Browne.

Miss Dana has the role of Muriel Ashley, the demure little bride whose honeymoon is so rudely and so often interrupted.

Welfare League of Sing Sing Makes Gift to Zukor

AS a token of appreciation of the many courtesies extended to the Mutual Welfare League of Sing Sing prison by the Famous Players-Lasky Corporation, President Adolph Zukor has received from the League a handsome hand-engrossed copy of his recent statement to exhibitors in connection with the announcement of the selective booking plan of the corporation.

The engrossed copy, which is the work of one of the members of the League, was done in ink on heavy white bristol board of full size. A succession of white circles on solid black background, in which are repeated the words "Paramount Artcraft Pictures Famous Players-Lasky Corporation," each circle containing one word, forms the border. Each line of the text is underlined in black ink, and each separate word further underlined with two lines of gold.

New System of Distributing Goldwyn Films Involves Elimination of Release Date

THE new system whereby every Goldwyn picture will be sold on the foundation of its own merit and with no other qualifying condition whatever will have as one of its essential features the elimination of all release dates. Pictures will be put out in groups arranged in that way and wherever possible that order will obtain in their release. The play is already in process of operation, although none of the great pictures which are to be sold under this arrangement will go on the public screen until after September 1.

A letter which has recently gone out to Goldwyn branches points out that each branch will have in its possession, prior to the commencement of the new system, not less than six subjects to show.

Debars Weak Productions.

It is clear from the letters which are coming to Goldwyn officers that exhibitors who have been reached by the new announcement understand fully the relationship of the new plan to the quality of the product. The new system was worked out to automatically debar any weak production of motion pictures. It forces every picture when it leaves the studios to go out on the market and face the world and demand its attention entirely on the basis of what it can offer in the way of story quality, star quality, director quality and production quality.

Will Create Longer Runs.

One of the important results of the distributing plan will be a demand for longer runs not only in large cities, but in small cities all over the country. The Goldwyn company was one of the first to realize that one of the chief elements in the progress of the motion picture industry would be the creation of pictures great enough to hold more than the momentary attention which was won by pictures as they have been produced in many instances in the past.

Clubmen Give Picture Show Despite Board of Selectmen

REPORTS from the Island of Nantucket, the "right little tight little" island off the southern New England coast tell of a lively motion picture row.

It seems that the Board of Selectmen have refused to grant the Nantucket Athletic Club a license to show moving pictures. This angered the clubmen, and they went ahead and held a show just the same. Then they advertised they were going to have more shows, and that they would have the "better class of pictures." This last thrust was considered as a rap at a member of the Board of Selectmen, who is alleged to hold the only motion picture license on the island.

Members of the athletic club declare that they will carry the fight into the next town meeting and that the chief issue in the next election campaign will be motion pictures in Nantucket.

Projection Room of Miller's California Theatre.
This part of the Los Angeles house has spic and span appearance.

Power's Cameragraph in Miller's Theatre

It is a far cry from the "nickelodeon" to the first class theatre of the present day. The view to the left demonstrates that. The booth in its perfect cleanliness look more like an operating room in a hospital where everything must be clean and always right.

This is the projection room of Miller's California Theatre, the newest and largest in Los Angeles. This room was designed by the chief operator, Frank Hardell, who is an enthusiast in his profession and who manages to get the most out it. The machines which do the projecting are Power's 6B Cameragraphs.

GIVES VIEWS ON MATERIAL FOR SCREEN

General Manager Atkinson of Metro Says Popular Plays and Novels Form Best Matter for Pictures

GREAT stage successes and novels by well-known authors upon which time has stamped its seal of approval are the best material for motion pictures, in the opinion of W. E. Atkinson, general manager of Metro Pictures Corporation. Richard A. Rowland, president of Metro, shares Mr. Atkinson's conviction. This is one of the chief reasons why Metro decided, in pursuance of its new "fewer, bigger and better" pictures policy, that Screen Classics, Inc., productions to be distributed by the Metro organization should consist solely of picturizations of popular pieces of prose fiction and dramatic composition.

"The stage success and the famous novel possess invaluable qualifications as screen material," said Mr. Atkinson, discussing Metro's new plans. "In the first place they are the products of trained literary minds. The plots must be strong or they never would have survived to achieve recognition. The character drawings are true to life and strikingly done. They are works of art; a thing that, unfortunately, cannot always be said of the original screen story, which is not infrequently written in a hurry and designed to sell rather than to live as a finished work of the imagination.

Advertising Values Enormous.

"And of course the advertising values in an established stage success or a famous novel are enormous. Their renown is cumulative, so that the screen translation of the work receives the full tide of the popularity that the work has earned in its original form. It is sound logic to reason that the millions of persons who have read a great novel and the hundreds of thousands who have witnessed a triumph of the stage are eager to see it upon the screen. And if the picture production excels the story in its original form, there is added prestige and glory for the producer.

Have Filmed Many Plays and Novels.

"We are convinced that such picturizations are bound to arouse the keenest interest, and we have the exhibitor and his natural desire for big profits, equally as well as the artistic advancement of the motion picture industry in mind in our intention to produce screen versions of the thirty-six notable stage plays and novels to be made by Screen Classics, Inc., and distributed by Metro."

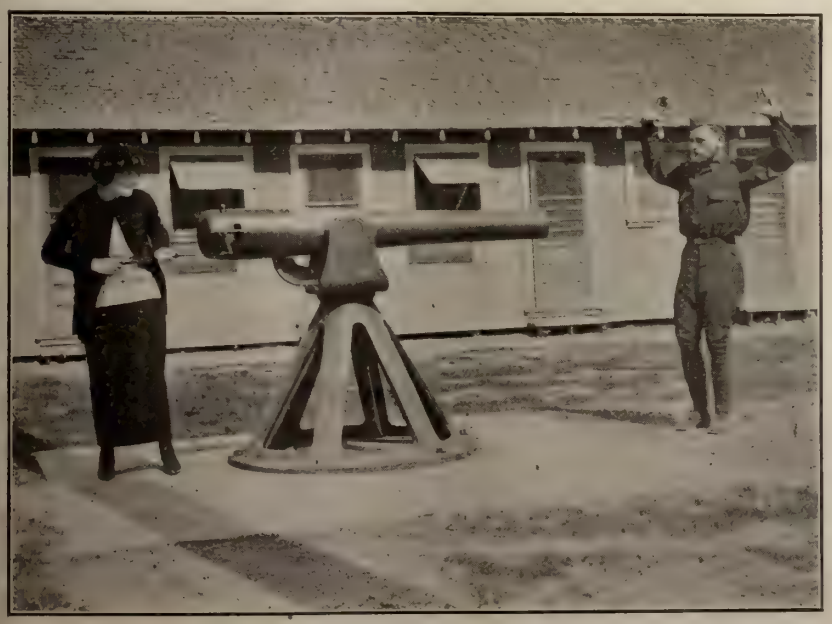
Mr. Atkinson pointed out that Metro has ever been a consistent advocate of the successful stage play and the successful novel as admirable screen material. Within the past twelve months, he recalled Metro and Screen Classics, Inc., have picturized a great number of world-famous plays and novels, as well as adaptations of notable short stories appearing in the most prominent American magazines.

Some of the Plays and Novels Bought.

Scheduled for first production among the thirty-six big stage and fiction works acquired by Screen Classics, Inc., are "Fair and Warmer," Avery Hopwood's farcical triumph, with May Allison; "Lombardi, Ltd.," by Frederic and Fanny Hatton, with a record run on the stage, starring Bert Lytell, and "Please Get Married," by James Cullen and Lewis Allen Browne, which just wound up a six-months run on Broadway, with Viola Dana as star of the picturization.

Metro will also distribute the new Nazimova production, starting on the Pacific coast, "The Native Born," from the novel by Miss I. A. R. Wylie. Miss Wylie is also the author of another popular novel acquired by Screen Classics, Inc., entitled "The Temple of Dawn."

Other productions to be made include James A. Herne's stage vehicle of a popularity of thirty years, "Shore Acres"; "The Willow Tree," "Yosemite," "The Yellow Dove," by George Gibbs; "The Right of Way," "Tess of the D'Urbervilles," "The Walk Offs," "Maison de Dance," "L'Homme de Riche" (The Rich Man); "The Hermit Doctor," Someone in the House," "The Heart of a Child," "The Brat," and "The Wholly Innocents."



Doris May is About to Sound the Retreat Gun for Douglas MacLean.
Showing these Thomas Ince stars on location for "Twenty-three and a Half Hours' Leave," a Paramount-Artcraft picture.

Internal Revenue Bureau Gets After Tax Evaders

WITH the decision in the English-O'Brien case, in Boston, as a precedent, the Bureau of Internal Revenue has inaugurated an intensive campaign for the detection and punishment of persons and concerns who failed to render tax returns or who evaded the payment of part or all of the taxes due the Government. No quarter will be shown, no compromises will be accepted and the prosecution of tax-evaders will be pushed to the limit, it is declared. The only persons who will receive any consideration are those who innocently filed incorrect returns, or persons who attempted to evade the law who come forward with a confession and a correct report.

5,000 Men to Scour Country.

Within a few days, the Treasury Department will have not less than 5,000 thoroughly trained men scouring the country for persons who have not paid their taxes or only paid in part. For the first time in the history of the country, it is declared, a millionaire has been sent to jail for non-payment of taxes, and the same slogan of "without fear or favor" will be followed in the prosecution of others who may be detected in attempts to evade taxation.

Kept Two Sets of Books.

Business concerns especially will be subjected to scrutiny. It appears that, as in the English-O'Brien case, certain concerns throughout the country have been keeping two sets of books—one for themselves and one for the revenue inspectors. During the past two years, firms which formerly made but comparatively small profits have reaped a harvest through the war demand for the commodities in which they dealt.

In such cases there has been a temptation to falsify returns, the idea being that a return can be filed showing only a moderate increase in business, which, compared with previous returns, will appear to be a straightforward report. Messrs. English and O'Brien adopted that procedure and nearly saved a million dollars in taxes.

Rickard Confers with Hall.

Tex Rickard, promoter of the Willard-Dempsey contest, and interested with Frank G. Hall in the motion picture of the big sporting event, has arrived in New York, for the purpose of conferring with Mr. Hall on important details concerning the exhibition of the Willard-Dempsey pictures. Mr. Rickard is stopping at the Biltmore.

Manager of Olympic, Opening in December at Wichita Falls, Likes Exchangemen

LATEST in the chain of theatres owned by Dye Ford & Rogers, of Amarillo, Texas, is the Olympic, of Wichita Falls. This will be sixth in the list of those located at Plainview, Canyon and Amarillo. This theatre concern has been in the business for almost ten years. According to Ross D. Rogers, Dallas has "the best bunch of exchange managers in the United States." He says: "We consider them all our friends —endeavoring at all times to play the game square in every respect."

House Well Equipped.

The new house will cost $125,000. The seating capacity will be about 1,500, with a large balcony. The lobby will be equipped with rest rooms for men and women, and will be arranged with built-in frames for photographs. The front will be finished in white terra cotta. A concealed lighting system in the main auditorium will flood the house with any color of light without any fixtures being shown. Interior finish will be old rose and gold, with deep purple and gold hangings.

The house will have a modern ventilating and heating system. The operating room, twelve feet by eighteen feet long, will have the latest Powers machines, a rotary converter, and lavatory for the operator. It is hoped to have the house open by December.

In a letter to the World, Mr. Rogers says:

"The writer has been a subscriber for the Moving Picture World continuously now for nearly seven years. Of course we will want it for our Wichita Falls house too. Our Mr. H. S. Ford will have charge of the theatre there, and the writer, Ross D. Rogers, will have the active management of the two Amarillo houses and supervision of the Plainview and Conyon houses."

J. W. Kerrigan Invited To Be Hero of a Novel

J. WARREN KERRIGAN, hero of many stage and screen dramas, who has just completed "A White Man's Chance," first in his series of Robert Brunton productions for W. W. Hodkinson distribution, is to be a fiction hero, the central character of a novel by Marie Bjelke Petersen.

Miss Petersen, author of "The Captive Singer," and other books published in England, wrote to the film star from her literary retreat in the islands near Hobart, Tasmania, asking his permission to use him as the prototype of the hero in a novel she is now writing and that she be allowed to use his portrait as the picture of that hero in the front of the book.

Another idea was to have the other illustrations done in soft-focus photography with Mr. Kerrigan and other persons chosen to fit the types of the book, posing in character for them. Miss Petersen, in her letter, also requested a photograph of Mr. Kerrigan's leading woman, Lillian Walker.

Fox Buys "If I Were King."

Announcement is made at the offices of Fox Film Corporation, 130 West Forty-sixth street, that the world's screen rights to Justin Huntley McCarthy's romance, "If I Were King," have been purchased by William Fox as a starring vehicle for William Farnum. This drama ran for five years in the United States with E. H. Sothern as the star, and for a similar length of time in England with Herbert Beerbohm Tree. Arrangements for its production in picture form will begin at once.

Frisco's Picture Welfare Committee Holds Meeting

AT a recent meeting of the Motion Picture Welfare Committee of San Francisco three additional organizations joined this body and pledged their support to the plan to attract studios to that city, these being the Mission Merchants' Association, the Hotel Men's Association and the Transportation Club, making a total of twelve with a combined membership of several thousand business men.

Joseph A. Eliason, production advisor to the committee, and a Los Angeles producer, has left for the southern city to place the advantages of that city before location experts and directors as a first step in getting practical action on San Francisco's plan of getting its share of the producing business.

Louis R. Greenfield, of the Kahn & Greenfield Circuit, and vice-president of the United Picture Theatres of Northern California, attended the recent meeting of the committee and pledged the support of exhibitors in this part of the State.

Plans for the offering of practical help to producers desiring to locate there were discussed, and these will be gone into in detail at a general meeting to be called soon.

Hodkinson Managers Holding Nationwide Trade Showings of Stewart Edward White's "Westerners"

A GROUP of important pre-release presentations of Stewart Edward White's "The Westerners," the first Benjamin B. Hampton-Great Authors' production, will be announced as a result of special trade showings being held this week in thirty American cities. The Hodkinson managers at the thirty Pathe distribution centres covering the entire United States like a blanket have arranged invitation performances, and those held the early part of the week were characterized by the same enthusiasm for "The Westerners" that was shown by audiences at its premiere presentation in Los Angeles at the Kinema and Quinn's Rialto, where the production had two first runs.

Following its Los Angeles presentation no bookings were solicited or accepted on "The Westerners" until its producers and distributors could complete their showmanship and exploitation plans based upon its initial California showing. Distributors are beginning to see the values of early pre-release engagements which give their exploitation men the advantage of seeing actual showmanship and exploitation applied to a picture, and the Hodkinson organization expects to follow this policy with the majority of the big productions it releases.

The special exploitation men of the organization will be on the spot at pre-release engagements and there perfect and devise a complete campaign for a picture based upon actual exhibitor experience instead of a theoretical campaign.

"Only the Best Is Good Enough"

SO runs the slogan of the Royal Opera House, Port Hope, Ontario. To prove that Manager J. S. Smart, of the Royal, is consistent in every detail of theatre management here is a letter written by him under date of June 27:

"As I lost my copy of the Moving Picture World for June 7, I inclose 20 cents for another, and sincerely hope that you can supply it, for I would miss even one number many times a year when referring to my files for information.

"I might say that I have seen all the American trade papers, but there is only one for me and will be only one as long as its present high standard is maintained."

Silversmiths Anxious to Design Mut and Jeff Cup

MUTT and Jeff, Bud Fisher's mirth-making characters, are keeping the silversmiths busy these days. All because Winfield R. Sheehan, general manager of Fox Film Corporation, began a big sales drive on Mutt and Jeff Animated Cartoons, and Bud Fisher, as sponsor for Mutt and Jeff, offered a silver loving cup to the salesman who would secure within a stated period the largest number of contracts in proportion to his territory.

Bud Fisher awarded the contract for the trophy to the Reed & Barton Company, and the other day the president of that concern sent the Fox company word that delivery of the trophy would be delayed a week. "The delay is caused," he said, "by the fact that the designers and engravers are in a bitter competition to see which will submit the design to be accepted. Mutt and Jeff are great popular favorites and all the designers are anxious for the honor."

One feature of the contest has especially appealed to salesmen working in territories less closely settled than others; this is that the final award will be based upon the amount of business produced in proportion to each salesman's territory, so that it will not necessarily be the one who captures the greatest number of new contracts that will carry off the cup, unless his percentage also is highest.

The result of this will be to make the contest entirely equitable; it gives the salesman in a sparsely settled district an equal chance with those in other thickly settled sections.

QUARTET OF FILM PLAYERS INCORPORATE

Lewis, Nilsson, Owen and Welch Combine to Form Company with Individual Directors

THE latest quartet of prominent players who have affiliated comprises Mitchell Lewis, impersonator of northwestern and French-Canadian types; Anna Q. Nilsson, recently seen in "Auction of Souls;" Seena Owen, one of D. W. Griffith's discoveries and the first leading woman for Douglas Fairbanks, and Niles Welch, prominent as a leading juvenile.

Each of the stars will head his and her own company, with individual directors. The four concerns were incorporated in Delaware recently. The Mitchell Lewis, Anna Nilsson, Seena Owen and Niles Welch Productions Company, Inc., will be general titles of the quartet, directors for which have not been announced.

Players' Film Records.

Mr. Lewis has played on the screen with the late Harold Lockwood and with Viola Dana, besides gaining prominence under the supervision of Edgar Lewis, "The Sign Invisible," "The Bar Sinister," "The Barrier," "Children of Banishment," "Jacques of the Silver North," and "The Gulf Between" are his best known vehicles. Mr. Welch has played in World, Universal, Pathe, Famous and Selznick photodramas. He made his debut in motion pictures in the Metro program, and was featured with Mary Miles Minter. He left the Metro to play leads for Mary Fuller and Violet Mesereau with the Universal and was also leading man for Kitty Gorden in "The Crucial Test." He recently completed the leading role with Pearl White in "The Blossom of the Bee" for Pathe.

Miss Nilsson a Veteran.

Miss Nilsson, though young, is a picture veteran. All older fans recall her in Kalem releases, and the newer generation with Famous Players, Goldwyn and Metro. Miss Owen made her first big hit with the Fine Arts Studio, playing leading roles in "The Lamb," with Douglas Fairbanks, "The Penitents" and "Martha's Vindication." Born of Danish parents in Spokane, Washington, her education began in the schools of that city, but was completed in Copenhagen. A trip to Los Angeles caused her to become a member of the moving picture colony.

Miss Owen always wanted to become a director, now at the head of her own company, her wish will be gratified. The biggest success achieved by Miss Owen was in Griffith's "Intolerance."

Vallie Belasco Martin Appears in Truex Comedy

VALLIE BELASCO MARTIN, who appears in support of Ernest Truex in his first two-reel comedy under the management of Amedee J. Van Beuren, is a demure little person, modestly effective and projects a personality of girlish charm, fresh, vivacious and individual.

Miss Martin was born in Milwaukee, being the daughter of the late Sam Martin, formerly past exalted ruler of the Milwaukee and Seattle lodges of Elks. When her father named little Vallie Belasco Martin after his cousin, David Belasco, he had no thought of the outcome of the act. The name had its effect, however, and when Vallie grew up she decided to become an actress.

Soon Came to New York.

She made her professional debut at the Little Theatre in Milwaukee. Then following this engagement she starred in an adventure film in Detroit, sponsored by a local newspaper. Later she played in stock in Seattle and Kansas City.

She soon decided to come to New York—Broadway—and visited her cousin, David Belasco, who decided musical comedy would be the proper sphere for her. Whereupon she was cast for the role of Elsie Darling in "Very Good Eddie," following this production with an appearance in "Watch Your Step." A vaudeville engagement in an original act of her own preceded her appearance in the Truex comedy.

"As a Man Thinks" Completes Second Week of Extended Run at the Garrick in Los Angeles

ONCE more Augustus Thomas' stage success "As a Man Thinks" is proving its power of appeal in its screen form, this time at the Garrick Theatre, Los Angeles, where the W. W. Hodkinson release has completed its second week of an extended run to heavy patronage.

The Garrick management had deferred the playing of "As a Man Thinks" because previously scheduled pictures left no opening for an uninterrupted run until July, when the house had four consecutive open weeks. The patronage of the first week gave promise of the success of this Harry Raver-Four Star production for its second and subsequent weeks.

In St. Paul the production had a continuous first run for ten days at the Blue Mouse Theatre; in Denver it broke the year's patronage records for A. G. Talbot at his America Theatre; in New Orleans it had a continuous eleven-day first run at the Globe, and received doubled playing time at all of the houses of the Saenger circuit; in San Antonio it enjoyed a continuous ten-day run at the Lytle House.

One of the New 10,000-Square-Foot Stages at Vitagraph's Western Studios.
Construction activities are being rushed in anticipation of the Vitagraph move from East to West for production in the fall.

Vitagraph Increases Size of Studios on West Coast

NOT only in anticipation of the increase in number of working companies that will come to the west coast studio in the fall, but also because of the top speed activity of present production, the Vitagraph Company is enlarging its western plant as rapidly as human effort can increase its size. Visible results of the recent visit of Albert E. Smith, president of the company, are seen in the army of carpenters, masons and mechanics in all branches of construction work that are working day and night erecting new stages, laboratories, cutting rooms, dressing rooms and garages that will furnish accommodations for twice the number of people now employed.

The need for more space is so urgent that sets are being put into place on the half finished stages and circus wagons used in the "Iron Test" serial are being utilized as dressing rooms pending the completion of the new quarters. The cutting room building that formerly was a single story building, is now a "double decker" and the upper story was in use before the roof was in place.

In the midst of this work of enlargement, a fire occurred at one of the oil wells near the plant and for several hours the western Vitagraphers were worried lest the blaze spread to the plant. Happily, however, it was finally extinguished and every one breathed easier.

Reviews in Moving Picture World are best used as press work in your papers.

LIBERTY OPENS DOORS IN FORT SCOTT

Recently Opened Kansan House Declared To Be Finest Locality—Has Been Building Some Time

WHAT is said to be the finest theatre in southeastern Kansas opened its doors July 1 at Fort Scott. The new house, known as the Liberty, opened with a photoplay, although it has contracts with the Klaw & Erlanger and Shubert theatrical syndicates. The owner is H. L. Stout, who has been endeavoring to complete alterations to his house on Main street for some months. War conditions, however, delayed alterations for some time.

Description of the House.

In a description of Fort Scott's latest amusement house a local journal says:

"As you enter, you find a spacious lobby, ample for those waiting to purchase tickets, in the center of which is the box office—three sides of glass. In this will be installed the latest automatic ticket vendor of National Cash Register manufacture.

"Flanking the ticket office are two flights of stairs leading to the lounge, which is on the mezzanine floor. This is one of the most attractive features of the playhouse. It is furnished in settees, chairs and tables of wicker, in Madieriense style. Here is a trysting place for friends, and for women awaiting their escorts. The management will keep this lounge open during the day for the convenience of shoppers.

Well Equipped Retiring Rooms.

"A retiring room for women and a smoking room for men open off the lounge, both furnished with every convenience, even to baths. A maid will be in attendance in the women's room during all performances.

"Divided stairs again lead up to the gallery, in the rear of which is the projection room. Here are the three modern Simplex projectors, and a $600 transformer.

Unobstructed View for Chairs.

"The most pleasing feature is that there are no posts to obstruct the view of the stage, so that each of the 900 persons who are provided for in the seating capacity has an uninterrupted view of the stage. Attention is next drawn to the lighting system, which is indirect throughout. A great convenience will be the hooded lights in the aisles, at the end of the rows of chairs, so that patrons may be seated during the run of a picture without stumbling over persons' feet.

"Two large fans, one six feet, the other four feet, in diameter, draw out the heated and vitiated air with such rapidity that the air of the whole house is changed completely every two minutes.

Has Stage for Spoken Plays.

"The stage's the thing! In the Liberty it has an opening of thirty-two by forty feet, and a floor space which will permit the production of road shows. The management has booked several big productions. Men and women actors have comfortable dressing rooms on opposite sides below the stage.

"One evidence of the modernness of the Liberty is the absence of the old-fashioned boxes. Instead the loge system is used, the loges fronting the gallery floor, with seats for sixty. The mural treatment is attractive throughout the building.

"In the basement is a soda grill."

At this grill, as was announced directly and on the screen the opening night, the women present were served ice cream gratis. Favors were distributed to the women.

A special program was given on the opening night which included speeches by leading citizens and a reception by some of Fort Scott's leading society women. George Beban in "Hearts of Men" was the feature film.

Pauline Frederick Finds This Driver as Independent as a Taxi Pirate.
She has just come from the East to the West in this scene from her next Goldwyn, "The Peace of Roaring River."

Detroit Police Remove Own Ban on "Auction of Souls"

REMOVING his own ban against further showings in Detroit of "Auction of Souls," starring Aurora Mardiganian, and of which First National Exhibitors' Circuit is the official distributor, Police Commissioner Dr. James W. Inches was cheered to the echo by 10,000 persons in Cadillac Square recently, when his announcement followed an appeal for Armenia by the star, Miss Mardiganian herself.

Police Commissioner Inches had ordered "Auction of Souls" removed from the screen after it had been shown as a pre-release for one week at the Washington Theatre in Detroit. His action was taken at a private presentation. He allowed the management one week's run to compensate them for part of their heavy advance advertising. In removing his own ban, the Commissioner expressed the wish that Miss Mardiganian and the picture starring her, remain in Detroit for an indefinite period.

Screen Star Rides in Pageant.

Aside from this honor paid Miss Mardiganian, she was asked to ride at the head of the Safety-First pageant which was a procession two-miles long. Seated in an automobile with Lieutenant James Anderson, special representative of the First National Exhibitors' Circuit and Harry Scott, First National executive at Detroit, Miss Mardiganian was cheered during the entire parade.

The Police Commissioner further accommodated the management of the Washington Theatre by posting extra patrolmen to prevent throngs of Detroit people from blocking traffic. Several times it was necessary to order ticket sales stopped for short periods.

Montreal Methodists Decry Idea of Church Movies

A NUMBER of Methodist ministers of Montreal have come out in opposition to the decision of one hundred ministerial delegates at the Methodist Centenary Exposition at Columbus, Ohio, on July 9, to favor the use of moving pictures in the church. Rev. Mr. Whiting of the Dominion Methodist Church, Montreal, declared in an interview that he did not believe that pictures should replace the sermon at any time. They could not be used as a satisfactory substitute.

Rev. F. H. Sproule, of the Sherbrooke Street Methodist Church, has taken a more lenient view. He believes that pictures "of the better type" should be seen in the church and may even be substituted for the sermon.

Rev. T. E. Hollins, Westmount Methodist Church, has declared himself against pictures as a permanent institution of the church. Others declared that it would take a considerable amount of time before they could accustom themselves to the idea of seeing pictures [illegible] church.

HALL HAS PLANS FOR FALL CAMPAIGN

President of Independent Sales Intimates as to Changes in Store—Deplores Action of Ohio Censors

A PROGRAM of such elaborate dimensions for the Independent Sales Corporation, to be launched during the fall season of 1919, has been mapped out by Frank G. Hall and those associated with him that the incorporators of the concern are considering an expansion of office quarters to taking over an extra floor of the Leavitt Building, 126-130 West Forty-sixth street, or moving into a more commodious home.

Hitherto, the Independent, while promoting only first class productions of comedies and dramas, has confined its efforts to an exclusive, small range photoplay field which offered every opportunity of making an intensive study of the motion picture art as seen from a producer's standpoint.

Special attention has been given to the exhibitor whose observation and opinions concerning the wishes and desires of a diverse motion picture public, have led the Independent officers to the conclusion that something new in the way of film offerings must be placed upon the market if the picture industry is to maintain its present position.

Not Yet Ready to Reveal Plans.

"Although I am not in a position at present to give the public an outline of what my company proposes to do in the way of putting new life into the picture play industry, I can say with all candidness that the Independent is about to close a deal which will, in my opinion, add something of no little significance to the progressive trend of filmdom.

"One of the best known director-producers of the picture world came to me the other day with an idea, which although it will take thousands of dollars to exploit, will mean more to the field of screen work than any other single idea advanced since the six-reel feature was conceived," said Mr. Hall.

During the past two weeks Mr. Hall's time has been taken up with duties connected with the exploitation of the Willard-Dempsey prize-boxing exhibition film, which has been looked upon with disfavor by the Ohio State Board of Motion Picture Censors, but which, in the opinion of a large part of America's sport-loving public, should be allowed a state-wide showing.

Spectators of Fight Cannot See Film.

"The most curious and unique anomaly exists in connection with this picture in the opinion of many prominent sport writers of the country," said Mr. Hall. "The actual battle was allowed to take place on Ohio soil in one of the most thickly populated cities of the state, and yet the same people who viewed the spectacle and thousands of others who were unable to attend are prevented from seeing a motion picture review."

Unable to Explain Censor Stand.

Ray O. Archer, business manager and intimate friend of Jess Willard the defeated champion, who is now in New York, expressed himself as being entirely in the dark as to the attitude taken by the Ohio Board of Censors.

"I cannot understand their position," declared Mr. Archer. "Neither the federal nor the state law of Ohio contains any clause that carries the slightest intimation that a showing of the Willard-Dempsey pictures would be in violation of any statute. It is purely a matter of discretion with the Ohio censors, and for the life of me I cannot see why they refuse permission for a showing."

View of Beach Film Marks Opening of Goldwyn Branch

TO inaugurate the opening of Goldwyn's new Omaha branch office, Rex Beach's "The Crimson Gardenia" was shown at the Muse Theatre to every exhibitor in the district. Special invitations were sent out for a morning presentation of this photodrama, after which the guests were taken in automobiles to the new Goldwyn office and shown the novel arrangements which have been installed for expediting the handling of films.

They are distributed from a steel-lined room, which connects with a vault in which the reels are kept. Further down a corridor, the reel boys call for their posters and advertising material, while at another window, they receive star photographs and scene stills.

The business office is fitted up with mahogany desks and trimmings, with every convenience and time-saving device which a modern office affords.

Marjorie Daw Is Engaged for First Neilan Picture

MARJORIE DAW, who has been leading woman in a number of Douglas Fairbanks films as well as scoring heavily in important roles with the Famous Players-Lasky organization, has been engaged to play the principal part in "The Eternal Three," the inital production to be made by Marshall Neilan under his contract with the First National Exhibitors Circuit.

Although quite young in years, Miss Daw has an enviable record of successful and artistic interpretations.

She first attracted the attention of the picture public while appearing in films made under the direction of Cecil De Mille at the Lasky studio, and subsequently in support of Mary Pickford.

Miss Daw has appeared in many Fairbanks films during the past two years. She did striking work in the leading opposite roles of "He Comes Up Smiling," "Mr. Fixit," and "The Knickerbocker Buckaroo," and she is an important member of the cast of the Fairbanks picture now in the making.

Miss Daw's work in "The Eternal Three" will afford her the opportunity of doing the best work of her career. She has modestly expressed herself of the opinion that the part is worthy of the ability of an actress of greater experience than she possesses, but she feels that Marshall Neilan's direction will enable her to do justice to the role.

Marjorie Daw.
Who will star in "The Eternal Three," Marshall Neilan's first production for distribution by First National.

Florence Deshon Joins Goldwyn Repertory Company

FLORENCE DESHON, who is to be one of the members of the Goldwyn repertory company, has had the kind of life one reads about in books. Her mother was a gypsy, and her father was an English musician. She was born in Tacoma, Wash.

When she was still a young girl, just wearing long clothes and putting up her hair, she came on to New York, to go "on her own." Her first job was in an advertising agency. Perhaps being half gypsy makes it hard for one to work in a business office; Miss Deshon was fired.

Her first appearance on the legitimate stage was in "Jaffrey" by William J. Locke. Lawrence Trimble saw her in a play in London and was so impressed with her beauty that when he and Rex Beach were casting "The Auction Block" he demurred when Beach told him he had found a girl for the play. Then she came in—and of course it was the girl he had seen in London. That was Miss Deshon's first picture, but she has been in a number since.

Announce Cast for "Everywoman."

A large part of the cast for "Everywoman," the Paramount-Artcraft production which George Melford has started at the Lasky studio, has been chosen, among the players announced being Violet Heming as Everywoman, Wanda Hawley as Beauty, Mildred Reardon as Conscience, Bebe Daniels as Vice, Mary McIver as Youth, Margaret Loomis as Modesty, Irving Cummings as Passion, Theodore Roberts as Wealth, Raymond Hatton as Flattery and Noah Beery as Bluff.

Mutt and Jeff to Girdle the Globe.

Mutt and Jeff, the mirth-provoking characters made world-famous by Captain Bud Fisher, are to make a world tour for William Fox in behalf of their Animated Cartoons.

Captain Fisher is now in Paris, on the second step of a trip that will circle the earth. He will depict Mutt and Jeff in comic antics in each country he visits. Mutt and Jeff in London, Mutt and Jeff in Paris, and Mutt and Jeff in Ireland will be the first three of this Animated Cartoon series.

This around-the-world feature is expected to increase greatly the popularity of the Mutt and Jeff cartoons.

CHANGES ON UNIVERSAL'S PRESS STAFF

Rice Put in Charge of Exchange Publicity Men—Schneider to Write for Company in Indianapolis

IN keeping with the advancement of its productions and sales department, Universal has made some radical changes and promotions in its exploitation and publicity departments.

The latest addition to the New York home office staff is Harry Rice, publicity man for Universal's exchange in Chicago. Mr. Rice arrived in New York last week and began work in the New York office. He has been put in full charge of the exchange publicity men, who number twenty-five, and who exploit Universal pictures in every state in the country.

This in a way is a newly created position, the supervision of this work in the past having been carried out by the other members of the New York staff. Mr. Rice will begin plans to standardize the exchange publicity methods and advertising. Mr. Rice was a captain in the army and after receiving his discharge joined the Universal forces as publicity man for the Chicago exchange.

Dekruif Succeeds Rice.

George Dekruif, formerly with the Chicago Examiner and Chicago American and until recently sales promoter of the sign department of the Commonwealth-Edison Company, of Chicago, has been selected to succeed Mr. Rice at Chicago.

Another addition to Universal's outside staff was made last week when L. V. Schneider was made publicity man for the Indianapolis territory. Mr. Schneider has for a number of years been employed by the Indianapolis News.

Press Boxes for Special Pictures.

The entire exploitation department in the home office is composed of department heads, under the supervision of Tarkington Baker. John W. Krafft, former newspaper man, has charge of compiling and editing the Universal press books which are issued for each special attraction and Jewel production.

Prior to assuming charge of this work Mr. Krafft made an exhaustive study of the larger newspapers in the United States and has adapted the style to the press book, so that in the majority of cases newspaper editors can use word for word the publicity material on the picture which is receiving a showing in a local theatre.

With the exception of Mr. Rice and Fred Baer of the New York exchange, Mr. Baker's home office staff is a hoosier one. Miss Lee Reiner, formerly of Indianapolis, is in charge of Universal's still department.

Gulick Oldest in Point of Service.

Publicity material for trade papers is under the supervision of M. Lowell Cash, who is assistant director of publicity. Mr. Cash, also a former Indianapolis newspaper man, has charge of Universal's general information bureau and is the author of several articles on picture productions.

Oldest from the point of Universal association is Paul Gulick, editor-in-chief of the Universal Weekly. Mr. Gulick is the treasurer of the Associated Motion Picture Advertisers.

Flinn Speaks at Meeting of Methodists at Columbus on "Motion Pictures and the Church"

AS the representative of the National Association of the Motion Picture Industry, John C. Flinn, director of publicity and advertising of the Famous Players-Lasky Corporation, on the afternoon of Tuesday, July 15, addressed 3,000 Methodists at the Centenary Celebration of American Methodist Missions, at Columbus, Ohio. The centenary has been in progress since June 20.

Dr. Christian F. Reisner, of New York, a pioneer in making use of the motion picture in connection with the church service and the foremost advocate of its general use in churches everywhere, was chairman of the meeting.

Mr. Flinn, whose subject was "Motion Pictures and the Church," on behalf of the National Association, pledged the support of the industry to the program of extension of pictures among the churches of America and foreign countries.

"A heavy responsibility rests upon those in this country who were in favor of national prohibition to provide a substitute better than the saloon for recreation purposes," said Mr. Flinn. "Moreover, it is evident from the keen interest manifested everywhere that this responsibility is well recognized and that the motion picture is looked upon as the wholesome medium by which this recreation may be supplied.

"It therefore follows that the church needs the motion picture far more than the motion picture needs the church.

"Whatever the denomination, the church need not look askance upon motion pictures, for in this country any institution which is supplying amusement daily to ten million people is right and sound fundamentally, as it could not be otherwise and fulfill its function."

It is certain that the prominence given motion pictures at the gathering will result in a big increase in the number of churches using them regularly.

Kley Back in California.

After about a month's absence in New York, Fred Kley, studio manager of the Lasky studio, Western plant of the Famous Players-Lasky Corporation, has returned to take up the duties of his office.

"I am glad to be back again in California," remarked Mr. Kley, "despite the fact that I had a most enjoyable trip—my first visit East in a number of years.

"New York," he continued, "in fact all the East, is picturemad. Crowds that are astonishing flock to the cinema.

Mr. Kley was accompanied by Mrs. Kley.

Peggy Hyland Is Starred in "Cheating Herself," And She Is Shown Here Playing Against a Sure Thing.
She dealt herself the wrong costume at the left, but the chap at the right has called her hand. Scenes from her forthcoming Fox feature.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"Fires of Faith."

Released by Famous Players-Lasky.

Prepared by George W. Beynon.

Theme—Fires of Faith (Moderato Song), Waterson, Berlin & Snyder.

1—T. At screening. 3:20. Andante Religioso, Henriques.
2—D. They kneel in prayer. :15. (Silence.)
3—T. Nearly two score years. 1:30. Theme.
4—T. Mark Southard. 1:50. Faust Overture (Lento), Gounod.
5—T. The evening hour. 2:20. Romance (Andante Sostenuto), Karganoff.
6—T. The Traverse home. 2:30. Flirtation (Waltz Intermezzo), Meyer-Helmund.
7—T. The true story. 1:00. Rescue the Perishing (Hymn).
8—T. Hoodlums are coming. 1:00. Agitato, Borch.
9—T. In the name of the Lord. 2:30. Remembrance (Andantino), Telma.
10—T. As planned by her friends. 2:00. Crafty Spy (Andante), Borch.
11—T. Luke regains consciousness. 2:30. Scotch Poem (Allegretto Agitato), MacDowell.
12—T. Old lady pulls blind. 1:30. Theme.
13— Morning brings tragedy. 1:50. Serenade (Moderato), Widor.
14—T. In the months that pass. 3:50. Romance in F (Andante), Tschaikowsky.
15—T. The services open. 2:30. God Is a Spirit, Bennett.
16—T. The derelict. 1:30. Andante Pathetic, Schumann.
17—T. It is a day later. :30. Theme.
18—T. While on the Atlantic. 3:20. La Forza del Destino (Overture), Verdi.
19—T. Twelve days later. 3:30. Reverie (Lento), Drumm.
20—T. A home for maimed children. 1:20. Hansel and Gretel.
21—T. Agnes hears from. 1:30. Romance (Andante), Rubinstein.
22—T. Elizabeth the recruit. 1:00. There.
23—T. The world struggle. 1:40. Hands Across the Sea (March), Sousa.
24—T. At the Salvation Army. 2:50. Blessing, Glory and Wisdom, Tours.
25—D. Miss Booth leads in prayer. :10. (Silence.)
26—T. Elizabeth Blake is among. 1:50. Terpischore (Moderato), Ganne.
27—T. Months later. 1:00. Pershing's March (Moderato), Watt.
28—T. Some distance from. 2:30. Gavotte Tendre, Ganne.
29—T. In another far off. 2:20. Agitato (to action).
30—T. Pursuing the second. 2:00. Le Retour (Vivace), Bizet.
31—T. The service of cherr. 1:00. Dramatic Tension, Andino.
32—T. Hiding by day. 1:20. Misterioso Agitato, Smith.
33—T. Taken to the nearest. 1:30. Theme.
34—T. Now follow days. 1:00. Elegie (Lento), Massenet.
35—T. Agnes gets leave. 1:15. How Ya Gonna Keep 'Em Down on the Farm, Donaldson.
36—T. Was there an injured. 1:00. Theme.
37—T. Orders to move. 5.30. Dramatic Agitato
38—T. Now tell me about. 3:30. Helene Overture, Messenger.
39—D. Girls enter cellar. 1:45. At Sunset (Moderato), Brewer.
40—T. At last comes the dawn. 1:30. Rooklets March, Drumm.
41—D. German sees Pierre. 1:30. Agitato No. 69, Minot.
42—T. Foes and friends are. 3:00. Sicilian Vespers (Overture), Verdi.
43—T. Duty and service. 1:30. Southern Reverie (Andante), Bendix.
44—T. When peace reigns. 1:15. God Gave You Back to Me (Andante), Adams.

"Better Times."

Released by Robertson-Cole Through Exhibitors Mutual.

Prepared by Joseph O'Sullivan.

1— At screening. 1:30. Sunrise on the Mountain (from Mountain Suite), Borch.
2—T. Henry Whittaker. 2:00. When You and I were Young, Maggie.
3—T. Nancy, his daughter. 3:30. (Cue for dinner bell.) Humoreske, Dvorak.
T. The age-old longing of youth. 1:00. Same—Play Lento.
4—T. A revival of that which has gone. 4:00. (Auto effects.) Pulcinello (Allegretto—Humoristic Intermezzo), Aletter.
5—T. Peter Van Alstyne. 2:30. Flirty Flirts (Allegretto Giocoso), Levy.
6—D. When flivver starts. 1:15. (Auto effects.) Morris Dance, German.
7—T. But why do you call it the. 3:15. A La Mode (One-Step), Rosey.
8—T. At the Grand Palace. 1:30. Trombone Sneeze (Serio-Comic Smear), Sorenson.
9—D. Nancy and negro woman in flivver. 4:00. Bubbles (Humoresque—Allegretto Can Moto), Gruenwald.
10—T. Good morning, Mr. Scroggs. 3:00. Dance Fantastique (Moderato Giocoso), Reynard.
11—D. Nancy enters dining-room. 2:30. Flirty Flirts, Levy.
12—T. Peter's malady changes from. 2:45. Humoreske, Dvorak.
13—T. The effect of Peter's publicity. 2:15. Villanelle (Allegretto Giocoso), Kriens.
14—T. As the days pass, Nancy's dreams. :45. Old Time Waltz.
15—D. Dancing at Lakeview. :30. Virginia Reel.
16—D. When the dancers are shown again. 2:15. Old Time Waltz.
17—D. Nancy enters her bedroom. 2:45. Good-Bye (Pathetique), Tosti.
18—T. A new arrival in Eureka Springs. 2:45. Melodie (Andante Cantabile), Huerter.
19—T. Scroggs is unable to stand. 4:30. Prelude "Manfred" (Lento Serioso), Reinecke.
20—D. Woman telephoning. 1:30. Asthore (Andante Pathetique), Trotere.
21—D. Boys running. :45. Hurry No. 1, Langey.
22—T. We found it floatin' on the lake. 1:30. Anathema (from "Eliland"—Adagio Pathetique), Von Fielitz.
23—T. A year at school does wonders. 3:15. (Horses hoofs.) Pastel—Minuet (Allegro Giocoso), Paradis.
24—T. Thoughts of the Lakeview days. 2:00. Flirty Flirts (Allegretto Giocoso), Levy.
25—T. And letters from Spike Macauley. 2:45. Vanity (Caprice), Jackson.
26—T. At the game. 3:15. Popular March.
27—T. It's Peter :45. Flirty Flirts, Levy.
28—T. Sunshine everywhere. :45. Humoreske, Dvorak (to end).

"The Man Who Won."

Released by Vitagraph Company.

Prepared by S. M. Berg.

Theme—Mountain Song (Characteristic Andantino), Borch.

1—D. At screening. 1:45. Theme.
2—D. When Barbara sees fight (shots). 2:15. Agitato No. 49, Shepherd.
3—T. The cursed Malays. 2:15. Agitato Appassionato No. 55, Borch.
4—T. No, I don't live here. 1:45. Theme.
5—D. When Barbara leaves (water effects). 2:45. Rondo (Excerpts Beethoven's Sonata Pathetique), Berge.
6—T. At least I couldn't. 1:45. Gruesome Misterioso No. 31, Borch.
7—T. Weeks later Christopher Keene. 3:30. Valse Danseuse, Miles.
8—T. I have strict orders to keep. 5:15. Summer Nights (Moderato), Roberts.
9—D. When boy spills drink. :45. Dramatic Agitato No. 38, Minot.
10—T. To you, my friend. 2:45. Dramatic Reproach, Berge.
11—T. An evening of surprises. 4:30. Theme.
12—T. I had an adventure a few months (shots). 1:15. Agitato No. 37, Andino.
13—T. Are you sure? 2:30. Heavy Romantic or Pathetic Descriptive (No. 14, A. B. C. Dramatic Series).
14—T. Who is Mr. Keene. 2:00. Pleading, Romantic or Pathetic (No. 14, A. B. C. Dramatic Series).
15—D. When Longfield leaves. 3:15. Dramatic Tension No. 36, Andino.
16—T. Why do you say that? 1:15. Theme.
17—T. Following up the clue. 2:30. Turbulence (Allegro Agitato), Borch.
18—T. A premonition that Keene would. 1:45. Heavy Foreboding Misterioso (No. 16, A. B. C. Dramatic Series).
19—T. At the settlement near the (train effects). 2:00. Light Allegro Agitato (No. 16, A. B. C. Dramatic Series).
20—T. If you are in the secret. 1:45. Pathetic Romance (No. 16, A. B. C. Dramatic Series).
21—T. With the first streaks of. :45. Theme.
22—D. When foot kicks Keene. 3:30. Half-Reel Hurry, Levy.
23—T. Other secret service men are (shot). 2.00. Agitato No. 69, Minot.
24—T. The platinum is the largest amount. 1:30. Theme (to end).

"God's Outlaw."

Released by Metro Pictures Corporation.

Prepared by S. M. Berg.

Theme—Because You Say Goodbye (Ballade Sentimentale), Levy.

1—D. At screening. 3:15. Theme.
2—T. He is only a common. 1:30. Dramatic Tension No. 36, Andino.
3—T. Father Morrissey. 2:30. Capricious Annette (Moderato Caprice), Borch.
4—D. When father leaves. 1:45. Theme.
5—T. A little fatherly advice. 2:45. Eccentric Comedy Theme, Roberts.
6—T. All dressed up and nobody home. 3:15. A La Mode (One-Step), Rosey.
7—T. Mother figured that her brains. 3:15. Birds and Butterflies (Allegretto Capricioso), Vely.
8—T. Hey, somebody frisked me. 1:15. Dramatic Tension No. 9, Andino.
9—T. Little dreaming that a vampire's. 2:45. Western Rodio (Allegro), Minot.
10—T. Cruel fate pursued poor. 3:30. Dramatic Tension, Levy.
11—T. The conflict of conscience. 2:30. Heavy Misterioso, Levy.
12—T. Like a leaping tuna. 2:00. Scherzetto (From Sympronette Suite), Berge.
13—T. The unwritten confession. 2:45. Theme.
14—D. When Tom enters restaurant. 2:00. Rondo (Excerpts Beethoven's Sonata Pathetique), Berge.
15—T. Oh, how they fought. 2:15. Allegro Agitato No. 8, Andino.
16—T. You are the one that Mary. 3:15. Dramatic Tension No. 64, Borch.
17—T. Not that she loved the sheriff. 2:00. Andante Pathetique No. 10, Berge.
18—T. Did she catch him? Theme (to end).

"Love and the Woman."

Released by World Film.

Prepared by S. M. Berg.

Theme—Tears (Moderato Ballade)—Zamecnik.

1—D. At screening. 2:00. Grave-Allegro Molto (Excerpts from Beethoven Sonata Pathetique), Berge.
2—T. Jim Dorsey, Mary's husband. 1:45. Rondo (Excerpts from Beethoven Sonata Pathetique), Berge.
3—D. When Mary enters room. 1:15. Adagio Cantabile (Excerpts from Beethoven Sonata Pathetique), Berge.
4—D. When husband leaves. 1:45. Nocturne (from Chopiniana Suite).
5—T. A few days later George Stevens. 4:00. Serenata (from Chopiniana Suite).

6—T. I'm just helping out (telephone bell). 2:30. Plaintive (No. 3, A. B. C. Dramatic Series).
7—D. When Mary enters bedroom. 3:00. Heavy Agitato or Hurry (No. 3, A. B. C. Dramatic Series).
8—T. At the end of the hour. 5:15. Reverie (from the Pathetique Suite).
9—T. Five years more finds Stevens. 3:00. Elegie (from Pathetique Suite).
10—T. Only a few weeks later. 1:45. Andante Doloroso, Borch.
11—T. The years roll by. 5:15. Theme.
12—T. Keeping his hand in. 3:30. Graciousness (Intermezzo), Smith.
13—T. The following afternoon. 5:00. Norma (Waltz), Luz.
14—T. Why that was where my poor. 2:15. Bleeding Hearts, Levy.
15—That night at nine. 3:45. Dramatic Suspense, Winkler.
16—T. We was just going. 2:30. Dramatic Reproach, Berge.
17—D. When scene fades to Helen and Walter. 3:30. Theme.
18—T. After months of persecution. 4:00. Adagio (from Tragic Suite).
19—T. This stuff was pawned by. 2:00. Cradle Song.
20—D. When scene fades to Helen and Grant. 1:30. Theme.
21—D. When Helen enters automobile (auto effects). 4:30. Sinister Theme, Vely.
22— When prisoners are released. 3:30. Tragic Theme, Vely.
23— When Helen descends the stairs. 1:30. Theme (to end).

"The American Way."

Released by World Film.
Prepared by S. M. Berg.

Theme—Flirty Flirts (Intermezzo Rubato), Levy.
1—D. At screening. 2:45. Theme.
2—T. Doesn't he look natural. 3:00. Bon Vivant, Zamecnik.
3—T. The coming of Mr. Smithers. 2:30. In a Red Rose Garden (Moderato), Gaston.
4—T. Something wrong here, old chap. 3:00. A Frivolous Patrol (Caprice Intermezzo), Goublier.
5—D. When scene fades to dance hall (violin only). :15. Popular One-step.
6—D. When musician stops playing. 2:15. Scherzetto (from Symphonette Suite), Berge.
7—D. When Richard starts organ (watch for hand-organ effects). 1:30. Popular One-step.
8—D. When organ stops. :15. Orchestra tacet.
9—D. When Italian strikes Richard. 1:30. Agitato No. 49, Shepherd.
10—D. When Richard returns home. 2:30. Capricious Annette, Borch.
11—T. Betty Winthrop. 1:45. Theme.
12—D. At the American pier. 3:00. Florindo (Allegretto Vivace), Burgmein.
13—D. When kitten leaves car. 2:15. Theme.
14—T. That afternoon. 3:30. Valse Divine (Valse Lento), Rosey.
15—T. Next morning. 5:00. Lislotte (Moderato Rubato), Adam.
16—T. Two months later at Van. 2:00. Heavy Dramatic No. 37, Oehmier.
17—T. Midsummer. 1:30. Bleeding Hearts, Levy.
18—T. We've been underbid. 2:15. Theme.
19—D. When scene fades to lumber camp. 1:30. Dramatic Tension No. 56, Luscomb.
20—T. The journey's end. 3:30. A Garden Dance, Vargas.
21—D. When Richard opens window. 2:00. Agitato No. 6, Kiefert.
22—T. The new regime. 1:15. Nymph and Satyr, Rollinson.
23—T. The coming of the Van Allens. 2:15. Birds and Butterflies (Intermezzo Allegretto), Vely.
24—D. When Betty sees logs. 1:00. Furioso No. 11, Kiefert.
25—D. When Richard saves Betty. 1:30. Theme.
26—T. Lonesome. 2:00. Dramatic Tension No. 36, Andino.
27—D. When train is seen approaching (explosion and train effects). 3:15. Western Rodeo (Cowboy Descriptive), Minot.
28—T. Two days later a director's. 4:30. Dramatic Narrative, Pement.
29—D. When Betty joins Richard. 3:00. Theme.

"Home Wanted."

Released by World Film.
Prepared by S. M. Berg.

Theme—Serenade Romantique (Characteristic Andantino), Borch.
1—D. At screening. 2:15. Theme.
2—T. Every day the orphan lives. 1:15. Visions, Buse.
3—T. Play hour at the orphanage (hand-bell). 1:30. Children's Games, Ascher.
4—T. Letty Thompson, Madge's best friend. 3:45. Scherzetto, Berge.
5—T. Pierre, valet of Major Amesworth. Birds and Butterflies, Vely.
6—T. Again comes the night. 1:30. Misterioso Agitato, Smith.
7—D. When Madge puts on shoes (glass crash). 1:30. Rondo (Excerpts from Beethoven Sonata Pathetique), Berge.
8—T. Aw, listen, I know. 3:45. Theme.
9—T. Next day, the great adventure (watch for door knocking), Capricious Annette, Borch.
10—D. When Madge enters house. 3:00. Golden Youth, Rosey.
11—D. When boy sees orange marmalade (glass crash). 1:00. Vivo Finale (from Symphonette Suite), Berge.
12—D. When Pierre laughs. 3:15. Babillage, Castillo.
13—D. When Letty opens door. 3:00. Theme.
14—T. A half hour later (rain effects). 3:00. Camelia, Tonning.
15—T. This is like old times. 3:00. May Dreams (Andante Moderato), Borch.
16—T. The Major is safe at Dr. Dick's. 3:15. Theme.
17—T. The dear Major. 2:15. Bleeding Hearts, Levy.
18—D. When Dr. Dick joins Letty. 2:15. Theme.
19—T. An hour later. 2:15. Dramatic Recitative, Levy.
20—T. These things belonged. 1:15. Silent Sorrows, Borch.
21—T. I'll send all your old things. 2:30. Love Theme (Andante), Lee.
22—T. Can you keep a secret? 2:45. Theme.
23—T. I am not an object. 2:45. Clematis, Tonning.
24—T. Grandson—I have no grandson. 1:30. Dramatic Tension, Levy.
25—T. An Amesworth, there was. 1:45. Heavy Misterioso, Levy.
26—T. After all, that boy. 2:30. Theme.

"A Man's Country."

Released by Robertson-Cole Through Exhibitors Mutual.
Prepared by Joseph O'Sullivan.

1— At screening. 2:45. Mountaineer's March, Borch.
2—T. Miss Alma Rubens as Kate Carewe. 2:45. Mountaineer's Dance ("Mountain Suite"), Borch.
3—D. Man shooting. 1:45. Agitato No. 6, Kiefert.
4—T. Yes, I have come to preach. 1:00. Dramatic Tension No. 1 (Andante), Reissiger.
5—T. And how long do you expect? 3:00. Under the Leaves, Thome.
6—T. The Parson's Challenge. Tacet until bar-room scene.
D. Bar-room (dancing). 3:00. Virginia Reel.
D. Kemp and Duncan playing cards. Continue p.
D. Dance To action f.
7—T. Tonight—opening service (placard). 1:00. Hail! Hail! the Gang's All Here (Con Anima—f).
8—D. Interior church—Bowen preaching. :45. Come Ye Disconsolate (Old Hymn) (Organ Only).
9—D. When man shoots through window. Agitato to action.
10—D. Close-up of Kate at door of church. 2:00. Andante Religioso, Thome.
11—T. Luck and the devil forsake Kemp. 4:45. Romance, "Manfred," Reinecke.
12—D. Shots. 1:00. Agitato No. 2 (Allegro Agitato), Andino.
13—D. Close-up, girl kneeling by Kemp. 4:45. Ein Maerchen (Dramatic Maestoso-Andante), Bach.
14—D. After fadeout of card game—sky scene. 2:30. Prelude, "Manfred" (Lento Dramatic), Reinecke.
15—D. When Kate jumps up. 1:30. Dramatic Agitato No. 38, Minot.
16—T. A strange malady creeps into. 1:15. Lead Kindly Light (Old Hymn).
17—T. The new Kemp's grand opening. :45. Pop Goes the Weazel.
18—D. Interior—deathbed scene. 1:20. Lamento, Gabriel-Marie.
19—T. The grand opening. 4:00 Virginia Reel (:15), Comedy Reel (3:45), Berg.
T. Ruth recovers slowly from the. Same pp.
D. Back to bar-room. Continue f.
20—D. Dance. :30. Virginia Reel.
21—D. Exterior—man lying on grave. :30. Andante Appassionato, Borch.
22—D. Back to dance hall— 1:30. Virginia Reel.
23—T. You revel while the valley. 1:30. Grave—"Sonata Pathetique"—Beethoven.
24—T. No, whoop 'er up. :30. Virginia Reel (ff—Con Anima).
25—D. When dancers stop. Tympany rolls until action.
T. Beware, the hand of God is raised. 3:15. Dance of the Demons (Dramatic—Allegro Agitato), Rubner.
26—D. Close-up, Kate and Bowen in street after stampede. 1:00. Dramatic Finale, Smith.
27—T. Marooned in the deserted village. 4:30. Tulips, Miles.
28—D. Table scene—Bowen saying grace. :30. Nearer My God to Thee.
29—T. As each day draws them closer. 3:00. Berceuse, Iljinsky.
30—D. Kate and Bowen at door—close-up. 2:30. Love's Old Sweet Song, Molloy.
31—D. When man is seen entering barroom. 1:30. Agitato Misterioso, Langey.
32—D. Struggle. 2:00. Allegro Agitato No. 8, Andino.
33—D. Bowen and Duncan fight. 2:00. Furioso No. 11, Kiefert.
34—D. Bowen picks up Kate. 1:30. Dramatic Tension No. 14, Borch.
35—T. And you'll teach me your language. Love's Old Sweet Song.

"The Spitfire of Seville."

Released by Universal Film Manufacturing Company.
Prepared by James C. Bradford.

Theme—Land of My Own Romances (Valse Lente), Herbert.
1— At screening. 1:15. Bolero, Moszkowsky.
2—D. Studio. Land of Joy (Tempo di Valse), Valverde.
3—T. It is the season of wild flowers. 1:15. Punchinello, Alettier.
4—T. Don Salvatore. 2:00. Petite March (Allegretto), Lacome.
5—T. One day. 1:30. Agitato No. 2, Langey.
6—D. Don Pedro placed at tree. 1:45. Lament—Marie (Cello Solo).
7—D. Interior—Carmelita sewing. 2:00. Espana, Waldteufel.
8—T. What is the matter. 1:30. Erotik (Lento), Grieg.
9—T. Meanwhile in Seville. 1:15. Land of Joy (One-step), Valverde.
10—T. Pedro says he is best man. 1:30. Hurry No 2, Langey
11—T Kent has established himself 2:15. Butterfly, Densmore.
12—T. It looks something. 1:30. Theme.
13—D. Carmelita climbing tree. 1:30. Intermezzo (Allegretto), Huerter.
14—T. It is time she was back. 2:15. Furioso No. 2, Langey (Storm).
15—T. With the first flush of dawn. 2:00. Woodland Whispers (Allegro), Von Blon.
16—T. I have come to avenge. 1:45. Hurry No. 1, Langey.
17—T. They have arrested Pedro. 1:30. Huetamo, Ancliffe.
18—T. So Carmelita seeks out Pedro. 3:45. Intermezzo, Grandos.
19—T. She had come. 2:00. Theme.
20—T. Wait for me. 1:30. Serenade (Allegretto), Ern.
21—D. Kent enters. 1:30. Theme.
22—T. And then the Feast of Roses. 1:45. Granada (Allegro), Lon.
23—D. Pedro released by bandits. 1:30. Dramatic Tension, Borch.
24—D. Kent and young lady at table. 1:30. Harming, Joyce.
25—D. Boy enters window. 2:00. Intermezzo (Lento), Granados.
26—D. Boy leaves Carmelita. 2:15. Theme.
27—D. Hand clutches Carmelita's shoulder. 2:30. Furioso No. 2, Minot.
28—D. Kent removes covering from painting. 1:30. Dramatic Tension Borch.
29—D. Gang enters cabin. 1:30. Erl King (Vivace), Schubert.
30— You follow call of your heart. 1:30. Theme (to end).

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Self-Contained.

THE self-contained program is not as numerous as it used to be for some reason, perhaps because fewer programs of any sort are now used, but the Holton theatres, the Pearce and People's, Port Arthur, Texas, uses a program front which is also the mailing face. The program is printed up with the post office

Pearce Theatre
Thursday, Friday and Saturday
May 1-2-3
10 and 25c. Tax Included
Also
"Wanted: A Baby"

A Program with a Mailing Face.

permit form and a blank for the address. A small paper clip is slipped over and they are ready for delivery. A small fancy seal or the legal seals in red or gold may be used instead, if desired. The program is 6⅝ by 3¾, printed on stout paper. It encloses a four page on white news, which gives two pages to each house for the program with the days dated as shown in the second cut. This example was clipped from a left-hand page. So the box is on the

Monday May 5	MAY ALLISON in "THE ISLAND OF INTRIGUE" A Metro drama of thrills and romance. It is a story of the sensational abduction of a beautiful society girl taken to a lonely island, where she is held for ransom. How she effects her escape by means of wireless is shown in a series of thrilling incidents which end in a startling climax. The story is one of absorbing interest, brimful of life and action, and abounds in tense scenes that culminate in a romance of youthful charm and rare beauty. Also new Comedy.

A Neat Arrangement for a Program Box.

right-hand pages the box is moved to the other side so as to run on the outside margin of the type page. The reproduction is slightly reduced, but the idea can be seen, and it is worthy of being followed, for it makes a neat arrangement. In a two-house program it might add to the effect to run three lines in the box, the top line naming the house at which the subject will be seen. It might be well to do this in all cases to get the mind to remember the house, day and date as one concrete fact.

Another Toronto.

Here is another display from the Strand, Toronto, employing the two house signatures shown recently, but in this case at the top and bottom of the display because of the difference in the argument. The space is a five elevens with the second half of the week getting the large share of the space, owing to the difference in the cuts. That portrait of Miss Dana suggests that she is a hunchback, and we do not think that it will help materially to sell the feature. We do not like that "in their most recent success" in the Roaring Road. It does not sound convincing, but suggests that

STRAND
MON. TUE. WED
He didn't know he was going 112 miles an hour. All he knew was that she was there. She smiled and needed him, and he was on his way as a car that was more than a brother to him. See
WALLACE REID AND ANN LITTLE
IN THEIR MOST RECENT SUCCESS
THE "ROARING ROAD"
A story with a dynamic theme which speedily develops into one of the most exciting and captivating photo-plays seen at the Strand this year. The Famous Santa Monica Speedway was used for this picture by Wallace Reid.
REMEMBER That Albert Capellani, the distinguished French Director, and June Mathis, the adaptor of Nazimova's Fate-
"The Parisian Tigress"
PORTRAYED BY THE FASTEST RIDING STAR OF TO-DAY
VIOLA DANA
A MORE COMPELLING AND ARTISTIC INTERPRETATION OF LIFE IN THE LATIN QUARTERS OF PARIS HAS NEVER BEEN PRODUCED
STRAND
THURS. FRI. SAT.

A Five Elevens from Toronto Showing the Full Week.

the copy writer does not know anything more definite about the story. It is not so much that it is a bad line as that it is not a good one. A better would have read, "In the famous Saturday Evening Post story." No mention of the origin of the plot is made, yet it has a definite value even where the publication is not widely read. Apart from this it is a distinctly good display.

General Interest.

Lee Kugel, publicity man for World-Pictures is a trained press agent who can go over the road ahead of a show with the best of them, and he knows the value of general stuff as few house men seem to. Recently he planted a series of stories on the proposals June Elvidge had received in a string of 500 papers. There was not a line in the entire set about World-Pictures, and the stories were planted by a syndicate. They probably did the star more good than straight advertising stuff, and they certainly got a wider display. It is interest which counts, rather than the number of times a house or attraction is mentioned.

In Great Falls.

Great Falls. Mont., seems to need some advertising men. The two samples shown here offer about the best displays of the five theatres. That of the left, for the Palace, is a three sixteens. It hooks the play with the O. Henry story that it gives a good showing to the smaller features, but there is nothing in particular to **make** you want to see this particular program, not even the "A perfect picture." The cut comes out unusually well, but the cut alone cannot sell the story. On the right the Alcazar takes three fourteens for a display which is good, apart from the small lettering used for star and title. The name is a thirty point gothic and the title is in 36 point. It tells more about the story than any of the other displays, and probably has the stronger selling value. Apparently the week begins on Saturday instead of Sunday, for one of these displays refers to "last night's patrons" and the other says the show was "packed to the street yesterday," though the paper was printed on Sunday. The Imperial took a half

A Three Sixteens and a Three Fourteens from Great Falls, Mont.

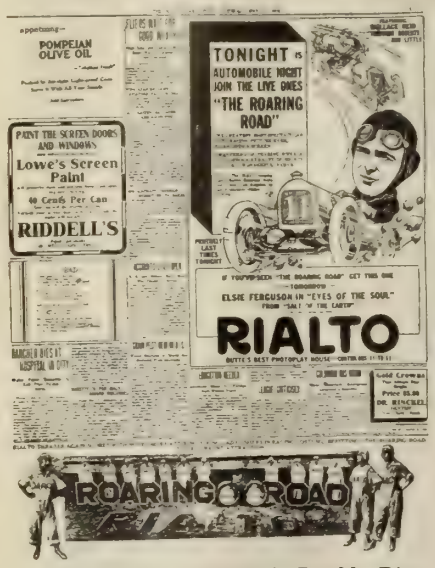
page to advertise Mack Sennett's bathing girls, and another house takes four tens and wastes it by merely announcing Tom Mix and the play in which he appears, but the Sexton takes a three fulls and beyond the stars and title advertises only the cast. It is a good cast, but it should be possible to do more than this in sixty column inches, particularly where the attraction is a play really out of the ordinary. Even where the patrons are trained to come anyway it is better to try and sell to the stranger who may be in town, but only three out of the five offer any selling talk, and these three do not argue very strongly. It is a waste of space to buy inches and throw away on cuts and more white space than is needed.

Exceptionally Good.

The Varsity Theatre, Palo Alto, Calif., sends in a weekly card program that is exceptionally good. It is a French grey card 3½ by 5½, with the program for the week, side dated days and well printed, but what gives it the effect is the excellent choice of types. There is not a line of bold face on the card, and most of it is in eight and ten point, but it is one of the prettiest jobs we have seen in a long time. We will try to get a copy on white paper, so it can be reproduced. It is worth looking at.

Ruff Stuff.

Ralph Ruffner got the idea that he could clean up with The Roaring Road and proceeded to demonstrate that he could. The first thing he did was to get a hook-up with the automobile concerns for a double middle page, taking rather more than the usual share of the space himself. This hook-up has been used before for Shoes, What Every Woman Wants, Skinner's Dress Suit, and others, but it is as good as ever, if you have something that will work with the picture. This worked right into the automobile end

and he got ten spaces besides his own display. His regular advertising was based on a cut sent by Paul Noble, of the Jensen and Von Herberg Portland theatres. He also used the cut of the girls, shown at the bottom. The display

A Page Showing Ruffner's Double Display for The Roaring Road.

shown is for the last day, when he staged an "automobile night," to get in all of

The Marquise Display with a Panorama Back of the Racing Car.

the fans. He had two big window displays in desirable locations, but the photographs did not show up well. He also built a big display on the house marquise. That to the left of the cut was an action picture while the other is a regular stand. The action picture had the car wheels

Effective Window Display in Automobile Equipment Store.

rapidly revolving while a panorama on an endless belt streaked past to heighten the suggestion of motion. This attracted considerable attention, and no one went past the house on either side of the street who did not learn the title of the

Part of the Design Formed by the Girl Ushers.

current attraction. A third window display was merely a giant tire in one of the auto stores, with large stills to back up the big shoe. They just happened to the rest. He put all of the girl ushers into overalls such as auto mechanics use, and lettered the costumes with the name of the supposed auto company. To avoid too great a reduction we show only half of the layout. The two newspaper cuts show the full detail. This picture was posed on the roof of the theatre, the letters being cut out of card, with real tires used between the two words. With a little touching up it made a far better layout than any drawn design could possibly have done. The girls wore the uniforms during the run, and smaller photographs were made of them in pairs and used as advance press work. Ruff figured that dressing up the ushers for the run would get him nowhere unless he advertised it beforehand, so the single stunt got him a half column in both papers, a good advertising cut and a house novelty. That's Ruff all over. He takes an idea and works all angles, instead of merely using the most obvious one.

Still Hooking Up.

Here is another Mickey hook-up, this time from Clifton Forge, Va., a town so small it can only afford a four page, five column paper daily, but they took a whole page. On the front page the paper announces that it did not come out the day before, owing to the illness of their linotype operator, and that the current issue is gotten out by a beginner, which possibly accounts for the poor composition, for the page is full of cross rules which

A Full Page Mickey Hook-up.

chop the spaces up so that you have to study the page to make certain just where an advertisement ends. The Mickey promoters suggest a list of sixty items which can be hooked up with the play and the current display advertises Mickey sandwiches, ties, waists and sundaes. One of the banks uses "A picture you will never forget—Mickey. The bank you should always remember—Clifton Forge National Bank," which is going some for bank officials, who generally are poor advertisers. These hook-ups are always good if you do not try to spring them too often.

From Minneapolis.

L. A. Johnston sends in some Minneapolis displays. The two for the New Garrick are three thirteens. That on the right is badly lettered, and the design around the cut means nothing. Had the space within the circle been kept clear of design, the effect would have been better, but the face is obscured by the background. Advertising must be big and smashing to be effective. Here the dots are meaningless and confuse the eye.

A Double Page Display Based on The R

oaring Road at the Rialto, Butte, Mont.

Without the splatter of dots the face could stand the background within the circle better, but as it is it does not strike the eye. The lettering is too fancy. The design on the left is better because the

Two Thirteens for the New Garrick, Minneapolis.

lettering is clearer and more easily read and the title is so displayed that it stands out. A better display is a double tens for The Probation Wife, set all in type, but we think that the use of a smaller

Two Two Tens in Type.

cut to give a more prominent letter to the title would have been advisable. This would also have permitted the star to be drawn away from the house signature. As it stands the two fight each other and neither gets a proper display. The message is always more important than the attractor, and if the cut interferes with a proper display, it is well to reduce the cut. The Aster display is harsh because too formal. Cutting off with full rule is a bad plan, and a two thirds dash would have been better than the rule straight across.

Advertise.

Perhaps a big feature can sell itself, but you at least have to tell that you have the feature, and the more widely you advertise the larger your clean-up is likely to be. The more you pay for film, the more you should pay to advertise it. It doesn't pay to advertise a poor story. It doesn't pay not to advertise a good one to the limit of your powers.

Mickey Again.

Mickey seems to be perennial, and some of the holders of franchises announce that they are just getting ready to start in to boom things. Down in Texas the film played at the Hippodrome, Texas, for three weeks in a run to a total of 168 performances. Of course the phonograph hook-up was used and painted windows all over town helped along. The house spaces ran to quarter pages, as in the examples shown, and the song played its part. The cut shows a couple of the displays in four tens, rather heavy with

A Pair of Four Tens for Mickey from the Hulsey Theatres, Dallas, Texas.

type, but always with a big title which was sufficient by itself to keep the interest up, and the play is said to have broken all records at the Hulsey house. Probably New York is the only town where Mickey has not been played across the boards. Even in Chicago Mickey windows were plentiful, and in some sections there is a special circular on window displays which is sent direct to merchants in an effort to obtain hook ups.

K. C. B. (Bleich).

George Bleich has been K. C. B.-ing for Common Clay. It is no disgrace. Everyone from Rothapfel, down or up, has been using the short line stuff for some picture or other, and Mr. Bleich uses this in addition to a two inch strip across page. He does it well and probably attracted more attention than

A Two Inch Cross Page and a K. C. B. from George Bleich.

a full page would have done. This choppy, chatty style seems to drive home its points. He used this right through the run, changing copy each day, but sticking to the same general style and letting it ride on the strip. This text is from the second of the series:

YESTERDAY.
I WROTE some stuff.
ABOUT Common Clay.
AND little thing-a-ma-jigs.
WERE put between each line.
TO MAKE it appear in the style.
OF K. C. B.
WHO writes nifty matter.
IN THE big city papers.
PEOPLE in Pintchico and Mystic.
LITTLE places like Sorgho and Henderson.
MAY not know K. C. B.
BUT may know me.
AND know when I say.
THAT a pictureplay is good.
THAT it usually is.
NOW I want to say something more.
ABOUT Common Clay.
TO TRY and get you to see it.
AT THE Grand.
ANY one of the evenings.
OF Thursday or Friday or Saturday.
THIS week.
HARPING about it as sensational.
WOULD make some people attend.
BUT I don't like doing so.
DON'T like that method.
I PREFERRED to tell you.
IT IS a splendidly produced photoplay.
A WORTHY picture from every standpoint.
NOT wonderful!
NOT the best you ever saw or will see.
BUT good.
REAL good.
FANNIE WARD shines in the stellar role.
SHE has a fine supporting cast.
YOU know the story of Common Clay.
A PRIZE play.
ON stage it was a whale of a success.
AS a picture it is the same.
THAT ought to be enough.
FOR today.
I'LL be back.
TOMORROW.—Bleich.

This is not good for a regular form of advertisement, but for getting over a special there is nothing that will give the same prominence

Changed to Heralds.

The Third Street Theatre, Easton, Pa., seems to have changed from programs to heralds, or perhaps has added them. They are more properly throwaways except that they are more carefully prepared than the usual throwaway, and some of them are even in two colors. The one shown is printed in green, with

THIRD STREET THEATRE
THURSDAY, FRIDAY and SATURDAY, MAY 22, 23, 24
LADIES AND CHILDREN ARE URGED TO ATTEND THE MATINEES
They were alone together—
"A Midnight Romance"
Directed by Lois Weber
with Dainty
ANITA STEWART
as Marie, the mysterious beauty from nowhere, maid-servant by day, a dream in silks by night
One of the most fascinating romances of the screen
Lavishly Staged!
Magnificent Gowns!
Mysterious!

A Two-Color Throwaway Used as a Herald.

the cut in a brick red. Others show only a single printing and look almost as well. They take the promotion cuts for their base and work up on the press book copy.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.

Projection Department

Conducted by F. H. RICHARDSON

Griffith Offers a Substitute

We have asked for carbon stubs carrying 60 to 90 ampere craters. The response has been liberal, and I am now really sorry, for it is the only time in nine years that I've fooled you. It was not my fault, however. Here is a letter from Griffith which explains. Would suggest that you keep it with your lens chart for future reference. Griffith says:

Quotes Griffith's Letter.

"I see you are fishing for carbon stubs to gather data for extension of lens charts. Now I don't know that it will be good policy to extend the charts, based on crater diameter, beyond its present scope, at least as applied to D. C., because crater area, hence heat, increases very much more rapidly after .5" diameter has been reached. For instance: a circle .25 of an inch in diameter has an area of only .049 of a square inch, and a circle ⅜ of an inch in diameter has an area of .11 of a square inch, a difference of only .051 of a square inch. A circle .5" in diameter has an area of .196 sq. in., and a circle ⅜ of an inch in diameter an area of .3 sq. in., which is a difference of .104 sq. in., so that you see, allowing that each square centimeter of area gives off the same amount of heat, heat will increase very rapidly as crater diameter increases. This is, I believe, the reason why the chart apparently is not so effective on unusually small amperages. Another thing, I do not believe that it is advisable to reduce the distance from condenser to aperture less than the minimum established in the chart for 60 amperes D. C. (16 inches.—Ed.).

A Better Way.

In my opinion a better way would be to maintain the distance advised for 60 amperes D. C., and increase the focal length of the front condenser one inch for every additional 15 amperes, or fraction thereof. This proportion maintains the usual size spot, at the same time safeguarding the rear condenser lens from undue heat. It places the crater approximately .25 of an inch further from the lens for each additional 1" added to focal length of front condenser lens. It also reduces the waste between the condensers to some extent."

Limits Comment.

I am not going to comment on brother Griffith's letter except to say, (A) I don't think crater diameter increases as fast as he believes it does, and (B) regardless of that, his plan may be best, because it is, in my opinion, exceedingly important that distance from condenser to aperture be kept at maximum, and 16 inches seems to me to be as short as it ever ought to be.

A Few Crater Measurements.

I shall now give a few crater measurements, selected at random from the great mass of stubs sent in. Some of the letters accompanying the stubs will be published in due time.

Yonkers, N. Y. National cored ⅞ upper, used with ⅜ Silver tip at exactly 70 amperes D. C. (NOTE—First figures are width, second height of crater.) 7/16x11/16, ½x⅝, 7/16x⅝ full, 7/16 fullx11/16, 7/16x 11/16, 7/16x¾. In three of these stubs the core was eaten out a short distance below floor of crater, which acted to give a very deep crater, with a dark spot in its center. In one of the samples, this feature was very bad indeed. In only one of the stubs was the core space held level with the floor of the crater. If one may judge from appearance, these carbons were working pretty close to capacity at 70 amperes. Projectionist R. H. Edwards submitted the stubs. His letter will appear in the department later.

From Topeka Comes.

From Harry Anderson, Topeka, Kansas, comes the following: ⅜ stub, maker unknown, working at 72 amperes 60 cycle A. C., pencilled 1 inch back. Core very poor and practically no crater. Another stub, end cones off ¾", with flat crater 5/16" diameter. Core eaten away in cone shape 3/32 deep. Another ¾ stub working at 65 amperes shows practically same condition and same crater diameter, but core eaten away full size fully ⅛" deep. Maker of these carbons unknown. B. Steinhauser, Terre Haute, Indiana, sends following: Amperage exactly 73. National ⅞ cored, working with Silvertip ⅜. All craters quite flat, but not well defined. Cores all good. Carbons not working to capacity apparently. Craters much smaller than Yonkers samples, at three amperes more current. Same size carbons. Lower apparently has not quite enough advancement. Some craters a bit smaller than others, but average about 7/16x½ inch. And here is another lot of three, name of sender of which unfortunately is lost. Maker of carbons unknown. Size ¾. Sample No. 1, 80 ampere 60 volt arc, ½x¾. Crater deep, well defined and core eaten out in shallow cone shape. Sample No. 2, 75 ampere, 60 volt, and one of the prettiest craters I have looked at in quite some time. Core perfect. Size ½" scant, by 11/16. Third sample, 65 ampere, 55 volt. Also a beautiful crater. Practically perfect. Sorry I cannot show it to you. 7/16 full by ⅝ full. All ¾ carbons. Lethbridge, Alberta, sends in samples of stubs used at 80 amperes A. C. They are National ¾, presumably special white flame A. C. carbons. They all show perfect cores, and in all cases the end comes down from about ⅝ inch back to a well defined crater a bit more than .25 of an inch in diameter. Best A. C. craters I have seen in some time, though they seem to me a bit small for 80 amperes.

Samples from Rivoli.

Fred Stoefregan, New York City, sent in a big lot of samples from Rivoli Theatre, some of which show as follows: Speer ¾ at 88 to 95 amperes. Craters all very flat. Cores varying from perfect to eaten away in shallow cone shape. Lower could have more advancement with advantage. Carbons apparently working close to capacity. G. A. Stevens, Patterson, New Jersey, submits a box of stubs working under following conditions: Size one inch. Name of maker unknown. Amperage 90 to 100, at 70 to 90 volts at arc. Average size ½x¾. Craters mostly of good shape and well defined. Cores mostly perfect, though an occasional bad one appears. Unless I am in error, these stubs are Speer. I find what seems to be Speer metal coated lowers with them anyhow. Brother Stevens is projecting a seventeen-foot picture at 135 feet, and I imagine his projection lens has a working distance (back focus) of about five inches. I would recommend to him the close study of department May 3 issue. I believe it is quite possible that he may materially reduce his amperage and still get the same, or even a better result. Let him try brother Griffith's suggestion in first part of this article. I would like to know just how it works in his case. He would need 16 inches from center of condenser to aperture, a 6.5 lens next the arc, and a 9.5 in front, with not to exceed 1/16 of an anch between their apexes.

The stubs I have given data on are typical of many sent in. To public more measurements, etc., would serve no good purpose.

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue, containing the lens charts, was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus bi-convex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid, to any part of the world. Send U. S. 3-cent stamps or money order.

Handbook Put to Good Use

Says Milton O. Field, Lethbridge, Alberta:

"Here I am butting into the, or into 'our' department, rather, just to let you know that we are not all dead up this way. Quite the contrary, we are very much alive and getting along nicely. Am today ordering Optic Projection, which you recommended to brother Tom C. Smith recently. Have a book called General and Practical Optics, loaned me by a friend, which I believe is of more value to pro-

jectionists and operators than any other work on the market today. It is published by Frederick Boger Publishing Company, New York City, and is by Lional Laurance. Am writing publisher today for price, and intend to have one. Have your latest handbook and have put it to such good use that I have been able to pass the best examination of any man in our fair city. Yes, there are others who have the handbook, but maybe I have studied mine a bit harder than they studied theirs. Am forwarding carbon stubs, as per your request."

Will see if I can get hold of a copy of General and Practical Optics. If so, will give you my views as to its applicability to projection, or its value to the projectionist, rather. I see you belong to the Calgary local. Well, that is a very live-wire local. I remember Lethbridge very well. Stopped there a cuppla hours between trains one morning, but not a theatre man could be found, so I absorbed a good breakfast and let it go at that.

Porch Climber a Gentleman—

The Howe Theatre Supply House, Portland, Maine, sends in a sample sprocket I wish you all might see. Its teeth are to all intents and purposes worn completely off. Perhaps there are three or four left with a height of as much as 1/32 of an inch and the thickness of writing paper. Many teeth are entirely gone. The Howe folks say:

"In a season's run we have some sorry looking mechanism sent to our office for repair. As an example we are sending lower sprocket from a Simplex. We consider this toothless sprocket as quite a curiosity, and wonder how the projectionist ever kept his lower loop at all. The other two sprockets of this machine were almost as bad. We feel that this crank turner has need of a Richardson handbook. What do you think about it?"

More Likely Manager Needs One.

It is more likely his manager needs one. I could not conceive of the most ingrowing solid-ivory-top projectionist using such a sprocket of his own free will. If for no other reason, he would want a new one to avoid the re-setting of his lower loop every fifty feet. No, it is the manager who is, I am sure, to blame. And beside a theatre mis-manager of this sort the porch-climber is a gentleman. This mis-manager not only is willing, in order to "save" the price of repairs, to butcher up the film belonging to another, but to rob his audiences as well. For it is nothing short of plain robbery to charge an admission to a show and then make it impossible to put up anything even faintly resembling a decent screen result. I doubt if a handbook would do such a man any good at all. The man who would do such a thing as this hasn't brains enough to appreciate or understand a handbook. He is a curse to the motion picture industry. I really feel sorry for those who patronize his "theatre."

Oh, yes, I know it is strong language. I am only sorry I am unable to really express my candid opinion of such work and not have the paper barred from the mails. Heaven hasten the day when the long suffering industry will be purged of such rank incompetence, in both the projection room and the theatre manager's office.

From Operator to Projectionist

F. E. Wright, Rock Island, Illinois, writes:

"Your address on projection, at the time of your visit to the Tri-Cities by the Father of Waters, certainly did make a wonderful difference in Moline and Rock Island. As I wish to graduate from 'Operator' to Projectionist, I enclose the sum of five dollars for the handbook, both sets of questions, and the lens chart for framing. I also wish to thank you and the department for what you have done for we poor 'grinders.' I also wish to sincerely thank brother John Griffith for giving us the benefit of his optical knowledge in such practical form. Tell him to keep up the good work. I will have a hot one for him, through the department, in about three weeks.

Why Not in Davenport?

So the lecture, or talk on projection, did good in Moline and Rock Island. Um, why not in Davenport also? Illinois is a grand old state, BUT Iowa, just across the line, is my own, my native hay-pile, and I'll bet the Davenport men are just as wide awake as the Moline and Rock Island boys. And be it known that the editor was impressed with the wide-awakedness of the whole bunch over there. As for thanking me, well, it does help to know that one's efforts and hard work are appreciated. There is nothing in all this world so entirely discouraging as to work and toil to accomplish something by which many are benefited, and to see no visible indication that those one is working to help care a tinker's damn. That, at least, thanks be, we have not been called upon to endure. By and large, the men, as a whole, have been appreciative, and that fact has helped us pull the load through many a mirey spot where, without the encouragement of you men, the inclination would have been to have uttered the time honored "Aw, what's the use," and have turned to easier paths. So you see, brother Wright, the "I thank you" is mutual. Will be on the lookout for the warm one for Griffith.

Says We're Not Quite Fair

R. E. Hitchins, Olive Hill, Kentucky, hands us the following jolt:

"Your article entitled 'Interesting Shutter Data,' March 29 issue, is not quite fair to the one-and-one-half-to-One shutter. You acknowledge its freedom from flicker, but say it is not economical as to light, its ratio of opening to blade being only 36.6 per cent.

"This 36.6 per cent. is not the ratio of opening to blade, but the percentage of the total light reaching the screen. The illustration of Simplex shutter tests shows the shutter named as having two main blades of 114 degrees each. This shutter was evidently designed for a machine having a very slow intermittent movement, as our Baird projector has a one and a half to one shutter, the two main blades of 104 degrees each, which allows 42 per cent. of the light to pass, and we can use a shutter with both blades .25 of an inch narrower than this without travel ghost. You will therefore see that the Baird standard shutter is just as economical in light as is the second design from the top, which gives 43 per cent.; also it is a whole lot better when flicker is considered."

Hit the Editorial Goat.

I guess you've hit the editorial goat a rap in the short ribs, neighbor Hitchins. Just what a one-and-a-half-to-one shutter with two 104 degree blades stands for in economy, frankly I don't know, nor do I know just how to figure it out. Also I have not time to dope the thing out now. That the one-and-a-half-to-one reduces flicker to its lowest denomination I have always held, but have never myself doped out its action as to light cutting. Seems to me that with two 104 degree blades it would amount to a three blade shutter having 104 degree blades and—um, nope, that won't work out because the item of increased speed must be reckoned with. You seem to have the thing all figured out. S'pose you tell us how it is done.

Explains "the Degrees."

And right here let me explain to those who don't understand the "degrees" thing, exactly what it means. A circle is divided into 360 degrees. Now, suppose you have a shutter ten inches in diameter, which would be, very roughly, 30 inches in circumference, and that it had two blades 104 degrees in width. The shutter being 30 inches around its outer edge, one degree would be 1/360th of 30 inches, which is .08333 of an inch, and 104 degrees would be .08333 x 104 = 8.66632 inches. In other words, a degree represents 1/360th of the circumference of any circle, and its width may be found in inches by dividing the circumference of the circle by 360.

A New Supply Company

B. F. Shearer, President and General Manager, Western Theatre Equipment Company, Billings, Montana, sends in a subscription, and says:

"The writer, who is an old I. A. man, and who has for three years past been with the Rialto Theatre Supply Company, Minneapolis, feeling that there was need for an up-to-date supply house located in this territory, has organized this company to that end. Billings has been selected as our base, since it is ideal, from the distribution point of view. We expect to serve Montana, Wyoming and Idaho; also we expect to give the best possible service, and to handle those things which experience has shown to be best adapted to the service they must perform. In accordance with your request for addresses of supply dealers, April 26 issue, we hand you ours, together with the best wishes for the department of both the company and myself personally."

Welcome to Our City.

Welcome to our city, brother Shearer. We wish you success, and if you stick to that "best service possible" stunt, you will succeed. Remember this, however, the very best advertisement any firm can possibly have (barring an ad in the Moving Picture World, of course) is a satisfied customer. As a business proposition it is, under any ordinary conditions, better to lose money on a deal rather than leave the man dissatisfied. A dissatisfied customer, even though he be himself at fault, can and usually will do a dealer more damage than the dealer could possibly lose by making him satisfied. I remember a case, not so long ago, where a dealer, a personal friend of the editor, wrote for a bit of information, and in course of the letter, described a deal he had on in which he had installed two projectors, and the projectionist (God save the mark) not being familiar with that particular machine, proceeded to raise merry sheol with both the mechanisms. The exhibitor promptly blamed the machines and demanded that they be replaced.

Now What Can One Do?

"Now, what can one do with a proposition of that kind?" asked the dealer. To which I replied: "Take my advice and supply him two new mechanisms. You can have the others put back into shape for ten or fifteen dollars at most. Pay express both ways and then explain to the exhibitor what you have already told him about his projectionist, and show the projectionist himself. You will thus lose maybe twenty dollars, but in the end it will pay you."

He took my advice, albeit with considerable doubt. Here is part of a letter from him which came last week: "Say, Old Man, you were right. That old hog up in ———— must have been ashamed of himself after the way I fixed him up. He is building a new 900 seat house over in ———— and has given me the order for everything, from seating and ventilation plant to projection equipment, and, so that there will be no trouble this time, has asked me to get him a chief projectionist. I am sending you herewith the price of a good hat. Wear it in remembrance of one who is converted, and who will remember that money is sometimes made, in business, by first losing money."

Of course, the case was a rather extraordinary one, and the loss of twenty dollars excessive, under the circumstances. Moreover, it might not have turned out

so fortunately. But we maintain that in the long run that dealer who compels, if necessary, his customer to be thoroughly satisfied, is the one who will win out. Service is the thing.

Objective Diameter

Dr. Henry Phelps Gage, Optical Laboratory Corning Glass Works, and co-editor, with Professor Simon Henry Gage, of "Optic Projection," a book well and favorably known to projectionists, writes as follows. It is probably meant as a personal letter, but we feel that the profession at large should have the benefit of the views of so eminent an authority on optics as Dr. Gage, hence, first having asked permission from Dr. Gage, I am publishing it:

"Since returning to Corning, I have very carefully gone over the paper you read at the semi-annual meeting of the Society of Motion Picture Engineers, in Philadelphia, having particularly in mind some of the criticisms offered by Dr. Kellner. His main criticism seems to be directed at your conclusion that 'the projection lens should be redesigned in such way that no lens will have a back focus greater than two, or at most two and one-half inches.'

Advantage in Large Aperture.

"Both the experiments cited in your paper and those which I illustrated show that there is decided advantage in the use of an objective of large aperture with respect to equivalent focus, that is to say, in which the individual lenses are rather large, but I am not at all certain that an odd shape objective of say 6 inches equivalent focus would necessarily be highly efficient if so designed that one of its factors was within two inches of the film. This particular matter is one which will require much study and careful experiment before a definite conclusion and agreement as to its merits can be reached. Whatever Dr. Kellner's views upon the subject may be, I am convinced that the objective should be so designed and have lenses of sufficient diameter so that the bulk of the light which gets through the aperture will find its way through the lenses of the objective and reach the screen.

Dr. Kellner Suggests.

"In addition to expressing his views upon the objective design, Dr. Kellner suggested a number of changes in wording, such as the use of 'working distance' instead of 'back focus,' when the distance between rear lens of the objective and film is meant. It also seems to me desirable to substitute the term 'objective' for those various designations now in use, such as 'projection lens,' 'objective lens,' etc., for the reason that a projection objective is made up of a number of separate lenses held together in one mount, hence the 'lens' should not be used in this connection. Objective is quite sufficient, and shorter. Dr. Kellner also suggested the term 'light cone' or 'beam' when what is meant is the entire bundle of light proceeding from the condenser.

And Dr. Story Suggests.

"Dr. Story made the suggestion that instead of stating that the divergence beyond the aperture plate is exactly in proportion to the diameter of the condenser and its distance from the aperture, it would be better to say that the divergence is in proportion to the diameter of the condenser and inversely proportional to the distance from condenser to aperture. This is, in general, true, but strictly speaking, the proportion is not mathematically exact."

Increased Diameter Creates Difficulties.

I really feel a bit foolish in presuming to set my views up in contradiction to the views of such men as Dr. Kellner and Dr. Gage, yet I feel it my duty to even do that, if I feel there is good ground for believing them to be in error. If I am wrong, at least I am but voicing my earnest conviction, and doing so at the risk of having it later appear that my presumption was just that and nothing more.

Agrees with Dr. Gage.

With regard to large diameter objectives, I could heartily agree with Dr. Gage that increase in size would be highly desirable and an easy solution of the whole matter, but for two things, viz.: the fact that the objective must work in conjunction with a revolving shutter and increase in objective diameter sets up grave difficulties. These difficulties might or might not be eliminated if the revolving shutter could be located at the aerial image of the condenser. I am not certain as to this, but as projectors are now made and projection rooms are now built, it is almost impossible to always place the revolving shutter at the plane of the aerial image. This constitutes one objection to the use of large diameter objectives. The other objection is even more potent because large diameters make for lack of depth of sharpness of focus. In fact, in many theatres, as now planned, it would be impossible to use a large diameter objective. So much for that. As to the objective I have suggested, which shall have a short working distance (back focus) for all equivalent foci, I make no claim that it will be desirable under all conditions. Dr. Kellner tells us that the addition of a third factor would in itself involve a loss of 12 per cent., so there would only be gain under conditions where the ordinary objective would waste in excess of that amount, and except where it would be possible to view the two illumination values side by side on the same screen, the gain would have to be very decided in order to be apparent to the average person. However, a ten or twelve per cent. difference means a lot to the screen result and makes a decided difference when it comes to an actual photometer reading of the screen illumination.

Suggestion Regarding Names Is Excellent.

As to the suggestions regarding names, they are all of them excellent, and will be adopted by this department and used in the editor's handbooks for the future.

With regard to Dr. Kellner's views as to the best method of correcting the loss from the divergent ray between the aperture and objective, I have finally made up my mind, but will deal with that matter in another article presently.

They Are Quite Wobbly

F. W. Rinks, Springfield, Illinois, sends for lens chart and arises to say:

"Was reading your remarks concerning tight tension and wobbling reels, in recent issue. Oh, boy, you surely did hit 'em in this town! Give 'em merry hallelujah. I'm for you. You just ought to see them here, and I hope you succeed in waking some of them up."

Whatsthematter with you fellers down there, huh? You get those rewinders in line, slow 'em down, and use good reels for the projection room, even if the exchange manager hasn't brains enough to send his films out on good ones, or I'll come down there and slap you on the wrist again, real hard. But Springfield is not the only offender, not by several good long jumps!

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today $4 the Copy, postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

Projection Room Equipment

R. H. Edwards, Yonkers, New York, accompanied a bunch of carbon stubs with a letter, part of which reads as follows:

"Here is my contribution of stubs. I was one of those who, upon reading the first request, thought you would get so many that mine would not be needed. . . . Will take opportunity to describe our projection room equipment. The 'our' includes brother Stradling. We both belong to local 453.

Describe Equipment.

We have two Powers' Six B projectors, equipped with automatic dowsers, change-over signals (home made) and Barlow Arc Regulators. Personally, I consider the latter are being the best and most simple of its tribe. We have a Hallberg double arc generator, this latter for use in case of emergency. The projection room is entirely green, including that part of the floors under the machines. Remainder of floor is covered with rubber. All ports are glass covered. We have fine ventilation and healthful conditions. To go into details would require too much space. Suffice to say we have everything we want, and are fortunate in having a 'boss' who says: 'If it will operate to improve screen results, get it.' If ever you have a bit of time to spare, both brother Stradling and myself will be delighted to have a visit from you."

Glad to Hear of Installation.

I am always glad to hear of an installation like this. Not only is the installation fine, but such equipment is invariably in the hands of progressive projectionists, because the "Oh-that's-good-enough" chap wouldn't bother to get it, or to keep it up if he had it; also a manager progressive enough to take the position yours does would have nothing but live, wide awake, progressive projectionists working for him. Will be glad to visit you if opportunity affords, but cannot promise. Thanks for the stubs.

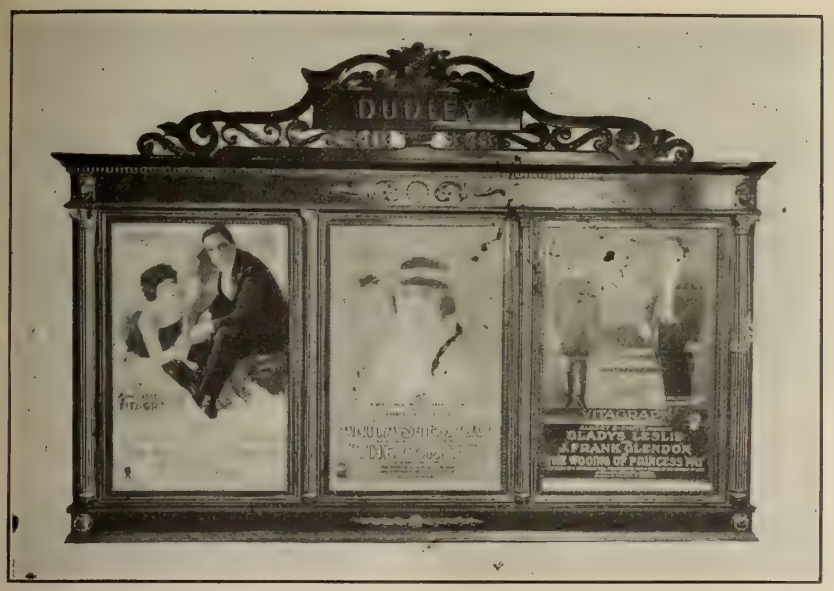
Is Still Learning

Harry Henderson, Topeka, Kansas, sends in carbon stubs, and in course of accompanying letter, says:

"Dear Brother Richardson: I address you thus because I firmly believe you are one of us in every sense of the word. . . . I am not an expert, having only been following the business since 1901, and am still learning. For the love of Heaven, can't you get after those hole-punching misfit projectionists?"

It is a very hard thing to do. The exchange manager who has no more sense of decency than to punch identifying numbers in the body of his films, and the projectionist who has no more brains than to mutilate film with a punch, are hard to reach, because they can only be reached by me with argument, and to understand argument requires brains, and —there you are.

As to the "still learning," same here, brother. I have been in the profession quite some time myself, and am still learning. When a man gets so terribly wise that he stops trying to learn, right there he starts dying of what corresponds to dry rot in trees.



3: Wall Poster Frame.
This will accommodate three one sheet posters level with the eye. Each of the plate glass doors has two locks.

YOUR LOBBY IS YOUR SHOW WINDOW

Make as Good Use of It as a Dealer in Hats, Shoes or Clothing Does of His Own Glass Front

WHEN a building is being fitted up for a retail dealer in hats, shoes or clothing the first detail to which attention is given is the arrangement of the show window display space, and as long as the establishment continues in business the proprietor makes a point of appealing to the passing public through this medium.

The clearest and largest possible sheets of plate glass, the costliest backgrounds of fine woods and draperies illuminated by artistic lighting systems are none too good to serve as settings for staple goods which every one must purchase from time to time and which could actually be sold without any display whatever. And yet display methods are so profitable to the retailer that it pays him to keep that window filled with costly samples whose exposure to the sunshine so lessens their value that after having served as a few day's attraction they are disposed of at a reduced price as shopworn goods.

The exhibitor is dealing solely in goods which appeal to the eye, which are not actual necessities of life and which must sell on the sole merit of appearance. To him the show window method of salesmanship is a thousand fold more important than to the retail merchant.

Must Be Brought Back.

The exhibitor's lobby is his show window, and should be built and laid out with a view to securing the maximum of display space in which to impress upon the passers-by the attractiveness of his screen showings.

And it is not sufficient to bring in an audience from the street. One must keep it coming back time after time by interesting it enough in future showings.

And the best way in which to accomplish this result is to have one's lobby so built that there is space for a dignified display of photo gelatines, posters and announcement cards so arranged that they give the impression of being part of the decorations instead of having been stuck up to cover a bad spot in the wall.

The reason why so many lobbies have this latter appearance is due to the fact that they were designed with a view to accommodating a certain number of mirrors, panels and other ornamentations, and the advertising display took what was left. Sometimes this residue of wall space is so limited that mirrors and panels are the only places for the display.

Look Ahead on Lobby.

The best way is to lay out the lobby walls with regard to poster sizes and utilize the remaining space for non-productive loveliness, which is more susceptible of varying dimensions than standard sized advertising matter.

It is better to build one's lobby around the display fixtures than to hang the display fixtures around the spare space of the lobby after the architect and decorator have done their worst.

And there is no use in saying that one cannot obtain display fixtures that are just as artistic and dignified as anything in paneling and mirrors that the decorator can supply.

Just to make good on the above statement here are a few of the designs which may be obtained in finishes to harmonize with different decorative schemes:

Illustration 1 is a combination wall rack which may be used to display either a three-sheet poster or photos in removable frames on a velour background. The frame measures four feet in width by seven feet nine inches in height, exclusive of the fancy top. The finish is in dull gold and brown, which harmonizes with almost any style of decoration.

Illustration 2 shows a narrower type of wall rack which provides a striking display for one announcement card and five 11x14 photogelatines on a rich velour background. The frame measures either two feet two inches or one foot nine inches in width, as the exhibitor's available space may require, by seven feet nine inches, exclusive of fancy top.

Attractive Utility.

This rack may be obtained in either copper and antique green or mahogany and antique green as desired.

Both of the above are fitted with plate glass fronts locked top and bottom.

Illustration 3 is a wall poster frame that will accommodate three one-sheet posters on a level with the eye. It is eight feet four inches wide and four feet nine inches high, exclusive of top, and has three plate glass doors, each with two locks.

Illustration 4 is a floor case finished in Empire style, the centre frame, which will accommodate a one-sheet poster, has a plate glass door with two locks and hinges. Each of the side panels will take four 11x14 photos, and has also specially constructed mats for use with 8x10 photos. A wooden easel with step ladder hinges allows the exhibitor to place this frame in any desired position.

Illustration 5 is a changeable banner which offers a means of showing the day's attractions in a dignified and attractive manner economically without defacing the front with oilcloth or paper signs.

With the assortment of letters and punctuation marks furnished with these banners it is possible to change the wording in a few minutes.

With the devices described and illustrated it is possible to utilize the display facilities of one's house to the greatest advantage not only in the lobby, but by taking advantage of that heretofore generally dead space as represented by the back wall of the interior on which spe-

1 and 2: Wall Racks.
To the left is a combination rack for displaying either a three sheet poster or photos. To the right is a frame for displaying announcement card and photos.

4: Floor Case in Empire Finish.
The centre frame will take a one sheet poster. Each side panel will accommodate four 11x14 or 8x10 photos.

cially lighted frames may be installed and which catch the eye of the patron while he is leaving the show.

In order that exhibitors may avail themselves to the utmost of both display space and ingenuity in laying out same, Menger, Ring and Weinstein, of 306 West Forty-Second street, New York, by whom the above devices are manufactured, have placed at the exhibitor's disposal the services of their traveling representatives who will visit picture theatres on request and suggest a plan of installation for advertising fixtures adapted to the facilities and requirements of each individual house.

—ADVERTISEMENT.

Tom Moore Appears Next in Klein's "Heartsease"

TOM MOORE'S next Goodwyn picture, which will shortly be released for general distribution, is "Heartsease," from the play by the late Charles Klein. The character of Eric Temple presents him as a struggling composer, whose musical genius is about to be recognized when his opera is stolen and the fruits of his genius become the temporary property of an unscrupulous amateur society musician.

In the unfolding of the drama Eric Temple falls in love with the daughter of a titled Englishman, whose wife decides to become the patroness and, if she can, the secret "inspiration" of the charming, unknown musician. However, a scurrilous attack on her is printed in one of the London society scandal sheets, which precipitates a breach in the lady's household; and in the confusion which follows, Eric Temple's opera is sent in error by his patroness to his worst enemy, who has it produced as his own work.

Helene Chadwick, as the girl who discovers Temple, renounces him and finally clears his name, plays in her first Goldwyn picture. Her beauty, coupled with her long experience on the screen, present a worthy foil for Tom Moore's romantic characterization.

Doris Kenyon Begins Work on Vance's "The Band Box"

FOLLOWING the announcement of the formation of Deitrich-Beck, Inc., to produce a series of Louis Joseph Vance's well-known stories, with Doris Kenyon as the star, the producers have lost no time in beginning their first Keyon production, "The Bandbox." Theodore C. Deitrich and Arthur F. Beck, respectively, president and treasurer of this new organization, have gone to Lake Mohegan, New York, with Miss Kenyon, R. William Neill, the director, and members of the cast, and production is under way.

Upon completion of the scenes at Lake Mohegan the company and its executives will go to Jacksonville, where many of the scenes will be made.

While voyaging to the Florida city from New York several important scenes will be photographed aboard ship.

Ruth Roland Announces Cast for Serial.

Ruth Roland, Pathe serial star, announced the cast for "The Adventures of Ruth," her first picture by her own producing company, Ruth Roland Serials, Inc.

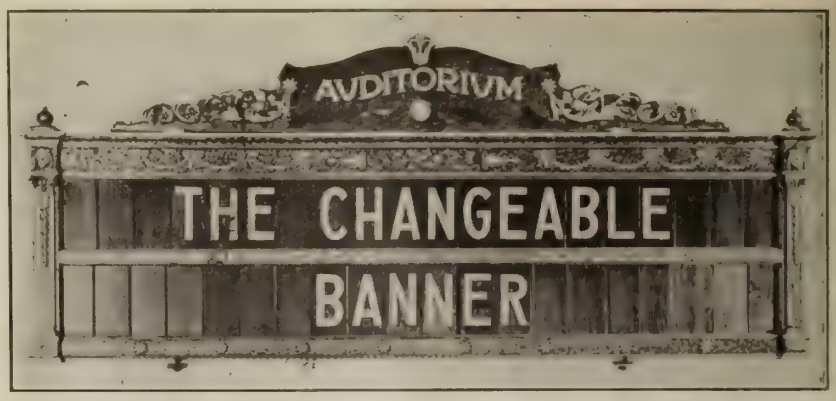
Heading the supporting cast as leading man is William Human, a popular juvenile.

Thomas G. Lingham, the heavy, has a stage career, including engagements with James O'Neill, E. H. Sothern and Robert Mantell. For many years he was associated with the Kalem Company.

Warwick Completes "In Mizzoura."

"In Mizzoura," the Paramount-Artcraft picturization of Augustus Thomas's play, in which Robert Warwick is starred, has been completed at the Lasky studio by Director Hugh Ford. Mr. Ford leaves shortly for New York, whence he will go to London to direct the first production for the newly organized Famous Players-Lasky British Producers, Ltd.

Warwick has already started work at the Lasky studio on his next Paramount-Artcraft picture, an adaptation of Anthony Hope's popular novel, "Captain Dieppe." The scenario was written by Elmer Harris and the production will be directed by James Cruze.



5: Changeable Banner.

With this device the day's attraction may be announced. The lettering may be changed at will with little expenditure of time or effort.

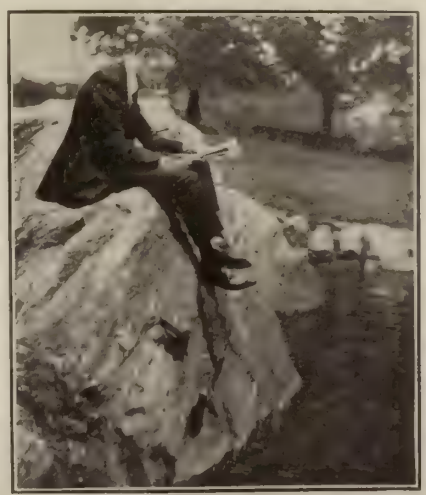
Will Visit Canada.

F. H. Richardson, editor of the Projection Department, will attend the convention of the Maritime Exhibitors this fall on behalf of the Moving Picture World. He will motor up through Maine and will stop over in such cities as desire it and lecture before projectionists on the optical system of the projector, the said lecture being illustrated by means of stereopticon slides.

Those desiring this visit will do well to communicate that fact as soon as possible.

Striking 24-Sheet for "Gamble" Serial.

The striking twenty-four-sheet stand for the Western Photoplays serial, "The Great Gamble," released on August 3 and co-starring Anne Luther and Charles Hutchison, shows one of the many thrilling stunts done by the screen daredevil, Hutchison, in the course of the story. He jumps from the wing of a speeding hydroplane seventy feet to the water below. Frederick Brown McDan, artist, designed the poster.



Octavus Roy Cohen.

Picks out a picturesque spot for the consideration of his script for his first Goldwyn picture.

William Hart Appears as Guide in Western Desert

WILLIAM S. HART'S new Artcraft picture, "Wagon Tracks," which is released July 27, is cited as another example of the genius of C. Gardner Sullivan, who has written many good stories which Thomas H. Ince has produced for the screen.

This picture embodies a tale of the old Santa Fe trail, about which clings a romantic and at times pathetic history. Great caravans making their arduous way across the plains toward the lands of fabled riches often met with disaster at the hands of the red marauders of the West, and the tracks left by the heavy wheels were for a time a silent reminder of lost hopes. Then they were covered by the sands and forgotten.

Hart appears as a guide of the wagon trains. His younger brother is murdered, and the sister of a gambler is believed to have shot him in defending herself against his advances. A henchman confesses that it was the gambler who really shot the brother.

Lambert Hillyer directed, and Mr. Hart's leading woman is Jane Novak. The gambler is played by Robert McKim. The production was supervised by Thomas H. Ince.

DeMille to Start Next Picture in August.

Cecil B. DeMille expects to complete "Male and Female," his new picture based upon the Sir J. M. Barrie play, "The Admirable Crichton," within a few days. About the middle of August, Mr. DeMille will begin work on "Why Change Your Wife?" which was written by William C. DeMille, and for which the cast will be announced in the near future.

Change Title of World Picture.

World Pictures has been compelled to change the working title of Montagu Love's feature, "The Mark of the Beast," because of the prior right of the title obtained by Princess Troubetskoy through her production made on Broadway two seasons ago. "The Battler" is the title selected for this release.

·H·W·J·EDBROOKE·
Architect
·DENVER· ·COLORADO·
DISTINCTIVE THEATRES

Live News from Everywhere

BALTIMORE WILL HAVE TWO NEW HOUSES

One Theatre Will Cater to the Northeastern Section and the Other to the Northwestern

TWO handsome new photoplay theatres will be constructed in the near future in the Monumental City. One is to be located in the northeastern section, while the other is to be located in the northwestern. The plans for the theatre in the northeastern section call for a house to measure 50 by 150 feet, located at Milton avenue and Hoffman street. The latest method of ventilation and cooling systems, as well as the finest projection possible, will be employed. The seating capacity will be 1,000, with room for 1,200. This playhouse will be conducted by a company operating several other large theatres in Baltimore.

The contract for the construction of the other new house, which will be located on Garrison avenue, near Liberty Heights avenue, by the Forest Park Theatre Company has now been awarded to the West Construction Company. Architect E. H. Glidden designed the building, which will be of brick and one story high.

Camera Caught Warner—He Caught Bass.

Moving pictures were taken of a party of sportmen as they fished for bass in the Potomac River on Saturday, July 12. In the party were E. F. Warner and Henry Watson, owner and editor, respectively, of Field and Stream, and Robert Davis, editor of the Munsey publications.

Personals of Baltimore.

Louis O. Mass, formerly Vitagraph representative in Baltimore, and now assistant manager of the Washington, D. C., office of this company, is now a papa. Mr. and Mrs. Mass were presented with a baby girl at noon on Saturday, July 5.

Wallace High, manager of the W. H. Film Company, 412 East Lexington street, has leased the Fairmount Theatre, Clinton street and Fairmount avenue, for a period of five years from John A. Schiipp and Mary Plant. The house will be renovated and conducted under the management of Charles Rhine.

W. D. Owens recently succeeded A. Jenkins as manager of the Roanoke, Va., Bijou. The later has become associated with the Wells interests in Norfolk.

Martin A. Berger, manager of the Star and Popular theatres, and who also represents the Electric Film Company in Baltimore, has taken desk space with William Timmons, manager of the Capitol Exchange, at 210 North Calvert street.

Otto Haas, who operates three theatres in Charlotte, N. C., of which the leading one is the Ottoway, is in Baltimore with his uncle, who is ill at Johns Hopkins Hospital. During his absence the business of Mr. Haas is being conducted in Charlotte by A. B. Cheatam, manager of the Mutual office in that city, and also manager of the Triangle office in Atlanta.

Out-of-Town Notes.

The Bijou Theatre at Havre de Grace, Md., has been sold by C. G. Thompson to J. W. Bowers, of the Willow Theatre in the same city. There is a possibility that Mr. Bowers may consolidate the two houses to make one large theatre.

M. L. Douglas has leased the Opera House at Crisfield, Md., to Mr. Kinman, who was formerly connected with the World Film Company office in Washington, D. C.

The Casino Theatre at Ocean City has been leased to Mr. Insley, formerly of Laurel, Md.

Fire destroyed the Dix Theatre at Wrightson, N. J., on Wednesday, July 9.

Pittsburgh News Letter

Barach Will Manage Realart.

BEN F. SIMPSON, field manager for the Realart Pictures Corporation, is spending a few days in Pittsburgh in company with Nate Barach, who will be the Pittsburgh manager of the company, looking up a location for a branch of the concern.

Mr. Barach was one of the roadmen under Leo F. Levison at the World exchange several years ago. Later he was made manager of the World branch at Indianapolis, when he left over a year ago to join Uncle Sam's army. After but two weeks in camp he was sent across with the Pioneers and was in the thick of the fight for an entire year. He was mustered out of the army in April.

Jewel Changes Owners.

The Jewel Theatre, on Spring Garden avenue, North Side, Pittsburgh, has been purchased by Oliver Schweitzer from Lang Brothers. It is now closed for remodeling and repairs and the installation of new equipment, and will be reopened in about two weeks.

Shades of the Family Album!
Edith Roberts filming the crowd that assembled to watch her make one of her Century comedies for Universal.

K and K Theatre Is Sold.

The K and K Theatre, 1217 Carson street, South Side, Pittsburgh, has been sold by the K and K Amusement Company to Smarsh & Dolinyak. A. P. Altmeyer will continue as manager of the house.

The K and K is at present running stock shows and two reels of pictures. It has a capacity of 500. The change in ownership took effect July 1.

Kimmerle Is Building.

Fred Kimmerle is having a new theatre built at 404 Centre avenue, East Pittsburg. It will have a seating capacity of 500. Power's machines will be used. The new house will be ready for opening about the first of August.

Kester Blows His Patrons.

H. P. Kester, of the East Liberty Cameraphone, has just finished the instllation of a series of large Typhoon fans at a cost of $1,700, and the breeze is almost strong enough to pull the picture off the screen.

Now the Family.

The old American Theatre, on Mount Oliver, recently taken over by W. R. Baker and Walter N. Miller, will be rechristened the Family Theatre. The entire equipment is being overhauled, a Hallberg motor generator is being installed and the house is being improved generally.

Hinton in Pittsburgh.

George W. Hinton, formerly business manager of the Universal exchange at Kansas City, arrived in Pittsburgh, Monday, July 7, to take charge of the publicity campaign on the Stage Women's War Relief Series of pictures.

Gauding Swaps with McNamee.

H. C. Gauding, who has been looking after the city trade of the Pittsburgh exchange for the past few weeks, is trading places with F. L. McNamee, who has been looking after the DuBois and Punxsutawney section.

More Power for the Rex.

The Rex Theatre, East Liberty, Pittsburgh, has renewed its projection equipment by the installation of two new Power's 6-B machines.

Enter the Rialto.

The old Coliseum Theatre, Mount Oliver, formerly owned by Fred Herrington and which was recently taken over by the Weiland interests, will be renamed when the house is reopened, the name chosen being the Rialto. Extensive improvements are being made, including a new front, repainting and redecorating, etc.

Another House for East Liberty.

East Liberty, Pittsburgh, is to have another theatre on the site of the old Gem, in Frankstown avenue. It is to be a large house with a dance hall on the second floor. It is understood that Nate Friedberg and associates, of the Alhambra Theatre, are the promoters.

George Is a Dad.

George Panagatocas, movie magnate of Johnstown, Pa., has been passing around the cigars lately and making film salesmen welcome. The cause of it all is a brand new baby boy.

Grelle Has Recovered.

Harry F. Grelle, of the Supreme exchange, has recovered from his recent illness and is back at his office.

LOUISVILLE WILL HAVE A BIG HOUSE

The Majestic Amusement Company Will Erect a Picture Theatre That Will Cost $300,000

THE Majestic Amusement Company announces that it is planning to erect a $300,000 moving picture house, seating 3,000 people, and located on Fourth street, near Chestnut, facing the Mary Anderson Theatre. A fifty-year lease has been closed on the Kaye property, at a rental involving approximately $500,000. The new theatre will be operated by the Majestic Amusement Company, which now operates the Majestic Theatre, a block north and on the other side of the street. It is planned to start work in the fall and have the theatre ready to open in the spring of 1920. It is planned to handle the United Artists' pictures in this house, and it is further planned to have a large and unusually attractive orchestra. The house now operated has a seating capacity of approximately 1,200 people and is the largest in the state. The new house will be one of the largest in the South. The directors of the Majestic Amusement Company are Laban Phelps, Louis P. Dittmar, George M. Clark, C. H. Bohmer and George Montz. Phelps is a tobacco man, and Bohmer is president of the Security Bank and a director in several institutions. Mr. Dittmar opened the present Majestic along about 1907 and has enlarged it several times. He is also interested in several film concerns and is behind a company that is planning to market pictures in natural colors.

Jackson Theatre Company Chartered.

The Jackson Theatre Company, Jackson, Ky., capital $6,000, has been chartered by H. W. Cole, Lewis Hays and Tony Zoellers, to operate a moving picture house in that city.

Hellier Amusement Company Incorporates.

The Hellier Amusement Company, Hellier, Ky., capital $3,000, has been incorporated by C. A. Bickford, W. E. Johnson and Lace Stansbury.

Sees No Objection to Fight Pictures.

Announcement has been made by Acting Mayor George T. Wood, of Louisville, who is in charge while Mayor Smith is away on a vacation, that no objection would be raised in Louisville to the screening of the Willard-Dempsey fight pictures. Acting Mayor Wood stated that so far as he knew there was no local ordinance or state law that would prevent showing of the pictures, and he felt certain that the city authorities would make no effort to stop any showing.

Canadian News Letter

Organizes "U" Staff for Ontario.

CLAIR HAGUE, general manager of the Canadian Universal Film Company, has organized his sales force for the Province of Ontario on a departmental and territorial basis for the coming year. One organization is under the direction of F. R. Lennon, who will have charge of Jewel and special Universal releases. Another organization is headed by J. R. McKenney. The latter will specialize with the distribution of serials, L-Ko comedies, Lyons-Moran Star comedies, Canadian Scenic series and Industrial releases.

Working under Lennon will be Campbell Taylor, in western Ontario, and Joe O'Donnell, in eastern Ontario. McKenney will have C. W. Garner in western Ontario and J. A. Kirkpatrick in eastern Ontario.

General Secures English Chaplin.

It is reported at Montreal that I. Soskin, late general manager with Famous Players' Film Service, and Charles Berman, of Montreal, have become interested in the General Film Company (Canada), Ltd., the president of which is T. S. Cooper. The company recently acquired the rights for "Chase Me Charlie," a revised Chaplin comedy in five reels which was produced in England. The General, in Canada, is also distributor of Kleine Perfection pictures, William L. Sherry productions, Parex pictures and independent specials.

Soskin and Berman have Sterling Films, Ltd., an independent exchange of recent birth, with offices in Montreal and Toronto, Soskin being the general manager of the Sterling Company.

Co-Operative Exchange Stars.

The Canadian Exhibitors' Exchange Company, Ltd., fostered by the Moving Picture Exhibitors' Protective Association of Ontario, Ltd., has started operations with Billy Allen, formerly with the General, as manager in charge of the Toronto headquarters. Secretary Thomas Scott, of the Exhibitors' Association, recently completed an organization trip throughout Ontario and lined up a considerable number of clients, these being mainly members of the association in various centres. Practically all of these exhibitors are also subscribers to stock in the enterprise.

Fox Invades Canadian West.

For a number of years the only territory in which the Fox Film Corporation of New York has not enjoyed direct representation has been western Canada. Announcement has been made at Toronto that direct branches of the Fox Company will be opened in three cities of western Canada, Winnipeg, Calgary and Vancouver. Managers in charge of these offices will be appointed direct by the New York headquarters as in eastern Canada and elsewhere.

Allens Are Still at It.

The Allen Theatre Enterprises, of Toronto, have purchased for $200,000 the property known as the Waverly Hotel, Georgia and Seymour streets, Vancouver, B. C., for a site for a new moving picture theatre to seat 1,800 people. The Allens recently acquired several of Vancouver's leading picture theatres from J. A. Schuberg along with the First National Exhibitors' franchise in western Canada.

Changes with Regal Films.

Ed. English has been appointed manager of the Montreal branch of Regal Films, Ltd., in succession to J. O'Loughlin, who has been made general manager of all Regal branches, with headquarters at Toronto. J. Gorman, formerly with General at Montreal, has also become associated with the Regal sales forces.

Pomeroy Severs Tie with Holman.

Harry Pomeroy, manager of the Holman Theatre, Montreal, which is controlled by the Canadian Universal, has severed his connection with the theatre to become interested exclusively in the Tivoli, St. Catherine and Bleury Streets, Montreal. He is associated with Sam Lewis.

Connaught on Short Time.

The Connaught Theatre, a downtown theatre of Montreal, has gone on "short time," the house being open only in the evenings, except on Saturdays, Sundays and holidays, when matiness are given.

War Veterans Run Theatre.

The Classic Theatre, Quebec, has been taken over by the Quebec branch of the Great War Veterans' Association. The theatres is being operated for "the benefit of the public and the Veterans."

Distributor Appoints Managers.

The Exhibitors' Distributing Corporation, Ltd., Toronto, has completed the appointment of managers for its various branches across Canada as follows: Toronto, A. E. Brown; Montreal, C. Gorman; St. John, Messrs. Thorne and Donaghy; Calgary, M. Rose; Winnipeg, J. Crosby, and Vancouver, Mr. Steele.

United Artists Invade Canada.

The United Artists' Corporation has officially invaded Canada, headquarters for Canada having been opened in the Stair Building, Bay and Adelaide streets, Toronto, with Abe C. Berman in charge.

Barzansky Takes Another.

J. Barzansky, a Montreal exhibitor, has bought the DeLuxe Palace, Montreal. He is also proprietor of the Boulevardoscope.

Strand Audience Approves "Trixie."

The manager of the Strand Theatre, of Denver, reports on a three-day showing of American's recent Margarita Fisher release, "Trixie from Broadway," as follows:

"'Trixie' played for three days at this theatre, and in the sweltering weather, was one of the three houses out of the seven first-run theatres on Curtis street that enjoyed big business. On Saturday and Sunday, the last two days of the run, the picture played to capacity business."

Viola Dana Delivers the Germicide Salute in "The Microbe."
She believes in giving the police every attention in this, her forthcoming Metro.

Oh, for the Life of a Life Saver!
Anne Luther, star of Pathe's serial, "The Great Gamble," just after a hair-breadth escape (from learning to swin) in the surf at Long Beach, L. I.

Minneapolis News Letter

Exhibitor Makes Good.

THE fact that fire destroyed the Rex Theatre, at Bemidji, Minn., June 18, with a loss of $5,000 did not prevent Mr. Brinkman, proprietor, from providing regular entertainment for his film patrons.

Following the fire Mr. Brinkman had a tent hurriedly pitched, and despite a heavy rain played to good business with Charlie Chaplin in "Sunnyside."

Exhibitor of Minnesota Dies.

Hans Larson, proprietor and manager of the Lyric Theatre, at Harlan, Minn., died at his home at Harlan after an illness of nine weeks.

Michel Manages New Concern.

The Minneapolis Film Corporation, a new organization, has opened offices at 702 Film Exchange. Carl Michel is the manager.

News Brevities.

St. Paul residents who objected to the issuance of a permit for a moving picture theatre at 917 Grand avenue were given an opportunity to make their arguments before the mayor and city council of St. Paul. The municipal authorities of that city have not taken any definite action in the matter as yet.

A new theatre, to be known as the Eltinge, will be erected at Bismarck, N. D., at an estimated cost of $40,000.

L. E. Goldheimer, Minneapolis, has purchased the moving picture theatre operated by J. H. Steinke. He took possession July 1.

A. J. Lawrence has taken over the interests of W. J. Brown in the Princess and Lyceum theatres, at Thief River Falls, Minn.

Ben M. Nyhuse and Oliver Roscoe, Jr., have purchased the Home Photoplay Company's moving picture house at Lake Benton.

The Butterfly Theatre, a newly erected playhouse at Albert Lea, opened to big business the first of this month.

Russell Has Large Quota of Denver Fans.

Patrons of the America Theatre, in Denver, are out-and-out "Bill" Russell fans, and almost invariably his releases in that house receive extended bookings. American's latest Russell feature, "A Sporting Chance," is no exception to the rule. It is down on the list for a three-day showing, with the special presentation for which Denver's "America" is famous.

BOOKING COMBINATIONS ARE POPULAR

Northwest Exchanges Favor the Arrangement Which Encourages Longer Consecutive Runs

THE buying power of exhibitors' combinations is beginning to be appreciated in Oregon, as is evidenced by the many circuits now in successful operation. One recently formed has C. G. Vaughn, of Kelso, Wash., and E. Hettum, Kalama, Wash., as the principals. These towns are close enough together to permit pictures purchased to be run on consecutive days.

Other successful booking combinations are the Globe Theatres Company, headed by C. F. Hill, which includes Albany, Medford, Grants Pass and Roseburg, all in Oregon; the Yacolt and Battleground theatres, in Washington; the Echo and Alhambra theatres and the Mutual and Home theatres, in Portland.

Portland exchanges are not opposed to these combinations, as might be supposed. It has been discovered that while smaller daily rental is paid for films, the consecutive runs are productive of more revenue from each picture, and in these days of somewhat limited production, exchange profits can be realized quicker by encouraging booking combinations.

New Theatre for Pendleton.

On August 1 ground will be broken for the new theatre of the Pendleton Amusement Company, owned by Matlock and Greulich. It will be built on the site of the old Alta Theatre, which will be torn down. The house will seat 1,200 and will be up to date in every detail, being equipped to handle big road attractions as well as moving pictures.

Majestic Has a New Organist.

Cecil Teague is the new organist at the Portland Majestic Theatre and began his engagement July 5, when the Majestic features him together with Rex Beach's "The Crimson Gardenia."

Bend Theatre Sold.

Ward Coble has sold the Liberty Theatre, Bend, to O. M. Whittington and William Parkinson, of Heppner, delivery being made July 1.

Northwest Briefs.

W. H. Bachmeyer has resigned his position as road man for the Portland Exhibitors Mutual and plans to return to Cincinnati.

P. A. Dickson has purchased the Sunset Theatre, Houlton, Ore.

W. Strawhaul has opened the Roe Theatre, Long Beach, Wash., for the summer and reports business brisk.

Juan Silva, partner of Miss G. Y. Ramsey, Grand Theatre, Rainier, has purchased the Peoples Theatre, Clatskanine, Ore., from C. L. Conyers.

D. M. Adams has opened a theatre at Nehalem, Ore.

Philadelphia News Letter

Palm Theatre Will Spend $50,000.

MANAGER JONES, of the Palm Theatre, has closed for the summer and will make extensive repairs and alterations. Over $50,000 will be spent in improvements. Entirely new equipment will be installed and a new front will be built.

Express Companies Enforce Rule.

Express companies in Pennsylvania are starting to enforce the new rule governing the transportation of films. In the future all metal cans containing films must have metal handles and must remain closed without the use of straps.

Bartram Theatre Changes Hands.

J. Weissboro, of the Crystal Palace, has taken over the Bartram Theatre, at 56th street and Chester avenue. He will not take possession before February. This house will be enlarged and extended improvements made.

Abrams Manages Sherry.

Ben Abrams has been appointed the new manager of the Sherry features to be distributed in this territory.

Lefko Returns.

Sam Lefko, formerly salesman of the Fairmount Feature Film Exchange, has returned from overseas, and as soon as he is mustered out of the service will return to his old job.

Dr. Steinberg to Manage Strand.

Dr. S. Steinberg, owner of the Strand Theatre, recently gave up his dental practice to assume the active management of his theatre.

Doug Turned on the Jazz, Noise and Kazoo When Eddie Rickenbacker Blew In.
The Fairbanks cowboys staged an impromptu rodeo when America's Ace of Aces called on Doug while he was making his first picture for United Artists.

SEATTLE THEATRE HAS FINE QUARTERS

"Greater" Projection Room Will Have All the Comforts of Home for Visiting Exhibitors

DURING the remodeling of the offices of the Greater Theatre Company in the Liberty Theatre Building space has been made for a large comfortable viewing room. Special chairs are being made for this room, and individual smoking stands for each house manager have been provided. A piano has also been added to the equipment. The screen is hidden by trellised gates, which open slowly on the pressure of a button and fold outward, joining the velvet curtains on either side, thus giving perspective for the miniature stage. The projecting room at the back of this room is completely equipped and carefully constructed and is larger than many projection rooms in regular theatres. Viewing will only be done in the afternoon by the members of the Greater Theatres Company staff, instead of at night, as has been done at times.

Fox Officials Confer.

Howard J. Sheehan, the new district manager of Fox for the West Coast, spent several days in Seattle last week, together with Herman Robbins, assistant general manager of the company. L. Sturm, the new Fox manager for Seattle, arrived with them and is getting settled down in his new position. During the visit of the officials there was a general conference of the sales organization of the Pacific Northwest.

Changes in Universal Office.

Several changes have been made recently in the forces of the Seattle Universal office. Two new salesmen have been added—F. A. Woodrich, formerly with Select, and George Colladay, formerly with Vitagraph. George Ekre, former U salesman, has severed his connection. R. O. Clayton, former assistant manager of Select, is the new booker. Claude Hall, former shipping clerk in the Seattle office, has been transferred to the Butte office to work in the same capacity.

San Francisco News Letter

Louis Reichert Joins Big Four Organization.

LOUIS REICHERT, for the past three and a half years manager of the San Francisco branch of the Metro Pictures Corporation, has returned from a business trip to New York and announced that he has resigned this position to accept that of manager of the local office of the United Artists Corporation soon to be opened. District Manager Harry Lustig, of Metro, is expected here shortly to name his successor. Mr. Reichert is president of the San Francisco Film Exchange Board of Trade, and also heads the United Motion Picture Industries of Northern California.

Promotion Committee Organizes.

The committee of thirteen recently named by the mayor for the purpose of showing to the moving picture industry the superior advantages, scenically and climatically, of San Francisco as a producing centre has formerly organized, and is receiving the support of exhibitors and distributors in its efforts along the line mentioned. Supervisor Joseph Mulvihill, chairman of the Public Welfare Committee of the Board of Supervisors, has been chosen chairman of this committee, and George W. Gerhardt, secretary of the Civic League of Improvement Clubs, has been made secretary.

Alhambra Theatre to Be Remodeled.

Plans have been completed for the remodeling of the Alhambra Theatre on Market street, and the work will be commenced at an early date. The house will be closed while most of the work is under way, as the changes include the interior as well as the lobby.

New Poster Exchange to Open.

Otto Laurelle, well known in San Francisco film circles, has secured space in the Turner & Dahnken film exchange on Golden Gate avenue, and will shortly open a poster exchange. The business will be carried on under the name of the Exhibitors' Poster Exchange, and a complete paper mounting plant will be operated in connection with it.

Poster Company to Open Branch.

The Western Poster Company has decided to go ahead with the plans for opening a poster exchange at Seattle, and I. H. Lichtenstein will go north at once to establish this branch.

Universal News.

Carl Laemmle, head of the Universal organization, made a visit to the San Francisco exchange recently and looked the town over as the last rites were being paid to John Barleycorn.

Harry Carney has left for Los Angeles by auto, and will visit exhibitors on the way down the Coast, combining business with pleasure.

Ben Westland, dramatic editor of the Daily News, has been placed at the head of the local publicity department of Universal.

Fox Office Has Many Visitors.

Carl Downing, publicity expert with the Fox Film Corporation, stopped off recently on his way to Hollywood, where he will make his headquarters for an indefinite period.

Herman Robbins, assistant general manager for this concern, spent a week in this city looking over the amusement field and inspecting the charms of the Coast metropolis.

H. J. Sheehan, the new district manager, arrived here recently for a short stay, and later left for Los Angeles. He will return shortly and establish his headquarters in this city.

Fred C. Quimby Reaches Pacific Coast.

Fred C. Quimby, director of exchanges for Pathe, has reached the Pacific Coast, and is expected at San Francisco at an early date. He is visiting the offices in the Northwest first, and will go to Los Angeles from here. The sales force of the local office has been augmented by the addition of George Slater, who will cover the large towns in the San Francisco and Los Angeles territory, with headquarters here, specializing on feature productions.

Marguerite Courtot
Appearing with George B. Seitz in Pathe's serial, "Bound and Gagged."

Goldwyn Manager Visits Exhibitors.

G. C. Parsons, manager of the San Francisco branch of Goldwyn, has returned from a trip down the Coast as far as Kings City, and will shortly leave on a tour of the Sacramento Valley. He has already covered the San Joaquin Valley, and when the projected trip is completed will have visited most of the exhibitors served from this exchange.

Temporary Offices Chosen.

Dan L. Miller, general representative of the "Shepherd of the Hills," has taken over offices with the Liberty Film Exchange, 168 Golden Gate avenue, for the period of his stay in this territory.

Exchange Man Undergoes Operation.

Ralph Quive, manager of the San Francisco branch of Vitagraph, Inc., was recently seized by an acute attack of appendicitis and taken to Mt. Zion Hospital, where an operation was performed. He is doing nicely, and it is anticipated that he will soon be at his desk again.

Oakland Exhibitor Killed in Accident.

Wilbur W. Woodside, proprietor of the Golden Gate Theatre, Oakland, passed away in the emergency hospital in that city on July 4, as a result of injuries received when he was struck by a street car.

Orphans Enjoy Show.

Inmates of almost every orphan institution in San Francisco were the guests of the Hippodrome Theatre during the week's showing of "Little Orphant Annie."

Trade Briefs.

John Ratto, of Jackson, was a recent visitor in San Francisco, and among his purchases was a Westinghouse Ventura fan.

Grover C. Smith, of Durham, Cal., a new State farm colony in the Sacramento Valley, has purchased a moving picture outfit and will offer shows in that town.

The Pacific Theatre & Realty Company has been incorporated at San Francisco with a capital stock of $25,000 by S. M. Roeder, W. R. Hagerly, H. A. Levinson, A. S. Newburgh and G. Kane.

The Ryan Theatre, Fresno, has been reopened after having been closed for some time for improvements.

The Municipal Theatre, at Biggs, Cal., has been closed on account of the difficulty in securing an operator.

W. S. Webster, of Woodland, has taken an interest in the Allies' Theatre, San Francisco, and J. C. Johnson, of the latter house, is interesting himself in a circuit of country houses.

G. A. Metcalfe has secured stocks of the new nine-hundred-watt lamps to be used with Power's Excelite outfits and finds exhibitors taking much interest in these. The demand for machines has been such of late that stocks have been exhausted and several sales have been made subject to deliveries.

Contracts have been awarded for the construction of a theatre at Turlock, Cal., on which A. A. Richards has taken a lease for fifteen years.

A moving picture theatre is being erected at Portola by Schill and Cox.

A balcony is to be added to the Novelty Theatre, Martinez, Cal., increasing the capacity of that house by 250.

Hart Working on "John Petticoats."

William S. Hart is working on lumber camp scenes for "John Petticoats," his new Artcraft picture, produced under the supervision of Thomas H. Ince, directed by Lambert Hillyer, and written by C. Gardner Sullivan. Santa Cruz was the scene of the exteriors showing the big trees and the lumbering industry.

This picture, it is stated, will be rich in settings—particularly effective being those taken in New Orleans, and the big modiste shop interior erected at the Hart studio.

Fannie Ward

As she appears in "Our Better Selves," her latest Pathe feature.

Maine News Letter

Portland Theatres, Inc., Organizes.

A CORPORATION to be known as Portland Theatres, Inc., has been organized under the Maine laws with a capital stock of $200,000 to establish, maintain and operate theatres and all kinds of amusement and entertainment places. The par value of the stock is $50. Officers of record are M. A. Burke, J. H. Berman and E. P. Mahoney. The company will build a new theatre at the corner of Congress and High streets on the site now occupied by the old Libby homestead, which has been purchased for the purpose. The site extends down High street and embraces from 12,000 to 14,000 square feet of the most valuable land in the city. Work on the new house will start in the near future.

Edgar Jones Productions Incorporates.

The Edgar Jones Productions Company, Inc., Augusta, has been granted articles of incorporation by the Maine secretary of state. The authorized capital stock is $50,000, half preferred and half common. E. M. Leavitt, of Augusta, is president, and the other officers are Ernest L. McLean, Augusta, clerk; directors, E. M. McLean, E. M. Leavitt, S. L. Fogg and M. Y. Martson, all of Augusta. The purpose of the new corporation is to engage in a general moving picture business and deal in supplies for the trade.

Perkins Managers Jefferson.

David F. Perkins, for a long time press agent and treasurer of the B. F. Keith Company in Portland, has severed his connection with that enterprise and has assumed management of the Jefferson Theatre in this city.

Realistic Runaway in "The Westerners."

One of the most thrilling scenes ever staged for the camera is that in the Great Authors production of Stewart Edward White's "The Westerners," a W. W. Hodkinson release, where Wilfred Lucas and Robert McKim have a fierce fight in a buckboard that is careering madly along a curved and dangerous mountain road. The camera is so placed as to show the frantic horses, without any guiding hand on the reins, running wild while the two men grapple. The flight terminates when the horses, buckboard and McKim plunge over the cliff.

BUFFALO IS STRONG FOR SUNDAY MOVIES

Chief of Police Higgins Indorses Them and the Best Citizens Attend Them While Theatres Multiply

BUFFALO is an excellent example of a city where Sunday motion pictures are permitted, where they are shown with profit to both the exhibitor and patron, and where disorder is a thing unknown. There are few of the approximately one hundred theatres in the city that do not enjoy capacity business on the Sabbath; in fact, this city seems to have designated the "movies" as the family recreation on this day. Sunday movies have the support of all the local newspapers, and some of the ministers have even gone so far as to declare from the pulpit that the films are the greatest agency in the country for the spread of the Americanization movement.

Buffalo's best citizens can be found in the Sunday movie audiences every week, and Chief of Police Higgins is on record as being greatly in favor of motion picture entertainment on Sunday.

"Queen" of the Movies.

Cities throughout the country that prohibit Sunday pictures need only look at the Queen City of the Lakes to see that the inhabitants gain real enjoyment and profit educationally from picture shows on the seventh day of the week. New York's recent law putting the proposition up to the communities was a wise move, but as far as Buffalo goes the community was in favor several years ago, and it is becoming more in favor each year as the pictures and theatres are improved.

This gaining popularity is one of the reasons for the large number of picture houses in the city and for the number of new houses projected, such as the $1,500,000 Shea Amusement Company Metropolitan and the $85,000 house being erected by the South Park Amusement Company on Triangle street, South Buffalo. Cities barring Sunday films don't know what they are missing.

Fox Exchange Notes.

Business conditions in the western New York territory are fairly satisfactory, according to C. P. Sheehan, district manager of the Fox Film Corporation.

William Cantwell, former lieutenant in naval aviation, has arrived in Buffalo from the Pittsburgh branch and has taken the assistant manager's job.

Buys Canandaigua Theatre.

Fred Fisher, one of the big merchants of Canandaigua and Seneca Falls, who three years ago entered the theatrical business, has purchased the Temple Theatre in Canandaigua. Mr. Fisher also operates the Fisher Theatre in Seneca Falls.

Geneva House Sold.

L. G. Brady, former manager of the Regent Theatre, Geneva, N. Y., has been superceded by Comerford and Fitzpatrick, Geneva boys, who have purchased the house.

May Show Fight Films.

As far as the city authorities are concerned the pictures of the Willard-Dempsey fight may be exhibited in Buffalo. Corporation Counsel Rann so rules upon request of Chief Higgins, of the police department. The federal authorities may interfere, because it is unlawful to ship fight films from one state to another, but this is considered doubtful.

Triangle Joins Up.

W. Taylor, manager of the local Triangle branch, has joined the local Exchange Managers' Association, affiliated with the Chamber of Commerce.

Kahn Visits Rochester.

Henry W. Kahn, manager of the Metro film exchange, accompanied by E. M. Saunders, promotion manager of Metro, visited Rochester exhibitors Thursday, July 10. Mr. Kahn succeeded C. A. Taylor when the latter was appointed Pathe manager.

Christie Producing in Bear Valley.

Al E. Christie, having completed the production of a Christie special, has taken another comedy company to Bear Valley, where a Christie comedy will be made appropriately featuring a bear. Dorothy De Vore, Earle Rodney, Jimmie Harrison and Helen Darling are in the cast. It is not stated which one is to play the bear.

Reviews in Moving Picture World are written from the screen—not press books.

A Wallflower, but No Wallflower Was Ever as Emotional as Geraldine Farrar Here.

This is a scene from her Goldwyn, "The World and Its Woman," in which Lou-Tellegen appears with her.

Among Independent Producers

Conducted by C. S. SEWELL

Victor Kremer Reissues Three Series of Essanay's

ON August 4, Victor Kremer will reissue on the state rights market thirty of the pictures secured from Essanay. These will be issued in blocks of ten, there being ten of George Ade's Fables in Slang, ten Broncho Billy Western dramas and ten Snakeville comedies, with Slippery Slim, Sophie Clutts and Mustang Pete.

New prints have been made and the pictures re-edited. An excellent supply of advertising for these one-reel pictures has been prepared, there being one and three sheets in five colors, eleven by fourteen lobby displays in sepia, slides, press matter and other accessories for each subject.

Each of these series is distinctive and portrays a different phase of life. George Ade's Fables in Slang are unique. Both the titles and the action are full of humor and appeal because of the simplicity of style and the slang phraseology which is readily comprehended by all classes, and the humorous philosophy of life on which the stories are founded.

The Broncho Billy series deals with Western life in the early days, and is replete with dramatic incidents, rough riding and thrills, as well as wonderful Western scenery. The Snakeville comedies are slap-stick, and present amusing travesties on the village characters in small Western towns.

Mr. Kremer will late in August release a series of ten, five and six-reel features in one block, with release dates set one week apart. New prints and advertising material are now being prepared.

Jans Reports Big Business With "Unpardonable Sin"

HERMAN F. JANS, president of the New Jersey Rolfe Film Company, controlling the rights to "The Unpardonable Sin" for that state, announces that this picture has made an unusual record. It opened at the Broad Street Theatre, Newark, at dollar prices, and continues for thirty days.

Although Mr. Jans had considered two prints sufficient for the spring at least, it was necessary to order two additional prints, and four companies toured the state for three months. What was looked on as an excessive advertising appropriation was made, but the results justified it.

Convinced of the wisdom of extensive exploitation for big pictures, Mr. Jans has added a publicity department to his Metro Exchange which will release three big pictures monthly in his territory commencing September 1.

Many theatres have booked "The Unpardonable Sin" for fall dates, and during the week of July 7 it played simultaneously to big business at four theatres in Union Hill—the Fulton, Franklin, Rialto and Wilson.

Hirsh Gets Jersey Rights to "The Birth of a Race"

NATHAN HIRSH, president of the Aywon Film Corporation, announced he has closed the biggest deal since the formation of that company in securing rights to "The Birth of a Race" for New York and New Jersey, and bookings are now being arranged for these two states.

This is a spectacular production, several months being spent in filming it at a large cost, and an unusually large number of people are employed in a number of the scenes. It pictures the history of the human race, starting with the days of Adam and Eve, passing through several successive episodes in history and is brought down to the present time.

Mr. Hirsh considers this picture as the greatest box office attraction he has ever been able to offer exhibitors, and states it is an out of the ordinary picture built on a stupendous theme.

Lubin Makes Record Sale on S-L's "Virtuous Men"

AFTER having completed one of the most successful trips ever made in the interest of a state rights feature, Bert Lubin, general sales manager of S-L Pictures, has returned to New York. On June 1, he left this city for the purpose of selling the S-L production, "Virtuous Men." His trip covered thirty states in which he came in contact with the leading buyers.

Bert Lubin.
Sales manager of S-L Pictures marketing "Virtuous Men."

Mr. Lubin has established what is claimed to be a record, as he disposed of twenty-five per cent. of the territory of the United States on this trip, including one sale which embraced thirteen states, or seventeen per cent. of the country. He credits the success of his trip to the box office value of the production, as indicated by showings in several large theatres, and to the very comprehensive exploitation campaign as outlined to the buyers.

During his trip, Mr. Lubin secured an abundance of information which will prove valuable to the S-L organization in handling their next production. Following a brief period in New York, he expects to leave on a three weeks' trip to close out the remaining nine states which are still open.

Burston on Way from West With "Mystery of 13" Print

LOUIS BURSTON reports that when the first print of "The Mystery of 13," Francis Ford serial, is shown for regular release in August all speed records for the filming and marketing of high-class serials will have been broken.

Before Mr. Burston left California for New York last winter the story, locations and title had been decided upon and the cast, with the exception of Ruth Maurice, Marc Fenton and Doris Dare, who joined the company when actual production was begun, selected.

Before many thousand feet had been filmed the advertising campaign was tentatively decided upon, so that when stills and reports arrived supplies could be ordered and consideration given to the business end of the production.

Mr. Burston's idea is that the only way to do a thing quickly is to know that you are right, be prepared for any emergency and then go ahead at top speed. He states as a result of this policy there was clear sailing ahead both for the Eastern and Western headquarters of Burston Films, Inc., and without sacrificing quality the picture was produced at a pace that kept everyone "pepped" up to the limit.

The Francis Ford Company, with Mr. Burston, numbers thirteen. However, notwithstanding the chances taken with stunt work, Mr. Ford reports that no serious accident has occurred.

Mr. Burston expects to arrive in New York soon with the prints, which have been shown on the West Coast and are said to have received high praise.

Franklyn Farnum Meets with Unusual Accident

JACK WEINBERG, president of the Canyon Pictures Corporation, announces receipt of a telegram from the studios in Los Angeles regarding an unusual accident which befell Franklyn Farnum, who has just completed his first Canyon picture, which has been titled "The Desert Rat."

An animal picture is being made in the same studio, and Mr. Farnum unknowingly went too close to a lion's cage which had been temporarily placed supposedly out of the way at one side of the studio. As a result, Mr. Farnum is bearing a painful though not serious wound on the arm inflicted by the animal. He expects, however, to be able to start work on his second picture within a few days.

S. L. K. to Make Another Serial.

The S. L. K. Serial Corporation, which company is making a new Helen Holmes serial, is planning a compaign on a large scale. When this new serial is finished another serial will be started in which Miss Holmes will also be the star. The story is already under way, and it is predicted it will surpass anything yet presented to the public in serial form.

Cleo Madison Has the Blues.
Blues are in character, however, since this is "The Girl from Nowhere," a Pioneer feature.

Foreign Rights Sold on Two Pioneer Films

THE Pioneer Film Corporation reports great activity in disposing of rights on "Virtuous Sinners," starring Wanda Hawley, and "The Girl from Nowhere," with Cleo Madison and Wilfred Lucas. The entire foreign rights on these productions have just been disposed of. Already a number of important sections of this country have been sold, while negotiations are under way for the remainder, and the company hopes to establish a record by disposing of the entire rights within a short time.

Good reports are also being received on the territorial sales of the other Pioneer productions, "The Boomerang," with Henry B. Walthall; "Suspicion," and "The Sins of the Children."

Samuels of Southeastern Here to Secure Features

THE Southeastern Pictures Corporation, with headquarters in Atlanta, has opened a branch office in New Orleans, with Will T. Richards as manager, in order to better serve exhibitors in that section.

The company, of which A. Samuels is president and A. C. Bromberg vice-president and general manager, was organized only eight months ago, and during this period its growth has been very rapid. Operations are now carried on in North Carolina, South Carolina, Florida, Alabama, Louisiana, Mississippi and Tennessee, and in all of these states it has built up a large clientele. Mr. Bromberg, the general manager, is one of the best known and most popular exchange men in the South, and a great proportion of the success of the company is due to his efforts.

President Samuels is now in New York making arrangements to secure rights to additional productions, and is making his headquarters at Arrow Film Corporation.

Illinois Rights to Sennett Film Sold.

Announcement is made by Sol Lesser of the sale to Elliott & Brockwell of the Illinois rights to "Yankee Doodle in Berlin," including the personal appearance of the Sennett bathing beauties headed by Alice Maison. A very high price is said to have been paid for these rights, which are exclusive of the first run scheduled for the Zeigfeld Theatre in Chicago.

One "Virtuous Men" Sale Covers Thirteen States

THE remarkable series of sales for "Virtuous Men" recorded by S-L Pictures during the past six weeks, was materially strengthened recently by the sale of rights to thirteen states in one block to T. E. Larson, of the Okla-Ark Attractions at Tulsa, Okla.

Territory secured by Mr. Larson includes Minnesota, Wisconsin, North Dakota, South Dakota, Iowa, Nebraska, Washington, Montana, Idaho, Oregon, Texas, Oklahoma and Arkansas. He has established a branch office in each State and formed a sales organization consisting of thirty road men headed by six district managers, and expects to announce the releasing conditions on this Ralph Ince production in the near future. Mr. Larson already controls extensive rights to "The Shepherd of the Hills," a picturization of the successful novel of the same title by Harold Bell Wright.

With the sale of this territory, Messrs. Sawyer & Lubin has outstripped their excellent sales record made with "The Warrior" some time ago. Within a period of eight weeks they have disposed of rights to forty states. Reports indicate that the production is meeting with great success and is being presented in many prominent theatres for runs of one or two weeks or more. Several of the purchasers have advised S-L that bookings have been secured on into September and October at very high rental prices, and the S-L executives are highly gratified at the success of this production, which marks their debut in the field of picture making.

Exclusive of New York, which is said is being withheld pending a late summer run on Broadway, all territory has been sold except Georgia, Florida, Alabama, Tennessee, Mississippi, Louisiana, the Carolinas and eastern Pennsylvania.

Pioneer Advances Release of "Long Arm of Mannister"

PIONEER FILM CORPORATION announces that due to the usual activity of its state rights department it has been found necessary to place "The Long Arm of Mannister" on the market several weeks in advance of the date originally set for its exploitation.

This picture is described as an elaborate film version of the novel of the same name by E. Phillips Oppenheim, which ran serially in a prominent magazine and then through several editions in book form. It is the second of a series of Walthall specials being made by the National Film Corporation of America for Pioneer.

Helene Chadwick and Olive Ann Alcorn have the principal feminine roles. The cast also includes Hallam Cooley, William Clifford, Barney Furey and John Cossar. The story is a romantic narrative of the experiences of a rich man who is almost ruined by a band of financial sharks, in addition, his wife deserts him for another.

For two years he trails the pair and finally comes upon them on a desert during a sand storm. Learning the identity of the member of the band who played him false, he returns alone to civilization and arranges so that one by one the band are driven to death or dishonor. The story ends happily by his forgiving his erring wife.

The production was directed by Bertram Bracken, and it is announced that novel exploitation plans are being devised which will be put in full swing within a week.

"Stolen Orders" Is Sold for Western Pennsylvania

WILLIAM A. BRADY announces the sale of "Stolen Orders" for western Pennsylvania and West Virginia to the Globe Film Attractions, of Pittsburgh.

Reports recently received from Jones, Linick & Schaefer, of Chicago; Robert Lynch and the Stanley Booking Company, of Philadelphia, and the Elliott Film Corporation, of Minneapolis, indicate that "Stolen Orders" is proving a box office magnet of exceptional power.

In connection with the sale of this picture for western Pennsylvania and West Virginia the Globe Film Attractions expects shortly to inaugurate an extensive campaign of exploitation.

Chicago Run for Film and Bathing Girls.

Sol Lesser, owner of the United States rights to Mack Sennett's "Yankee Doodle in Berlin," announces the sale of first run rights for this picture in Chicago to Linick & Jacoby, of that city. It will be run for a period of five weeks at the Zeigfeld Theatre, and the cast of bathing beauties now appearing at the Broadway Theatre in New York will accompany the picture.

Texas Guinan Proves a Stageful of Trouble in "The Dangerous Little Devil."
A typical scene from this Texas Guinan Western produced by the Frohman Amusement Corporation.

Many Territories Sold for Helen Holmes Serial

HELEN HOLMES' popularity with both state rights and foreign buyers was indicated recently when the S. L. K. Serial Corporation's office received a large number of telegrams, long distance 'phone calls and special delivery letters offering to purchase rights on the new serial in which Miss Holmes is working.

In one day seven offers were received for Washington, D. C., and contiguous territory, six for eastern Pennsylvania and six for western Pennsylvania, and considerable territory has been sold.

The new serial is being made at the E. K. Lincoln studios in Grantwood, N. J., and it is expected that the first three episodes will be ready next week. Donald Mackenzie, who is directing the production, is enthusiastic over the story, the nature of which is being withheld. It is announced, however, that it contains clean, wholesome romance interlinked with mystery and the kind of stunts for which Miss Holmes is well known.

Mr. McKenzie, as well as Mr. Krellberg, the producer, express themselves as being well satisfied with the results so far obtained, and declare that the entire fifteen reels will be just as thrilling and contain as strong climaxes.

"The Mystery of 13" Ad Causes Many Enquiries

THE film trade that deals in serial is still agog over the effect of the thirteen-page insert with which the veteran film exploiter, Louis Burston, initiated his advertising campaign in the Moving Picture World, last week, for the newest Burston serial, "The Mystery of 13."

With Francis Ford again the man of mystery, as he was in the introductory Burston-Ford serial, "The Silent Mystery," the new production is evoking the interest of speculative buyers, standard film men and exhibitors.

The appearance of the advertisement with its trick of making the number of pages used a symbol of the superstition the story is based upon proved a tocsin that started the wires of the country humming. The first twenty-four hours after the issue of the Burston announcement the Longacre Building offices of its promoter had recorded more than 140 inquiries, with more than 60 per cent. of the queries provisional offers for territory rights. The concession is general by the trade that the title chosen for the new serial is especially felicitous. Hitting as it does at a universal subject, the superstitious aversion to the number 13, the picture, even before a public showing, is fast riding into general trade interest. The idea of capitalizing in a film serial the centuries of superstition attached to the number 13, with memory of many of the infinite tragedies related to the symbol, is regarded generally as a fine stroke of acumen.

A statistician of different racial superstitions has discovered the psychic aversion to the cabalistic numeral existent in 119 distinct peoples of the world's infinite millions, covering a research of four centuries.

Rose Werner Goes to Coast

THE Frohman Amusement Corporation announces that Rose Werner, secretary to William L. Sherrill, president of the company, has on wire instructions from Mr. Sherrill proceeded to Los Angeles to take charge of the Frohman offices at the studios where the two-reel Texas Guinan and one-reel Mack Swain comedies are being made. It is expected that Miss Werner will remain on the Coast for several months at least until the new series now contemplated is finished.

As soon as Miss Werner reaches Los Angeles, Mr. Sherrill will return to New York to complete plans for the future productions to be made by this company.

Abramson Making "Someone Must Pay."

The latest Ivan Abramson picture, described as a social mystery drama and titled "Someone Must Pay," is nearing completion at the Talmadge studios, and it is expected will be ready for showing to the trade at an early date.

This production is being made for the Graphic Film Corporation, and prominent in the cast are Gail Kane, Edmund Breeze and Jackie Saunders, who Director Abramson announces were selected not only for the dramatic ability and drawing power, but as being the ideal types for the respective roles. The cast also includes Hugh Thompson, Jere Austin and Baby Dorothy Arnold. Camera work is by Jack Brown.

"Yankee Doodle" Winning in New York.

Announcement is made by Sol Lesser that the receipts for the third week's showing of "Yankee Doodle in Berlin," with the Mack Sennett bathing beauties appearing in person at the Broadway Theatre, New York, are running even higher than for the two previous weeks, and that the engagement may have to be extended.

Mr. Lesser is leaving for Chicago to arrange for a postponement of the opening scheduled to take place at the Zeigfeld Theatre in that city on July 29.

Canada Sold for "Masked Rider" Serial.

The Arrow Film Corporation has closed a deal with the General Film Company of Canada, T. S. Cooper, manager, for the Western serial, "The Masked Rider." Mr. Cooper will use ten prints and put on a big publicity campaign. Arrow has also sold to the Southeastern Pictures Corporation, of Atlanta, "The Mysterious Mr. Browning," for Louisiana and Mississippi, this company having already bought this subject for the other six states in their territory, and in addition rights to the Sunbeam comedies.

A "Head" That Will Go to Your Head.
Showing Alice B. Calhoun, attractive heroine of "Everybody's Business." Her business is editing a country newspaper.

Exclusive Gets "The Chosen Path."

M. L. Goldstein and Jack Weinberg, of Exclusive Features, Inc., announce the acquisition by that company of the feature production, "The Chosen Path," featuring Margaret Leslie, which will be issued on the state rights market in October immediately following "The Heart of Texas Ryan," starring Tom Mix, which will be put on the market in September after an extensive exploitation campaign.

More Sales on "Brown of Harvard."

Film Specials, Inc., report the sale of rights on "Brown of Harvard" to the First National Exchange, of New Orleans, for Louisiana and Mississippi, and to Colonel Fred Levy, of the Big Feature Rights Corporation, Louisville, for the state of Tennessee.

Views from "The Long Arm of Mannister," Showing the Long Arm of the Vampire Reaching for Walthall at the Left.
A strong title is given this strong-armed picture in which Pioneer is starring Henry B. Walthall.

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

A Part of the MOVING PICTURE WORLD Once Every Four Weeks
in the Issue Bearing Date of the Saturday Nearest the Fifteenth of the Month

Promoting the Distribution of Moving Pictures Wherever the English Language is Used in Trade

Cover Portrait of Leah Baird, whose new pictures, by the Artco Productions, Inc., are available for export through J. Frank Brockliss, Inc.

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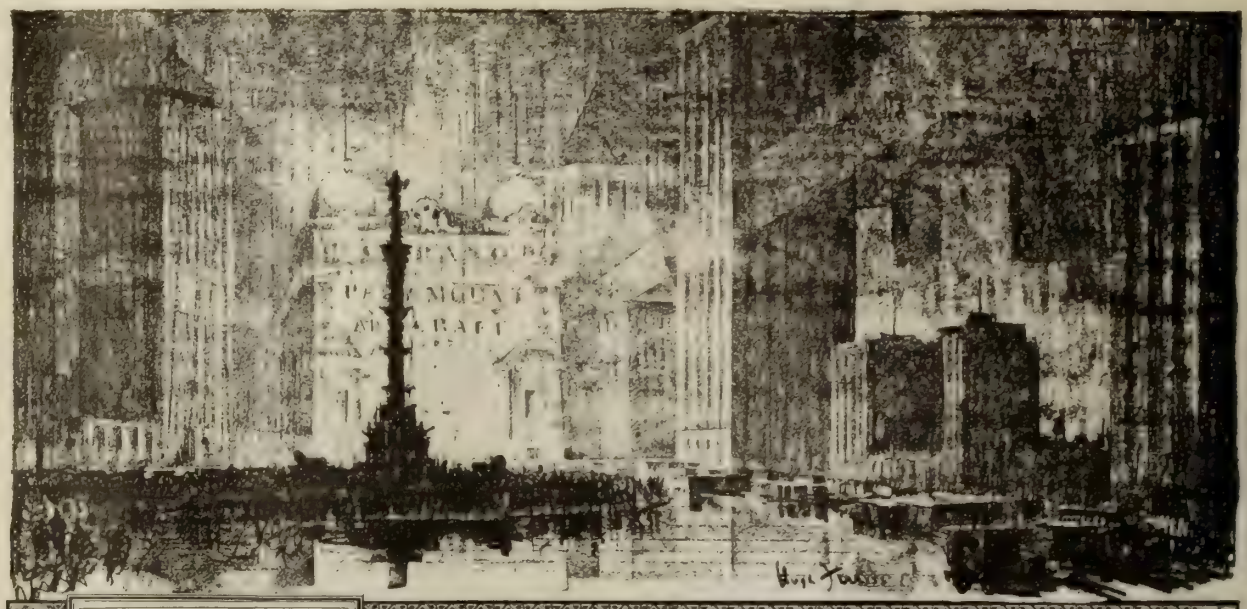
Robertson-Cole Co.
David P. Howells
Howells Cine Equipment Co.
Apollo Trading Corp.
Trans-Regional Trading Corp.
Interocean Forwarding Co., Inc.

The Moving Picture World Is Read Wherever Moving Pictures Are Shown. Its International Export and Import Section Is the Ideal Advertising Medium for the Foreign Field.



Paramount and Artcraft stars and producers are known internationally as the greatest drawing cards in the cinema world. Put the pictures made by these stars and producers to work in your theatre and watch the results:

Artcraft

Elsie Ferguson
*William S. Hart
Mary Pickford
Douglas Fairbanks
Enrico Caruso
Geraldine Farrar
George M. Cohan
Fred Stone
**D. W. Griffith
**Cecil B. DeMille

Paramount

John Barrymore
*Enid Bennett
Billie Burke
Lina Cavalieri
Marguerite Clark
Ethel Clayton
*Dorothy Dalton
Pauline Frederick
Dorothy Gish
Lila Lee
Vivian Martin
Shirley Mason
*Charles Ray
Wallace Reid
Bryant Washburn

*Supervised by Thomas H. Ince
**Producers of Artcraft pictures.

What's the brightest spot in town?

The spot where hearts beat faster.

The spot where the audience becomes one living unit of happiness.

The spot where no man or woman can remain isolated.

The spot where the spirit of Paramount and Artcraft catches everyone happily up.

You know where the better theatres are in your locality, don't you?

Then you know where Paramount and Artcraft pictures are shown, and where the greatest profits are to be obtained.

If you are not showing Paramount and Artcraft pictures, isn't it time that you were getting some of these profits for your own theatre?

The Famous Players-Lasky Corporation is determined that exhibitors in every country shall have the opportunity of showing the world's greatest pictures.

Paramount and Artcraft pictures are constantly growing better, and the exhibitor who shows these pictures is making a definite engagement with prosperity.

Are you one of the prosperous Paramount and Artcraft world-wide family?

Paramount and Artcraft Motion Pictures

These two trade-marks are the sure way of identifying *Paramount* and *Artcraft* Pictures—and the theatres that show them.

FAMOUS PLAYERS-LASKY CORPORATION

Photographs Taken Expressly for Moving Picture World

By J. B. SUTCLIFFE

CONSTANTINOPLE

The Ancient Byzantium, a former centre of art and learning, starts on a new era and shows *"moving pictures in the English Language."*

CONSTANTINOPLE

Recent street scene. Pera Pictures Palais is at extreme right. It would be condemned as a stable in the U. S. A.; it's a first class show in Turkey.

INTERNATIONAL SECTION JULY 26, 1919

Ante-Bellum Conditions in the East and Their Relation to Pictures

By J. B. SUTCLIFFE

MR. SUTCLIFFE, who has represented the Moving Picture World interests in England for some time, has had exceptional facilities for investigating actual moving picture conditions in a number of countries which have been closed to international commerce during the war which has just ended. He was aboard the first ship to pass up the Dardanelles after its four-year period of closure. He relates intimate facts in this article.—The Editor.

Now that the fate of the principal enemy country has been settled, and, by this time, let us hope, finally disposed of, the questions remaining to be dealt with by the international council at Versailles include the division of Turkey. Curiously enough, at the time of writing, the suggestion is being made that the city of Constantinople, the "Sublime Porte" in the language of those whose ecstasy of vision deprives them of their sense of smell, should become an international port under the administration, not as tradition or sentiment would suggest, of Greece, but as necessity and modern precaution demand, of a first class power, the United States of America.

Without sidetracking into the pros and cons of this problematical issue, a brief survey of the economic situation of Turkey before and during the war may not be without interest to the prospective exporter in the world's race for the commerce of these countries immediately shipping and trading conditions become normal. Previous to the war there were seven moving picture theatres in the entire country—three in Constantinople, two in Smyrna, one at Ismid, and one at Chanak.

British and American films were rarely, if ever, shown, an exhibitor at an establishment in the Grand Rue de Pera informed me, mainly on account of difficulty of supply and also—he accentuated this—the difficulty of obtaining credit. His establishment was supplied, in pre-war days, by a Frenchman, who brought the films with him, mostly Pathes, and took them away again along with his hire charges after each show. His case may be typical of the others, and if not, there is no shortage of evidence that the credit question has always been the barrier to trading with Turkey.

In the words of the farmer, the Turkish trader cannot carry corn, and his lords and masters, the effendis, the pashas, and the beys are lower in sense of moral and legal responsibility than he is. In the past, British capital in the millions has been invested in Ottoman undertakings, and its division and appropriation by a corrupt government, in the first place, set an example to private traders that made trading with John Turk from abroad uncertain and hazardous. So much for the old regime and a system of administration that will soon be as extinct as the prehistoric monster.

When the Hun seduced Turkey and Bulgaria into his beliefs, his dream of the conquest of the Far East was never brighter. Constantinople was his halfway house on the Berlin-Bagdad line, and in his conversion of Turkish institutions to the German idea, he converted the seven moving picture shows into seventy. Consequently, nearly every Turkish town of any size, during the progress of the war, made its introduction to the photoplay, all German of course, and for no other purpose than propaganda.

The Dardanelles and Hun Picture Propaganda.

What happened to these moving picture mushrooms during the war is not of much interest now. I was aboard the first ship to pass up the Dardanelles after its four years of closure, and I visited one of these moving picture propaganda shows at Chanak, the port of the Dardanelles, on the day that the armistice with Germany was signed. It was left just as the Germans had quit, with full equipment, including piano. In the operating chamber were several cuttings from films.

One of these shows an imaginary list of British, French, Italian and Russian ships destroyed in the Dardanelles attack of 1915, and is typical of the propaganda dope served up to the Turks at that time. The town of Chanak, previous to the bombardment had an extensive population, but is now only a shadow of its former self. It reminds one of San Francisco, after the earthquake, yet in February of this year it managed to maintain two out of its original five moving picture exhibitions. I had only the opportunity of attending one, the Iperia. An old Keystone comedy was the feature, but the letterpress on all the films was "in the English language."

Constantinople and Smyrna Where English Is Favored.

From the beginning of the present year, the capital city of Turkey opened an additional three moving picture establishments, making a total of about a dozen altogether. This stimulus I attribute to the presence of the Allied troops rather than any increase in its humble trade activity. The best are situated in the European quarter of the town, Galata, just below the famous white tower, and were showing films obtained from Austria and Russia, and a few ancient Pathes and Eclair films obtained from Switzerland and Roumania.

The titles—those that had them—again were "in the English language." There is nothing to wonder at in this throughout Turkey, since the favored foreign language always was English. English language schools abound in Smyrna and Constantinople. Even Stamboul, the low

quarter of the city and cradle of all its sedition, has its English tutors.

Commercial advantages perhaps weighed heaviest in the balance when the Turk decided what he should study besides his beloved Koran, and in its pursut he is immeasurably ahead of his immediate neighbors, the Greeks and inhabitants of the Balkan states. In confirmation I might mention that since the armistice, an English newspaper, The Eastern Spectator, edited by a Greek, Dr. Theodikas, has been published daily in Constantinople, not for the exclusive benefit of the English speaking residents either—Constantinople is hardly cool enough for the traveler yet.

Chanak, the Port of the Dardanelles, as it appeared before the bombardment. The white building below the arrow, one of the few remaining intact, is a well fitted moving picture theatre and shows "pictures in the English language."

Hope Held Out for the New Byzantium.

To conquer a country is one thing; to conquer a nation is another, and vastly more difficult. It is practically settled by the peace powers that no such country as Turkey shall in future exist, and to prophesy what will happen is treading precarious ground. A considerable proportion of the present population around the Golden Horn and along the Marmora coast is Armenian, a persecuted race befriended by the Allies, and particularly America, during the latter stages of the war.

The Armenians are Christians, and of a higher stamp than the Turk, both morally and physically. An Armenian operated a moving picture show at Ismid, the Turks' naval base. A disreputable looking shanty it was, but then he had no competition, and he said he liked his patrons to feel at home. He spoke excellent English, for which the British Commissioner appointed him an interpreter to our occupying forces, and he implored me to put him in touch with firms who would supply him with British and American films.

My answer to him is the advice I would give to any intending exporter in America or Britain to these parts. Sell nothing without a reliable guarantee of payment through trustworthy accredited agents on C. I. F. terms, and only then when the finances of the bankrupt state have been taken over by a reputed banking corporation.

The rate of exchange at Constantinople at the moment, is too insecure for any form of business. The piastre (normally 5 cents) wavers daily between fifty and seventy to the dollar; even the country's postage stamps are valueless outside its shores. Upon all this is a terrible shortage of food and all kinds of merchandise. The Teuton war vampire in his retreat from Turkey left nothing but a drained country.

And of the future? The hope of the new mandatory rulers of the sublime city of gilded domes, mosaic mosques, scintillating pinnacles, glittering minarets, and the vilest combination of street smells that ever assaulted human nostril must lie in the faith of the ability of the Armenian to make good. Given the chance I have no doubt of it. But for the time being the moving picture development of Turkey upon any extensive scale is a premature and hazardous undertaking. The picture theatres, with perhaps three or four exceptions, are hovels and would not rent as stables in the western world.

The Black Seaports—"Watch Your Step!"

Through the Bosporus and to the opposite shores of the Black Sea are many large and important ports that the termination of warfare promises fair to open up for commercial development. Odessa, Nicolief, Kief, and Sebastopol already possess moving picture exhibitions of a superior character to those in Turkey, but prospects of film trading in South Russia are about as remote as those in the North.

Odessa and adjoining towns are in the throes of violent Bolshevism. Food and clothing are procurable only by the wealthy, and the finances of the country are deplorable. Theatres and moving picture exhibitions are, however, the order of the day and are crowded to overflowing at every performance in face of the exorbitant admission charges. At Sebastopol, the Crimean harbor and town, standing room costs a ruble, and the films shown were Scandinavian and German—old stock of the Deutsche Mutoscope Company.

If film trading prospects are uncertain and risky in Turkey, they are positively dangerous save on philanthropic lines along the coast towns of South Russia. In the Near East are better, worthier and more deserving countries for the moving picture market which the perils of the Mediterranean during four years of war only temporarily stifled.

Glucksman to Buy for All Latin America

Max Glucksman, the well-known moving picture distributor, of South America, has recently decided to enlarge the scope of his business, according to advices received from Jacobo Glucksman, manager of the New York office of this firm.

In the future, Mr. Glucksman will buy for the whole of Latin America. Up to the present time his purchases have been limited to his own circuit, which comprises the following countries: Argentina, Chile, Uruguay, Paraguay, Peru, Bolivia and Ecuador.

Mr. Glucksman has recently purchased the following productions: the new master mystery with Helen Holmes, in fifteen episodes, for Argentina, Chile, Uruguay, Paraguay, Bolivia, Brazil and the West Indies; The Isle of Jewels, another fifteen-episode serial, for the whole of Latin-America; The Thirteenth Chair, the new special feature, which will soon be released in this market, also for all of Latin-America from Mexico down to Argentina; all the Metro pictures for his own circuit and Brazil; The Carter Case, for his own circuit, Brazil and the West Indies; and The Great Gamble, for his circuit and Brazil.

View of Galata, the English speaking quarter and European section of Constantinople, as it looks today under the watchful eyes of the Allied Fleet.

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

Conducted by
F. G. Ortega and Randall M. White

A special department of the MOVING PICTURE WORLD devoted to the exploitation of moving pictures *wherever the English language is used in trade.*

A part of the MOVING PICTURE WORLD once a month in the issue of the MOVING PICTURE WORLD published the Saturday nearest the first of the month and bearing date of the Saturday nearest the fifteenth.

The next INTERNATIONAL SECTION will appear in the issue of the MOVING PICTURE WORLD dated SATURDAY, AUGUST 23, 1919.

Advertising forms close, Tuesday AUGUST 12, 1919.

Reports from local export circles seem to indicate that a determined attempt will soon be made to introduce American pictures in Italy on a large scale.

The death of 141 persons, mostly women and children, burned alive in the fire of the Yaguez Theatre of Mayaguez, and the two-cent per foot tax on films imported into the country, has practically paralyzed the moving picture business throughout the island of Porto Rico.

Spain and Portugal, at last, have decieded to accept American moving pictures. It took a long time and a great deal of effort to convince the Iberians that good photoplays were produced in the United States. Over $500,000 worth of films were bought in New York by a single concern during the past six months for exploitation in the Peninsula. These purchases include selections of some of our best known brands and many popular features.

All the actresses and actors employed by the nascent moving picture industry of Argentina went on strike last month in regular labor style. They adopted "picketing" and all other methods of obtaining a hearing from the "bosses" in the most approved union fashion. According to reports, the smaller fry got practically all their demands granted, but the stars were left in the lurch.

The boom in the moving picture trade, and particularly in the export branch of it, cannot be better evidenced than by the wild speculation going on at the present time among the buyers for foreign markets. Many pictures could be mentioned that have changed hands three and four times before landing at the office of the ultimate distributor. Cases of buyers for this or that Latin-American country securing the rights on a picture for Scandinavia or Japan are not uncommon. This, of course, cannot last, but it shows the wonderful profits that are being derived from the business, which makes it possible to take all kinds of chances.

Be Wary of the New Markets

The lifting of the blockade opens a new era for American moving picture manufacturers and exporters. It will be an era of unprecedented prosperity and wild speculation that will make fortunes for the lucky ones and might break some of the more reckless operators. The export activities carried on from New York during the past two years will pale into insignificance before the intensive trading that is bound to follow the official conclusion of peace.

It is true that American pictures owe their popularity abroad to the war, but they have only been partially exploited and even in those countries where they are thoroughly intrenched, their development has been curtailed by the different restrictions brought about by the war.

Peace does not only mean the resumption of trade relations with Germany and her allies; it means the abolition of many hampering although necessary regulations and much red tape placed upon the film business while the fight was on.

It may not sound right to say that American pictures have not been properly exploited in Great Britain when it is considered that they practically dominate that market, but the fact is that the British motion picture business has not advanced during the war and its full possibilities are still to be revealed. Peace has radically changed conditions, however. The British market is moving forward at a very rapid gait. Hundreds of theatres are being built, new producing companies launched, new exchanges are established every week, and it will not take very long before the United Kingdom, as a moving picture field, will be twice as fruitful as it was during the war.

France, Italy and the other Allied countries were hit harder than Great Britain by the conflict, and their moving picture business has suffered accordingly.

Its development has also been hampered for similar reasons in all the neutral countries.

With the resumption of peace, there will doubtless follow a boom in the theatrical, moving picture and general amusement business throughout the world, and the American film exporters will face an ideal condition to extend their activities abroad.

A word of caution, however, will not come amiss in regard to the enemy markets now open to our trade as well as those countries in Northern Europe affected by radical doctrines.

Our British correspondent, J. B. Sutcliffe, mentions the fact that when he landed in Constantinople with the first Allied Commission just after the armistice was signed he found that Turkey was operating seventy theatres instead of five or six as before the war.

This, at first sight, might give a wrong impression of the trading possibilities of our late enemies.

Of course, there are thousands of moving picture theatres running in Germany and what used to be the Austro-Hungarian Empire, perhaps even more than before the war, but the truth is that we really know very little about the kind of pictures that the Teutons have been making in the past five years and even less of the conditions that they might wish to impose upon foreigners wishing to carry on trade within their territory.

Russia is and, it seems, will continue to be, an enigma as far as the moving picture business is concerned. The only thing we know is that there is very little inducement to ship films to any part of the broken Empire.

It will not be a bad idea to stick, for the present at least, to those countries that have not suffered from internal upheavals and where we know that the work of reconstruction is already in full swing.

There is enough business in them for everybody and the opportunities will keep increasing as new theatres are being built and the general business activities are resumed on a peace basis.

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FAMOUS PLAYERS-LASKY INTERESTS CREATE A STORM IN GREAT BRITAIN

Organization of Three Big Companies to Operate in All Branches of Moving Picture Industry Brings About Drastic Action by Aggrieved Exhibitors.

By J. B. Sutcliffe.

London, July 3.—A few days ago nearly every daily newspaper and weekly journal in the United Kingdom contained advertisements of a new million-pound syndicate. Picture Playhouses, Ltd., with a public call for capital to erect large moving picture theatres throughout the country. The directors of the venture as given in the prospectus are Major Davies, M. P., president of Famous Players-Lasky British Productions, Ltd.; N. E. Holden, vice-chairman of Famous Players-Lasky British Productions, Ltd.; J. C. Graham, foreign agent of Famous Players-Lasky Corporation; A. Nisbet, director of Famous Players-Lasky; C. A. Glegg, managing director of Famous Players-Lasky Film Service, Ltd., and C. A. Bendix, director of British Industrial Corporation, Ltd.

The company in addition has the strong stock exchange backing of Haes & Co. Ordinarily this announcement would have been hailed by the British industry as a normal post-war development of the exhibiting side of the business, but a close analysis of the directorate and its advertised policy has had the reverse effect upon those British exhibiting interests amalgamated under the Exhibitors' Association.

Picture Playhouses, Ltd., I should explain in the first place, is aimed to embody a parent syndicate which will promote and finance a number of subsidiary companies for the development of its different objects. Current rumor defines some of the most important of these as the purchase of two of our largest circuits of moving picture theatres, the erection in the Strand of the "world's largest" moving picture show on the site of the demolished Tivoli, the acquisition of the White City (the original grounds and plant of the Franco-British Exposition), the leasing of the Crystal Palace (Sir T. Paxton's monstrosity in glass), and numerous other far-reaching and probably far-fetched proposals which the British exhibitor is interpreting as an attempt by the promoters to capture the market.

The Famous Players-Lasky British Productions, Ltd., is also a new company capitalized at £600,000, a separate but associated undertaking to the Famous Players-Lasky Film Service, Ltd., which distributes the films in England of the Famous Players-Lasky Film Corporation of America.

Producing Company Backed by Industrial Interests

The capital for the new producing venture has been subscribed privately, mostly, I am informed, from the industrial districts in the north of England, and its main purpose will be to produce films in England on American lines. "What will become of these films is obvious," said one exhibitor when he was shown the announcements. "These and all other films will be exploited exclusively by Picture Playhouses, Ltd., and its off-shoots."

This view of the situation also appears to have been the prevailing one at the annual conference of the Exhibitors' Association held at Glasgow during last week. R. C. Buchanan, vice-chairman of the Scottish branch of the association, referred to it as a grave danger. When he heard of the formation of Famous Players-Lasky British Productions, Ltd., with a capital of £600,000 to produce in the British Isles films on the same grand scale as they do in America he welcomed the news as an exhibitor. But when he heard that a large exhibiting company capitalized at a million was being promoted by the directors of the Famous Players-Lasky companies he saw a grave danger.

"This Famous Players-Lasky group," continued Mr. Buchanan, "would appear to be working hand in hand with a large financial group whose intention is to form companies in my town, possibly in your town, with the object of building picture theatres which they state are to be the largest and best in the land. It may be that we would have no right to take exception to any new film producing company or any new exhibiting company if times were normal, giving us better films or better theatres, but I think as exhibitors who have been customers for many years of the Famous Players-Lasky group, who have stood by them through good times and bad, who have built up their business by giving them our orders and paying them our money, we cannot be expected to take lying down this invasion of our side of the trade and from which we earn our bread and butter.

"And what do they say to us—'You have served your turn, you have booked our films, helped us popularize our stars, signed contracts to show our films for the next year or two, but before that time arrives we will have built so many theatres throughout the British Isles that we shall be able to dispense altogether with your help, for we shall have extinguished you for all time as co-operators or competitors of ours'." Mr. Buchanan then moved the following resolution:

Exhibitors Take Drastic Action

"I. That all exhibitors be asked to refuse to book any films or enter into any contract whatever with Famous Players-Lasky Film Service, Ltd., until they have satisfied the exhibitors that they are in no way tied up or allied to any large new company formed for the purpose of promoting companies to build kinematograph theatres in this country.

"2. That on and after a date decided upon by the council all exhibitors be asked to refuse to show any films issued by the Famous Players-Lasky Film Service unless the previous clause has been complied with.

"3. That all renters (exchangemen) be asked to refuse to book films to any exhibitor not complying with the above conditions and that all exhibitors be asked to refuse to book films from any company or exhibitor not complying with the above conditions.

"4. That the council be asked to arrange forthwith a meeting of renters, manufacturers and exhibitors to arrange for joint action to be taken."

The resolution was seconded by a Liverpool exhibitor and carried unanimously for ratification before the general council of the Exhibitors' Association. A. E. Newbould, Provincial Kinematograph Theatres, Ltd., said that the association would support contract-breakers under Clause 2 of the above resolution, and would bear the loss in equal proportion among its members.

The foregoing are purely and simply facts and circumstances attending within the first week upon the announcement of Picture Playhouses, Ltd., and its apparent association with the Famous Players-Lasky interests, and will serve to keep American readers of the World in touch with the actual situation. No statement has yet been issued by the Famous Players-Lasky companies or Picture Playhouses, Ltd., the latter at the time of writing continuing to have some of its share issue underwritten.

Comment at such an early stage would therefore be unfair and inopportune, except, perhaps, to point out that the position created is in no way a precedent. A. E. Newbould, the chairman of the Exhibitors' Association, is himself the leading spirit in our largest exhibiting circuit of theatres, a company interested in an associate film company, Provincial Kinematograph Theatres, and the London Film Company.

Stock Sale Competes with Big British Loan

In financial circles the public issue of capital by subscription by Picture Playhouses, Ltd., is considered ill-timed, coinciding as it did with the launch of the government's Victory Loan, but even if the new company overcapitalizes and builds its bigger and better theatres it is doing nothing wrong, either in restraint of trade or monopolizing production.

It has yet to be shown either in England or America how one firm or one group of an industry can corner the market of film production. The Motion Picture Patents Trust tried it to its sorrow. To oppose the issue on principle is to "suspect Caeser's wife." Quite one-half of British renters are either exhibitors or have exhibiting interests.

Miss Violet Hopson

That the British-made moving pictures of the future should feature screen stars who can be popularized in the same manner as has been accomplished in the American moving picture industry is the opinion which is being freely expressed on the other side of the Atlantic, where a lot of interesting things are happening in moving picture affairs.

The Broadwest Films, Ltd., in their production of "The Gentleman Rider," are promoting Violet Hopson along accepted American lines. This paragraph from the Broadwest Company suggests the Yankee press agent: "Nothing but the best will suit Miss Hopson, so a whole racing stable, complete with horses, jockeys and stable lads, have to be procured for the purpose of exteriors in what promises to be the finest film production ever placed on the market by a British woman."

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MAKING TRANSATLANTIC TRIP TO SHOW NEW NAZIMOVA PICTURE

Harry J. Cohen, Manager of Metro's Export Department, Constitutes Himself Special Messenger, and Richard A. Rowland, President of Company, Will See "The Brat" in London.

Harry J. Cohen, manager of Metro Pictures Corporation's foreign department, sailed for Liverpool, Saturday, July 12. Mr. Cohen was accompanied by his wife, and took with him, among other things, a finished print of "The Brat," the new Nazimova production, which is announced for release in this country September 1, and which will be distributed exclusively by Metro.

Mr. Cohen left to join Richard A. Rowland, president of Metro and Screen Classics, Inc., who has been abroad making a personal survey of the foreign field since the latter part of May.

Prior to Mr. Rowland's departure the Metro president saw portions of "The Brat" projected on the screen at the Nazimova studios in Hollywood, and was so enthusiastic over the picture that he said he could scarcely wait until it was completely cut, titled and assembled to see it. Mr. Cohen's plan is to surprise Mr. Rowland with a finished print of the production.

At Mr. Cohen's request W. E. Atkinson, general manager of Metro, rushed through a print of "The Brat," and the foreign manager made it a particularly sacred part of his luggage upon his departure. Mr. Cohen said he will endeavor to stage a private preview of the production some night in a London or Paris picture theatre, with Mr. Rowland as the guest of honor, and with probably a number of distinguished European men of affairs and exhibitors in the gathering.

Mr. Cohen will join Mr. Rowland and the Count di Cippico in a swing through England, France, Belgium and Italy. Originally he announced that he would be away for about five weeks, but just before his departure he said it was probable that his trip would extend into several months, with him continuing the survey of the European field even after Mr. Rowland's return.

Metro has already placed the Nazimova productions in Europe, and the present trip of its executives is for the purpose of paving the way for an extensive invasion of the foreign field with the great "fewer, bigger and better" picture productions to be made by Screen Classics, Inc., from celebrated stage successes and novels, which Metro will distribute exclusively.

Stanley Off for Europe for Export & Import Co.

William B. Stanley, treasurer of the Export & Import Film Co., Inc., is scheduled to sail for Europe Tuesday, July

William B. Stanley.

22, taking with him film aggregating about one and one-half millions of feet, which is to be distributed in some of the extensive markets which his firm has already opened up on the other side of the Atlantic. His first port of call will be Copenhagen, Denmark, although he will visit other important centres before he returns to the United States some months hence.

Mr. Stanley is a brother of Ben Blumenthal, president of the Export & Import Company, and has been associated with Mr. Blumenthal in the moving picture business for a number of years, being best identified in the industry on the other side of the Atlantic because of his long connection with the Stanley Film Company of Rome.

Calvo on Long Trip with Fox Export Product

Following the announcement of the new Fox Film Corporation for 1919-20, unusual activities are seen in the Fox offices for the furtherance of the company's export business, which now touches every country in the civilized world. Abraham Carlos, of the Fox Company, is now engaged in opening branches in the principal cities of Europe. New and important developments are also taking place in the Latin-American field, and it is said that A. C. Calvo is about to leave on an extended tour of Mexico, Central America, Colombia and Venezuela to open additional exchanges. Mr. Calvo has just returned from the West Indies, where he established Fox agencies in Cuba and Porto Rico. Mr. Calvo is enthusiastic over the future of the film business in Latin-America, and considers that closer relations between that territory and the United States are bound to be brought about by the American pictures which are being sent South in such large quantities at the present time.

Back from Europe Brown and Rugged

Ben Blumenthal, president of the Export & Import Film Co., Inc., returned to New York Tuesday, July 5, after an extended visit to Continental Europe in the interests of his firm. A great deal of Mr. Blumenthal's time during his stay abroad was spent in Copenhagen, Denmark, and it was from that port that he sailed.

Mr. Blumenthal brought back with him to the States a tremendous amount of data of almost incalculable value to the export trade and may be expected to make some important announcements soon.

The many friends of the Export & Import president will be pleased to know that, in addition to having profited greatly in a business way by his most recent trip abroad, Mr. Blumenthal has benefited very much physically through his trip. When he left the States Mr. Blumenthal was not in the best of health, but the ocean voyages and long sessions at golf in Copenhagen which he managed to sandwich in with his business duties have made him brown and rugged and have added numerous pounds to his weight and inches to his girth.

Jesse Bernstein Forms New Export Company

This issue of the International Export & Import section of the Moving Picture World carries the first formal trade an-

Jesse S. Bernstein.

nouncement of the activities of the recently formed Trans-Regional Trading Corporation, a newcomer in the moving picture export and import field.

The company has been capitalized under the laws of the State of New York for $125,000 for the purpose of engaging in a general export and import business. Jesse S. Bernstein is named as president of the company and will manage its affairs. His associates are a number of men unknown in the moving picture industry who have long been engaged in the business life of New York City and have had considerable experience in the export and import business.

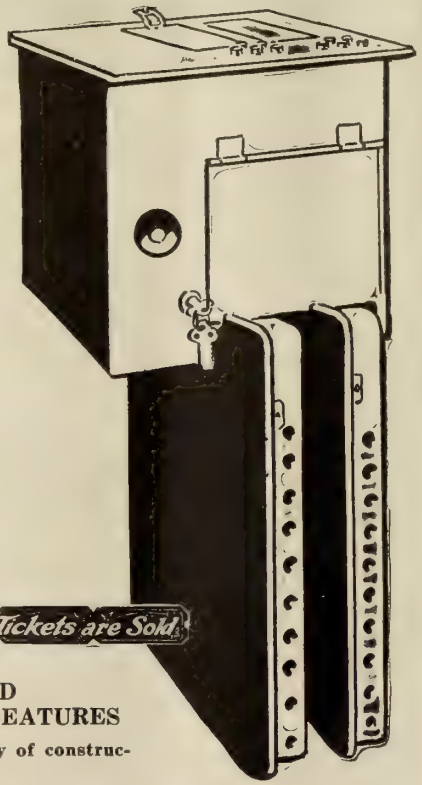
Members of the New York export colony and not a few foreign buyers who have visited New York during the past two or three years will recall Mr. Bernstein as having been identified with the Goldwyn Pictures Corporation export department under Arthur Ziehm. Prior to joining Mr. Ziehm, Mr. Bernstein had been in the employ of various exporting and importing houses in the straight commercial line in the downtown sections of New York and it would therefore seem that he is taking to his new business venture an experience which ought to insure it success.

The Trans-Regional Trading Corporation's first contract is for the exclusive sales rights in all territories excepting the United States and Canada of the well known Automaticket System, embracing the automatic ticket selling and cash registering device and ticket plan which is used in a majority of the best moving picture theatres in this country and Canada. Mr. Bernstein and his associates hope to establish for the Automaticket System throughout South America, Europe and the other sections of the world the same vogue which it has so long enjoyed here.

Brandon Now Film Broker

Bennett J. Brandon, general manager of the Oceanic Film Company until its dissolution, which took place about the same time that its chief source of supply, the Mutual Film Corporation, passed into the possession of the Exhibitors Mutual interests, is now in New York in the film brokerage business.

The AUTOMATICKET SYSTEM



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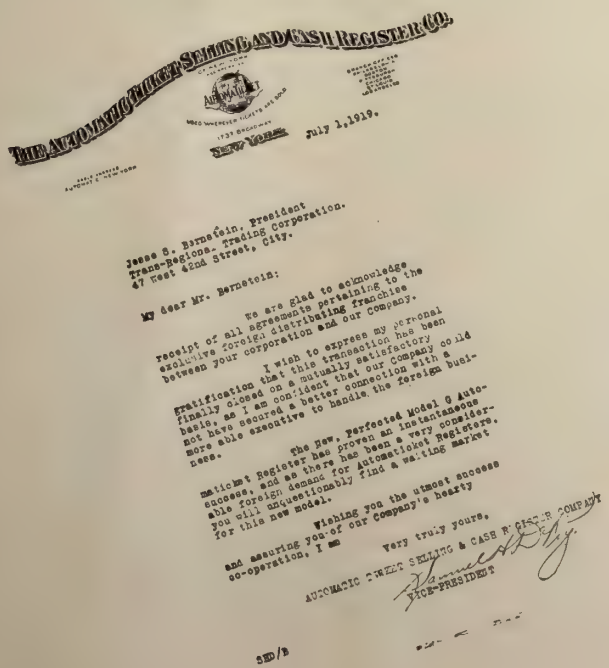
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NEW PORTO RICAN FILM TAX WILL WRECK THE INDUSTRY

Ramirez Torres, of Selection Film Service, Is Actively Working for Its Modification or Repeal—Government's Ends Will Not Be Served, He Says.

Motion picture men in Porto Rico are confronted with a very serious problem in the nature of the bill recently passed by the Porto Rican legislature, levying a tax of two cents per foot on motion picture films entering that territory. From the Selection offices in the Fitzgerald Building, Mr. Ramirez is busily engaged in efforts to effect the repeal or at least the modification of the bill.

"It is the same old story of an immoderate tax which can only defeat the aim," said Mr. Ramirez. "As it stands, the bill will force the use of second hand films in Porto Rico, and throw the growing industry back to its early beginning, for the exchanges cannot afford to pay the ever-mounting prices demanded by American producers in the face of the tax which is practically one hundred per cent. of the declared value of the films. Fifty per cent. of the renters must go out of business, and the balance will stay, just because of their heavy investment.

"European films will be shut out of the market beyond a doubt, because they would pay, in addition to the new tax of two cents per foot, the regular penny a foot import tax on foreign films.

"To the poorer inhabitants of Porto Rico, as in the States, the films provide the only entertainment at a price within their means. How they will act can be imagined if they are forced to pay more or to sit through films of quality which they will recognize as woefully inferior to the good prints, which have been the rule recently. At that, it is extremely doubtful that producers in America will sell second hand prints—the price involved would then be so small that manufacturers may prefer to cancel the territory entirely rather than bother with it.

Law Shows Ignorance of Trade Conditions.

"The legislature has been unjust," continued Mr. Ramirez. "The motion picture business is unique in many ways, and as a result of the apparent lack of knowledge of its workings on the part of the legislators, they have made the tax effective immediately. The result is that exchanges have contracted with exhibitors to furnish serials, for instance, at a fixed price. Not all of the episodes are as yet in the territory, nevertheless, the exchanges are bound to deliver them at contracted prices. This will compel the renters to absorb the tax.

"Contrast the number of theatres in the United States with the number in Porto Rico, about 55, and you will see the impossibility of applying the American fifteen cents per reel solution.

"The same embarrassment applies to programs, for many exhibitors hold contracts for complete programs for long periods.

"Another thing," continued Mr. Ramirez: "Ninety per cent. of the distributions in Porto Rico are controlled by native capital and a tax of such magnitude would not only elliminate dividends, but eat into capital as well.

"There are two new theatres being built in San Juan—the Rialto and the Victory Garden. I hope that these new theatres, the building of which is a real progressive step, will not be compelled to look for second hand films to show.

"But, doubtless, the legislators will see the error of their ways and change the tax to an ad valorem basis. This would be just, and no reasonable distributor in the Island would complain if the Government will be content with the revenue to be derived from an increase of, say, twenty per cent. ad valorem.

"The tax is the only cloud that threatens the bright situation I found in the motion picture business in Porto Rico.

"The Rialto Theatre, now being erected in San Juan, will be owned and managed by Messrs. Gonzales and Bruno. Mr. Bruno has lived a considerable time in New York, and was a lieutenant in the American army. The house will seat about 650, and 25 cents will be the general admission.

"The Victory Garden, also in course of erection, will be much larger with a seating capacity of approximately 1,200, at the same admission price.

"Exhibitors throughout the island are awake to the great possibilities before them, and find the Cine-Mundial, the Spanish Moving Picture World, a great encouragement and aid, for by it they can keep in close touch with developments in the United States, which is considered the center of the world industry.

Will Cut Down Import Footage One-Third.

"The program booking plan is the favorite one, and the Selection Film Service has therefore decided to furnish a complete program throughout the island. Only the best pictures made in the States find their way to Porto Rico, and this remedies to a very great extent the fault of the program booking plan here.

"Human nature is much the same the world over, I guess, for a good picture in Oshkosh is a good picture in Mayaguez, although Porto Ricans are Latins, and therefore their artistic sense is well developed and more easily offended than in the States."

"Porto Rico is importing an average of 300,000 feet of film per month. This, undoubtedly will be reduced one third. Thus, the tax will be a failure for the legislators no doubt expect the same imports to remain.

"I lack information as to whether the tax applies to raw stock. If this is the case, the legislators have succeeded in barring from the island all probabilities of any American manufacturer to take and produce pictures in the island. Contrary to the policy of cities and states of this country, which constantly offer inducements to the manufacturers for the building of studios, etc., etc., Porto Rico glorifies in shutting the doors to this progressive and advantageous industry to the communities where it operates.

"Eighty-five per cent. of the films imported to Porto Rico are leased to the renters by the manufacturers, and these films, as per their contracts, have to be returned. However, the law does not specify whether the renter in cases of films in transit is allowed the return of the moneys paid for the films in entering Porto Rico. This is most unequitable, for in any other country, goods in transit are subject to a reimburse, specially so 'en material para expectaculos publicos.'"

Howells' London Man Served with British Forces

Harry R. Smith, whom David P. Howells has placed in charge of his London office at No. 29a Charing Cross Road, was recently demobilized after two and a half years of service with the British expeditionary forces in France and Italy. He was twice wounded in action.

Harry R. Smith.

Before the war Mr. Smith was manager of the Thomas A. Edison, Ltd., interests in England, and prior to that time had served in the moving picture industry as sales manager for the M. P. Sales Agency and with Ruffell's and the B. & C. Company.

As the Briton Sees It

Signed "Fair Play (Holloway)," "Pictures and Picturegoer," an English moving picture publication, prints the following, under the caption, "Fair Play;" its chief interest lies in the "freedom" of its language:

"People who praise the American film to the detriment of the British film would do well to remember the handicap which the British film industry has had to endure during the last four and a half years.

"Prior to the war, the American film (especially in the matter of small detail) was sad stuff compared with the British film. Since the outbreak of war, the American films have had an unrivalled opportunity of practically gaining the world monopoly of film production. Everything has been in their favour; practically no foreign competition; no vexatious restrictions on imports; no travel and transport difficulties; plenty of the male element; plenty of new plots by collaring British and other countries' authors' plots; yet, in spite of all these advantages, I fail to-day to see where the American film is far ahead of the British film.

"I should very much like to pay tribute through the medium of your admirable little publication to all the British firms who have struggled along so heroically under the war's heavy burden during these lean times, and wish them every success for the future, now that things will be a little more equalized, in overtaking and surpassing their American rivals. Especially would I like to thank Cecil Hepworth (whom I consider to be the cornerstone of the British film industry) for his splendid efforts to maintain the high standard of the British film in Hepworth Productions. There is just one leaf, however, which he, along with other British firms, might with advantage take from the American note-book. I refer to the matter of featuring 'stars.' There seems to be a great dearth of British 'star' favourites who could be featured to prove the draw that American 'star' favourites do.

"If British films are to succeed they must find the **feturable 'stars'** who will prove as big a draw as the leading American lights. We want no British 'Mary Pickfords,' 'Pauline Fredericks,' 'W. S. Harts,' or 'Douglas Fairbanks.' We want no imitators, but British 'stars' who can create their own characters that will equal and even surpass the best that America can give."

INDIAN GOVERNMENT AUTHORITIES PAYING ATTENTION TO PICTURES

Bengal Legislative Council Asked to Make Appropriation for Touring Outfit for Educational Purposes—Agitation Against "Super-Serials—Notes Reflecting Industry's Activities.

By S. J. Banerjea.

Calcutta, India., June 28.—At a recent meeting of the Bengal Legislative Council, W. H. Phelps made an important suggestion touching the education of the masses. He urged the government to set apart a modest sum for a touring department of education kinematography. This suggestion, though excellent from every point of view, did not receive any support whatever. Perhaps his fellow councillors thought that it was "too previous." I hope, however, that Mr. Phelps will not give up his proposal, but try to impress its importance upon the authorities.

It will be news to my readers that many leading Europeans and Indians are of opinion that the exhibition of the super-serials should be prohibited, once for all, in this country. They hold that these are vitiating public morals. The public are learning up-to-date dacoities, &c. Mr. Phelps referred to this matter at a Council meeting, the other day. He is one of our film censors, and, therefore, his opinion carries weight. He regrets very much that so little provision has been made to suit the requirements and attainments of the Indian youths especially, who flock by the hundreds to kinemas, where they are often entertained with social problem plays and the adventures of very undesirable persons. I have reasons to believe that the authorities are alive to the danger referred to by Mr. Phelps, and I should not be surprised if, one day, an amendment of the Indian Cinema act, on the lines advocated by Mr. Phelps, be made. American film manufacturers, please note.

Hindus Pick Flaws in American Pictures.

The Bijou people have shown us "His Love Fight," "Destiny," "The Triumph of H. M. S. Vindictive," "Polly Red Head," "Me and My Pal," "The Liberation of Jerusalem," "Social Quicksand," "A Romany Lass," "The Zeppelin's Last Raid," "Twenty-One" and "The Million Dollar Dollies." The last-named film drew enormous crowds and formed a topic of conversation among cinemagoers for several days. I regret to say that this otherwise excellent film has one or two defects. For instance, there is a reference to a courtship between the Hindu Raja and his Rani. Hindus do not go acourting or are not courted. Marriages are always arranged by parents or guardians. This may seem strange, but the system is to be commended from the eugenics point of view. Then again, Ranis, or rather high-caste ladies, dress differently, don't wear shoes, and treat their uncles-in-law and such other relatives differently. The defects referred to were freely commented upon by the Hindu patrons of the theatre, some of whom even indulged in unparliamentary language against the producers of the film. Film manufacturers who wish to introduce Hindu scenes in their films should always consult a Hindu, and not depend upon their second-hand knowledge of things Indian. I make these observations in a friendly spirit and trust it will lead to good results.

At the Albion Theatre (Madan's), "The Hidden Hand" has been screened to big crowds. "The Seven Pearls" is now being shown to good houses. Regarding "The Hidden Hand," the salutation to the tiger scene, in episode ten, clearly shows that whoever is responsible for it has little knowledge of matters Indian. Indians do not salute tigers in the fashion shown. In episode 15, the Czar of Russia has been addressed as "His Highness." He should be addressed as "His Majesty." One or two characters have not been well portrayed.

Madan is also showing "America's Answer." The comics, however, are not of a high order. The musical service, which is mainly conducted by Eurasians, should be improved. The Bijou authorities have the best musical service in Calcutta. Madan should take a leaf out of their books.

I have observed more than once in these columns that the American film manufacturers often forget that they cater for non-Americans and non-Europeans, too. Otherwise they would not use "Americanisms" in their texts. Take "The Cold Deck," which the Bijou Grand Opera House screened recently. It is so full of Americanisms that several highly educated Indian men, who sat by me, gave vent to their feelings in language not very complimentary to the manufacturers of this film. I trust manufacturers will see that they give no cause for complaint.

English Restriction Officially Removed.

It will interest film producers to learn that His Majesty King George's Trade Commissioner for India and Ceylon has recently received a telegram from the Department of Overseas Trade, London, advising him that the exportation of films is now freely allowed, no export license being required; but that all films

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are subject to censorship. This is good news undoubtedly. Film manufacturers be now up and doing! There is a good, widening field for you in India.

Tastes in Comedy Differ the World Over.

I read in your issue of 28-12-18 that there was, at least, one person in America, Mrs. Mary Veillette, to wit, who did not smile at Chaplin's comics. Out here, there are hundreds who dislike his comics. Some time ago, a leading Anglo-Indian paper of Calcutta used very strong language against Chaplin comics—which, for obvious reasons, I shall not reproduce. Here, people like Prince, Max Linder, "Fatty," Lloyd, and certain others. If votes be taken, it will be found that Max Linder is an easy first.

* * *

The other day, at the Wellington Cinema theatre (Madras), in the course of a show, on behalf of the Parsis of Madras, a medal was presented to Rustomji Dorabji, proprietor of the cinema, in appreciation of his substantial annual contributions to Parsi charity funds of Madras. The proceeds of the day were given to the Parsi Anjuman.

In this connection, I regret to say that the criminal case against Mr. Dorabji, to which I referred in my last, has not been compromised. He has been committed for trial at the next sessions of the High Court on the charge of cheating. He is out on bail. Among the films screened here lately, "The Plunderer" deserves mention.

* * *

Our cinema king, J. F. Madan, was recently congratulated by the members of his community, on the occasion of his admission to the order of the British Empire. An address was presented to him, and he was also the recipient of a number of valuable souvenirs. Mr. Madan's charities are cosmopolitan. He is ever ready to help a good cause, no matter whether the party to be benefited be Hindu or Mussulman or Christian. May his shadow never grow less!

* * *

At the Picture House the following films have been screened: "The Unknown Woman;" "Red Potage;" "Woman Eternal;" "A Cure for Crime;" "Human Clay;" "Three H. Gordon;" and several other films of no particular merit.

* * *

The authorities of the Bijou Grand Opera House have shown "No Man's Land;" "Twenty One;" "The Silent Woman;" "The Crimson Dove;" "Toys of Fate;" "Secret Strings;" "The Cold Deck;" "The Shell Game;" "The Perils of Our Girl Reporters" and several excellent American comics. They do well to screen the "Universal Screen Magazine," which appeals to people much more than the Gazettes. Why does not Mr. Madan arrange to screen this valuable magazine for the benefit of his patrons?

* * *

Mr. Madan has shown the following at his Picture Palace: "The Romance of Tarzan;" "Within the Law;" "The Combat" and "The Easiest Way." The two Tarzan pictures were screened for two weeks in succession and drew enormous crowds. This is a record in the Indian film world.

At his Albion Theatre, the super-serial, "The Bull's Eye," is being screened. We have also seen "For Sale" and "Sylvia of the Secret Service" there.

At his Cornwallis Theatre the exhibition of "The Red Ace" has been completed. The American comics were all good. A Pathe film, entitled "Native Dances," has also been screened. This title is, in my opinion, misleading. An Englishman is a native of England; a Frenchman, that of France; and so on. The dances, I found, were Asiatic. So the film should have been entitled "Asiatic Dances." The subheading, "Calcutta Dances," is also wrong. The dancing and the accompanying music are purely Hindustani—not Bengalee, as we are given to understand. I trust Messrs. Pathe and others will see that no misleading titles are allowed to pass in future.

At his Ripon Theatre, we have seen "The Last Flight," "Captain Kiddo," "The Broken Coin," and certain other film of no merit whatever.

At his Kidderpore Cinema, he has shown "The Neglected Wife," "The Crimson Dove," "King Charles," "Land of Lizzards," "The Unknown Woman," and several excellent American comics.

* * *

The authorities of the Aurora Cinema have screened, "The Miracle of Life," "The Lamb," "Bombs," "Facing Eternity," "The Mill on the Floss," "Her Golden Hour," "Woman Eternal," "The Hero of Submarine D-2," "The Broken Coin" and "Seige of Calais."

* * *

I have observed more than once in these columns that super-serials always draw crowds in this country. "The Mystery Ship," the last installment of which has just been screened in the Phoenix Picture Theatre, has drawn enormous crowds, and proved a financial success. Another serial will be screened shortly, and I doubt not it will also draw good houses.

* * *

The Arya Cinema authorities of Poona are screening films of Indian manufacture. "Kacha Dekayani" is a good film, worth seeing, though the acting is not of a high order. But I have no doubt matters will improve in time.

* * *

The management of the Lahore Empire have shown, "Love's Innocence," "The Innocent Mrs. Gordon," "Raffles," "Divine Gift," and the new Maciste film, to excellent houses.

* * *

At the cinema Precious (Bombay), the following films have been screened: "Torpedoing of the Oceania," "Kinf Attila," and "Maciste, the Policeman."

* * *

At the West End Cinema (Bombay), "Tenth Symphony," "Little Sisters of Everybody," "Exploits of Judex" and "The Count of Monte Cristo," have been shown to record houses.

* * *

The New Alexandra people have screened "The Bull's Eye," "Who Is Number One?," "Attila" and "False Friends." The attendance was good.

* * *

The management of the Imperial have shown "The House of Hate," "Cupid by Proxy" and the new Maciste film to big houses.

* * *

The Excelsior continues to screen "The Strange Case of Mary Page."

* * *

The Royal Opera House is being well patronized. Among the films here shown, we may mention, "A Fortune at Stake" and "The House of Cards."

* * *

Similar is the case of the Empire (Bombay). Its authorities have shown "Holy Orders," "The Voice of Destiny," "Jackie of the Navy," "The Other Woman," "Passing of the Third Floor Back," and "Tarzan of the Apes."

* * *

At the Artistic Cinema, the latest addition to our picture theatres, which has been opened on the Howrah maidan, on the other side of the Hooghly River (Calcutta), "The Broken Coin," "Peg O' the Ring," "Liberty," and several other well-known films have been shown to hundreds of the Howraites, who cannot afford to patronize the Calcutta theatres.

Universal Prospering in Island of Cuba

Universal's Cuban manager arrived in New York recently and was given a warm reception at the New York office. Charles B. King, the person referred to, is well known in moving picture circles, especially in New York territory. He was at one time service manager of the New York Universal Exchange.

Mr. King has been Universal's Cuban manager for some time, and came back with a glowing story of Universal's success in the island. According to Mr. King the Cubans are the greatest picture fans in the world.

Change in Organization in Gillespie Bros. Offices

Miss B. Parker, who has been employed in the export film department of Gillespie Bros. & Co., Inc., ever since its establishment in the Candler Building under the direction of Jos M. DeAragon, has recently been elevated in position until she is now in charge of the selling end of the business.

The Gillespie plans as they are being worked out by Mr. DeAragon provide for such an expansion in the business that the internal change seemed necessary. The concern is about to begin the marketing of the world's rights on several big productions which have been acquired.

Broadwest Company Plans Quantity Production

Walter West, the well known producer of Broadwest films, maintains that the next two years hold a big future for British films. Never in the history of the cinema trade have there been such wonderful opportunities for the British to obtain a fair and rightful share of overseas trade as there is at the present time. With this fact in mind, he is so remoulding the organization of Broadwest that in less than two years he hopes the output of Broadwest productions will have increased to one film per week. An ambitious program, but Walter West is a typical English business man, with the hustling spirit well developed.

Greatly Enthused Over Latin American Market

A Robertson-Cole sales agent recently returned from a trip through Latin America, has had his enthusiasm over the possibilities of that market for American photoplays raised a thousand per cent. He says:

"Dramas or comedies which convey the true life in the United States have a most unusual appeal to the South Americans. The thinking South American parents who frequent picture shows, accompanied by their children, begin to realize how much their knowledge of the practical and the useful in every day objects has been increased. In fact, these children know more of the outside world today than the young men of twenty years ago.

"South American authorities are encouraging the exploitation of American films in their country. They are well aware of the vast benefits to be gained by their people from these pictures. I have found, wherever I have visited, that the South Americans are particularly fond of several of the Robertson-Cole stars, among whom are Bessie Barriscale, Sessue Hayakawa, and William Desmond. Hayakawa in particular seems to be a strong favorite. From his pictures there is knowledge of two countries' rule to be gained. The American-Japanese angle, which these productions invariably take, have a powerful appeal for South Americans.

"A good novel in screen form is always enjoyed by the South American. I have heard it said that American dramas were beyond the conception of the people of Latin America, but this is an exploded fallacy."

Producers' and Distributors' News

Kansas City Plans Big Publicity for "Oh Boy"

THE reception accorded the Albert Capellani special production of the musical success, "Oh Boy," and the increased bookings by big houses, according to a statement by Pathe Exchange, Inc., this feature, starring June Caprice and Creighton Hale, promises to equal the vogue of Fannie Ward, in "Common Clay." Director of Exchanges, Fred C. Quimby, who is on a trip through the West to carry out one of the big projects outlined by Charles Pathe during his recent visit to this country, wired from Denver last week telling of the generous reception accorded to the first of the Capellani productions.

"'Oh Boy' closes tonight at the Rialto, Denver's best theatre, nearly breaking the house record," announced Mr. Quimby, "the management say that this picture got more laughs than Chaplin. And it is exceedingly gratifying to learn that the 'Oh Boy' receipts for the week were nearly twice as much as 'Common Clay' which played at the same theatre."

In Kansas City, "Oh Boy" will have the benefit of a campaign unequalled in the history of showmanship in that city. It is planned by Manager Harding, of the Liberty Theatre, where the picture is to be shown on August 31.

Mr. Harding has agreed to spend $1,000 in advertising. He will use at least fifty 24-sheets, three hundred one-sheets, sixty three-sheets, and spend at least $500 in newspaper advertising. He also expects to work out a good window card and either some good sized stickers or little throwaways with a string attached that they can hang on everything, merely stating, "Oh Boy." He is going to put cards in the street cars with nothing on them whatever except the words, "Oh Boy."

Hand of Brunton Seen in "White Man's Chance"

A WHITE MAN'S CHANCE," J. Warren Kerrigan's newest W. W. Hodkinson release, will undoubtedly bring new laurels to its producer, Robert Brunton. This production is the first in a series of ten Kerrigan pictures scheduled for production at the Robert Brunton studios, Los Angeles.

Mr. Brunton began his career as an artist, and has had charge of the scenic end on many big productions. Soon after his entry into the dramatic profession he become art and scenic director for Sir Henry Irving, with whom he was associated five years, three of those being spent at the Lyceum Theatre, London, and the remainder in two tours in America.

Mr. Brunton joined the Triangle Film Corporation as art director, and through wroking out his ideas there brought about big changes in the technical side of the industry. Other big corporations bid for his services, and he shifted his affiliations to Paralta. The next step was the founding of his own film plant, the large Brunton studios in Hollywood.

"A White Man's Chance" bears in every detail the distinctive touch of its producer, and forms fine setting for its star.

Flowers—With a Flower.
This is a flowery view of Mae Murray as she is seen in "On with the Dance" for Paramount-Artcraft.

"Tiger-Lily" Is Powerful Drama of Love and Hate

THE TIGER-LILY," which will be released by American, on July 27, is the pictured love-story of an Italian girl living in America. As played by Margarita Fisher in the title role, it presents a rare study in human emotions—love, fear, sympathy, hate, jealousy, pathos, revenge—brightened by youth and romance and touches of delightful humor.

There is an all-star cast supporting Miss Fisher, with Emory Johnson as the lover, Barney Sherry as his aristocratic father, Mme. Rosita Marstini as his worldly stepmother, and Beatrice Van as a haughty society "flapper"—the girl they want him to marry. George Periolat is seen as a typical Italian inn-keeper, E. Alyn Warren as a vindictive Neapolitan bent upon vendetta, and Frank Clark as a lovable old organ-grinder, living in memories of his past operatic career.

The story is from the pen of Joseph Franklin Poland.

Crane at Work on "His Father's Wife."

Director Frank Crane has begun work at the World Studio on "His Father's Wife," in which June Elvidge will be the star. The story was written by Helen Christene Hoerle and was scenarioized by Philip Lonergan. One of the interesting scenes in this picture is a boarding house located on West Fiftieth street, New York, that in its day was the most noted theatrical boarding house of the country. Here gathered around the table in their early days before they had become famous such well-known people as Eleanor Robson, Edgar Selwyn, Margaret Mayo and Julian Eltinge.

Announce Supporting Cast for "The Four Flusher"

ANNOUNCEMENT by Metro Pictures Corporation of the cast that has been chosen to support Hale Hamilton in his next starring vehicle, entitled "The Four Flusher," reveals a personnel which includes Ruth Stonehouse and Louis Fitzroy, two of the silent drama's most capable exponents of such bright clean comedy as forms the foundation of this new story for Hale Hamilton.

Miss Stonehouse is no newcomer to the Metro all-star casts, having appeared from time to time in various types of parts in screen offerings released by this distributing organization. Her last Metro part was in "The Master Mystery," in which she was seen at her very best. Her part as leading woman in the recent film is a novel character drawing.

Louis Fitzroy, who has the important comedy role of Ford, the clever waiter, needs little introduction to screen audiences. Mr. Fitzroy is a student of the old school of dramatic art, having played long engagements with such famous stars as W. H. Crane, Frank Daniels and Lillian Russell prior to his entrance into the field of motion pictures.

Among the other principals with Mr. Hamilton are Harry Holden, Ralph Bell, Robert Badger and Effie Conley. The adaptation of the original story is credited to A. S. Le Vino, of Metro's staff, and the picture is being directed by Harry L. Franklin, with R. J. Bergquist at the camera.

Chester Instructs Camera Men in Cinematography

A COURSE in C. L. Chester Productions technique will be given three expert cameramen next week by Chester himself. He is going to take them off into the woods, somewhere near New York, and go on a picture taking spree for several days, shooting all sorts of people and places, and watching the cameramen choose positions and subjects.

All these men are to start at once for far countries, and be away for from one to two years. They are master cameramen, and in any sort of ordinary work they would need nothing but the word to go ahead. But in beginning these tours for C. L. Chester productions, Chester wants to make sure that the men will see scenes from an original angle, grasp human and animal interest, and appreciate the story element.

It happens that three cameramen have just been discharged from photographic work in the war. Raymond Agnel arrived here a week ago after serving in the French army. The first two have done some camera work for Chester, and Hugo's work is well known.

In addition to the instruction received in the field from actual contact with Chester's work, and his comment upon and guidance of their photographic technique, each man has been given a subject to film somewhere upon the North American continent, and Chester will comment upon the way this has been done, before the men leave.

"Thirteenth Chair" Seance Scene Has Weird Effects

THE Thirteenth Chair," Bayard Veiller's melodrama which had more than a year's run in New York, with proportionately long-time stays in Chicago, Boston and Philadelphia, is so well known and of such comparatively recent date, that the bare announcement that Pathe would offer a screen version produced by Leonce Perret, was sufficient to stir the liveliest interest of exhibitors.

The first act of the spoken drama is set in a dimly lighted room, during the progress of a spiritualistic seance. How and where, the question is asked, could you produce a more uncanny atmosphere for this scene than in the studio and by the combination of carbon points and camera?

It will be remembered that the question, "Who killed Spencer Lee?" is asked at the seance. The man who asks it in a darkened room with doors locked and thirteen persons at the table, is almost instantaneously slain in the identical manner. Mr. Veiller agreed with Mr. Perret that the play, for film purposes, warranted the writing in of a prologue, and one was accordingly supplied in a fashion highly acceptable to the author of the original offering.

Marie Shotwell will be seen on the screen in the role of Rosalie LeGrange, the spiritualist, the part which made a Broadway star of Margaret Wycherly, and added to the brilliant achievements of Annie Russell.

Two New Ford Releases Announced by Goldwyn

GOLDWYN announces the release of two new Ford Educational Weeklies, "The Town of Up and Down," a vividly interesting trip through the heart of the Ozark mountains, and "Sweetness," the story of sugar from its cultivation on vast Southern plantations to its marketing in the world's largest cities.

In "The Town of Up and Down," the cameraman follows an unbeaten trail through the Ozark mountains of Arkansas, and discloses in the valleys between lofty crags, straggling villages of mountaineers. The rare beauties of the mountains, which the sun tarnishes to a bronze hue, the occasional fashionable summer hotel and the mountain-climbing automobile, all combine to make an interesting and instructive picture.

In "Sweetness," we follow the planting and cultivation of the sugar cane on the broad acres of Southern plantations. The darkies cutting the grown stalks, and later gathering before their shacks to sing old melodies, bring back pages of warm memories of life before the Civil war. Later, the sugar finds its way to the grinding mills, where it is put through the crushers, and finally pressed into various grades.

"World Aflame" Is Timely Film.

Most timely is "The World Aflame," the Frank Keenan special, to be released by Pathe, August 17. It is a play, lightened by a love interest, and based upon a theme which is compelling the attention of the civilized industrial world.

The scenario is written by Jack Cunningham from a story by F. X. James. It has to do with the problems of employer and employe. While in no sense preaching, it spreads the doctrine of "good service." The author takes the stand that all men are servants, whether one be a millionaire employer, a statesman at the head of the government, or the menial removing the refuse of city streets—all are on the one plane when actuated by the mutual aim of good service conscientiously rendered.

Mark Goldman
Recently appointed Cincinnati branch manager for Realart.

Morey Appears in Drama by Cyrus Townsend Brady

HARRY T. MOREY, who is equally at ease in the picturesque trappings of the cowboy or the conventional evening clothes of the man of society, is afforded opportunities to display his versatility in "The Man Who Won," the current Vitagraph release. In the new feature the star continues the type of character with which he so long and successfully has been identified. Combining thrilling scenes in the mountains of Oregon with club and society life in San Francisco, it is the sort of picture that Mr. Morey has made so much his own.

The drama was written by Cyrus Townsend Brady. It was directed by Paul Scardon in his usual painstaking way, and the cast includes Betty Blythe, Maurice Costello, Bernard Siegel, Robert Gaillard and Denton Vane.

The story deals with the efforts of Christopher Keene, a loyal American citizen, who has managed to obtain a large quantity of platinum in the European war zone, to get it safely into his country in order that it may be used for war purposes. He is opposed in the undertaking by a band of Malays, who are bent on theft, and enemy spies who want the precious metal for their own countries. The love story, which is closely woven in the plot, is appealing.

"Man Who Turned White" Booked by Big Theatres

IF there ever was any doubt about the success of H. B. Warner's return to the screen it has been dispelled by the host of bookings recorded on the Robertson-Cole Superior picture, "The Man Who Turned White," by Exhibitors Mutual.

Among the big enterprises which have closed for the Robertson-Cole special recently are the John Kunsky interests in Detroit; the Henry Crandall Theatres, in Washington, D. C.; the Grand, Klaw and Erlanger's big house in Cincinnati; The Broadway, Columbia; Jefferson, Huntsville; American, Oakland; Strand, Boston; New, New York; Unique, El Paso; Strand, Nashville; Murray, Lawton; Ft. Plain, Ft. Plain, N. Y.; Richmond, North Adams, Mass.

The Hippodrome, of Toledo, has also been added to the list of big theatres playing the production.

"The Leopard Hunt," Short Subject, Receives Tribute

ONE of the most unusual tributes ever paid to a short motion picture subject was that of Harriett Underhill, critic of the New York Tribune, to the Major Jack Allen animal picture, "The Leopard Hunt," which was shown at the Rialto Theatre, in New York, during the week of July 6. This is perhaps the first time that a short subject was given the lead in a newspaper review in New York City.

Starting with the name of the featured picture, the Underhill review read: . . . "which is the feature picture at the Rialto this week, is not nearly so imposing or exciting as 'The Leopard Hunt,' a film which shows Major Jack Allen capturing a leopard single-handed and tying him to a tree, while he sits down two feet away to smoke his pipe. It seems an impossible feat—not the capturing of the wild beast, for that we know was done—but photographing the scene. It was really a thrilling performance and after it the feature seems to come as an anti-climax."

Two more of these exceptional pictures will be shown at the Rialto Theatre within the next two months. They are "Bear Trapping" and "Lion Trapping," and the entire group of three pictures will be given a general release the latter part of this month. The pictures are Universal, made under the direction of Major Jack Allen.

"The Ace of the Saddle" Has Fiery Riding Scenes

SOME of the most beautiful mountain scenery and daring horseback riding ever shown in a motion picture are featured in the Western drama, "The Ace of the Saddle," in which Harry Carey is starred. The story is written by Frederick J. Jackson, and is a true tale of the past days of the Western ranches.

The Carey group of riders is seen to advantage in the picture and provides many of the most gripping scenes in the production. The production was recently completed at Universal City and is scheduled for release next month. Jack Ford has directed the production.

King Fisher Jones, one of the most famous of Western characters, and the cowboy who led the Arizona cattlemen against the sheepherders in the famous Johnson County war, has a part.

Years ago, when the late Colonel Cody, known to all Americans as "Buffalo Bill," formed his great traveling show, he summoned Jones to lead the fearless group of horsemen. Jones appeared in that capacity before the crowned heads of Europe, and is said to have won the admiration of the late Queen Victoria by riding a bucking horse through a fence. Others in the supporting cast are Joe Harris, Peggy Pearce, Zoe Rae, Duke Lee, Jack Walters, Wm. Cartwright, and Howard Emstedt.

"Sunnyside" Smashing Detroit Records.

After playing day and date for one week at the Adams and Madison Theatres, Detroit first run houses within a block of each other, "Sunnyside," third of the First National Exhibitors' Charlie Chaplin productions, has a full succeeding week at the Regent, Orpheum and Liberty Theatres, three of Detroit's most pretentious houses. So popular have "Charlie Days" become among Detroit exhibitors that "Shoulder Arms" and "A Dog's Life" are now being coupled as a program for a third showing in numerous neighborhood houses, 120 of which have booked "Sunnyside," and have been compelled to satisfy the demands of patrons with a return of the two Chaplin favorites while awaiting their dates for "Sunnyside." The Chaplin burlesque of classic dancing is one of the big hits of the picture.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

THE run of "Broken Blossoms" opened at the George M. Cohan Theatre, New York, on May 13, and will close July 20. On the following night the second picture of the D. W. Griffith repertory season, "The Fall of Babylon," will be produced. The engagement of the initial attraction has been remarkable in several ways. It has played to capacity business at the highest prices ever asked for a photoplay. The spectators have represented the leaders in the professional, artistic and social life of the city. Many persons have returned not once but several times to see the picture over again. It has been indorsed by prominent literary men and condemned with equal fervor by a certain class of individuals that prefers to have one half of life a sealed book. No picture has ever before aroused such a storm of comment or made so many ardent supporters. After seeing "Broken Blossoms" Amy Leslie, of the Chicago Daily News, wrote of Mr. Griffith: "He is the most imaginative and sane American who ever revolutionized the theatre when it needed an emancipator."

It is once more in order to call attention to the articles that are being written for and against the large number of stage plays that are being adapted to the screen, also the novels that are being utilized in the same way, and the contention of several photoplay authors that only original work should be encouraged. With the increasing demand for plot material and the limited amount of high grade stories obtainable the producer is going to patronize every available source of supply. There has never been a time in the history of the stage when, like Dumas, it did not take any and every bit of plot material it found suitable to its purpose. The screen will do well to follow the same example. The man out in front is not much concerned with how or where the plot of the story he is watching was obtained. If it entertain him that is all he asks. As for the author whose work is intended solely for the screen, he can get even with the writers who have invaded his field by turning out such corking good screen stories that novelists will bid against one another for the rights to novelize them and stage dramatists will offer inviting royalties for permission to turn the stories into dramas for the spoken stage.

This same spoken stage has never been over crowded with skilled dramatists. Many have felt themselves chosen but few have been called—not because they had no story to tell, but because they didn't know how to tell it. The building of screen stories requires the services of expert workmen and there are large rewards for those who master the craft.

WEITZEL.

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PROGRAM and Advertising Phrases and Advertising Angles for the pictures reviewed in this department are based on the **productions as shown on the screen** and are not prepared in advance from the press books. They are consequently correct and represent each and every picture in its completed form, just as it will appear in your theatre.

"Bill Apperson's Boy"

First National Photostory of American Home Life in the Hills Affectingly Portrayed by Jack Pickford and a Fine Supporting Cast.

Reviewed by Louis Reeves Harrison.

A STORY of humble American life that is so affectingly real that it arouses deep sympathy and stirs our native kindness of heart, "Bill Apperson's Boy" is one of the best photostories of its kind shown this year. Four characterizations stand out distinctly. The first is the American boy portrayed by Jack Pickford as brave, proud and stubborn in his cherished ideals. In perfect harmony is the characterization by Gloria Hope of a simple and true-hearted little American girl in gentle revolt against her unhappy environment. Strong impersonations are those given by Russell Simpson as the boy's father, and George Nichols as the father of the girl, both hardy old mountaineers.

These people are alive. The entire cast is human, a grouping of distinct characters, as in real life, Bill Apperson's boy merely a part of his community. To these values are added those of logic, consistency and flawless atmosphere. Taken as a whole, the First National attraction will suit any body of spectators, and it will awaken only the kindest feelings of the human heart anywhere, a decided success at the Strand and sure to be a winner whereever shown.

Cast.

"Buddy" Apperson.....Jack Pickford
Martha Yanton.....Gloria Hope
Bill Apperson.....Russell Simpson
Bill Yarton.....George Nichols

Adapted from story, "That Woman," by Hapsburg Leibe.
Scenario by James Kirkwood.
Directed by James Kirkwood.

The Story.

"Buddy" has ideas of his own, even if he is only known as "Bill Apperson's Boy," and one of these refers to a sainted mother, memory of whom is strongly enshrined in his heart. Another is his love for Little Martha Yarton, sole daughter of old mountaineer Bill Yarton, father also of several tough boys. Buddy has a bitter fight with one of these boys because of an insinuation that Bill Apperson is courting over on Black Mountain. He wins the battle but only to find that his father has decided to marry a second time, and Buddy cannot reconcile himself to calling the newcomer mother. He leaves home and goes to an old hunting camp, but he is tempted to return to Martha at night, and he is outside her father's house when he sees a marauder break in. His protective instinct aroused, he enters the house himself and shoots at the thief, only to arouse the household and suffer from the unjust accusation of entering it for an unworthy motive himself.

Martha's father and brothers are almost ready to murder Buddy, but he is conducted to jail and given a fair trial. The girl's testimony saves the hero from disgrace, but public opinion is against him. He resolves to leave for good, but he does a fine thing before carrying this resolution into effect. He finds that his father's new wife has gone back home, because she feels she has been responsible for Buddy's unhappiness. He rides to her home, calls her the sweet name of mother and takes her back to happiness before he starts away on a lonely career for himself. After a year's absence, Buddy returns and learn that the Sheriff and the Yarton family are at the house of Bill Apperson. Buddy rides desperately to the rescue, only to come upon a reconciliation of the two families, upon a new baby brother, upon a cleared good name, and Martha, the true hearted, who has never ceased to love him with a devotion akin to his own.

Program and Advertising Phrases: Jack Pickford in a Remarkably Human Story of a Phase of American Life.

A Wonderfully Consistent Page from the Life of a Mountain Boy, Rich in Sympathy and Native Kindness.

The Story of an American Boy, Proud and Stubborn in His Cherished Ideals, and a Simple and True-Hearted Girl.

A Picture That You Will Want to Remember. It Contains Pep, Punch, Pathos, Action, Drama, Romance and Fights.

Advertising Angles: Play up Jack Pickford, then take a suggestion from the criticism and advertise the human element of the story with such lines as "not a play, but a page from life." Play up the general ensemble effect and mention the featured players as well as the star. Call it "The play you'll want to remember," and get after the better class of your patrons with a special appeal. Don't overboom and rouse expectation too high, but make them realize that this is a bit out of the ordinary.

A Bully Picture of Virginia Pearson, "Leading Lady" for This Flock of Oxen.
And leading light of "Impossible Catherine," from which the above is taken. We'd say she is taking the bull by the horns, but we're afraid somebody else might do it and then be accused of stealing our thunder. A Virginia Pearson production for Pathe.

Elsie Ferguson's Picture "A Society Exile" Has Elaborate English and Venetian Scenes

ELSIE FERGUSON has just completed "A Society Exile" under the direction of George Fitzmaurice at the Fifty-Sixth street studio, New York. The film will be a Paramount-Artcraft release.

The scenes are laid in England and Venice. Mr. Fitzmaurice was able to obtain realism in the settings because of his intimate knowledge of the countries, having been born in Europe and educated there, and having traveled extensively before coming to this country. Mr. Fitzmaurice broke into the picture business less than seven years ago by writing scenarios, and since then has forged his way ahead until now he is one of the industry's leading directors.

One scene in particular, a canal scene in Venice, is elaborate and artistic. A tank holding water deep enough to float a gondola stretched the whole length of the studio and minute detail, from the moss along the water line to the haze over the water, was provided.

The scenario by Ouida Bergere (Mrs. Fitzmaurice) is from the play, "We Can't Be as Bad as All That," by Henry Arthur Jones. The story has to do with Nora Shard, a charming young American heiress, who has written a successful novel.

William P. Carlton plays the male lead, the part of Sir Ralph Newell. Mr. Carlton made his debut on the stage with the late Augustin Daly. He achieved success in "The Belle of New York," in which he played the male lead for two years in London, and later made the song, "In the Shade of the Sheltering Palm," famous when he sang it in "Floradora." As leading man for Anna Held in "Follow Me" he scored again. Then followed over three years with the Castle Square Opera Company, where he played various leads. It was not until quite recently that he accepted one of the many offers he had to appear on the screen. His first production was with Alice Brady.

Warburton Gamble, playing Lord Bissett, is also well known for his stage career. He made his start with Sir Herbert Tree in London. He later played with Forbes Robertson in "Hamlet," and in that production made his first visit to America. Among many other productions he played "Arsene Lupin," a Charles Frohman production, at the Duke of York's Theatre in London. He came to America again in the original production of "Milestones," and following that played Du Maurier in "Diplomacy" in the London production. Later, in America, he supported Elsie Ferguson in "Outcast" and "Margaret Schiller." His picture career began with Hepworth, the English producing company, and since then he has been in America.

Julia Dean appears as Lady Doris Furnival. She has played in numerous Broadway stage successes for a number of years, one of the greatest of these being "The Law of the Land," which scored a success. "Bought and Paid For," "The Round Up" and "The Woman on the Index" are some her other productions. She played in "On with the Dance." She also starred for a brief period in motion pictures. Henry Stephenson as Sir Howard Furnival, Zeffie Tilbury as Mrs. Stanley Shelby, Bijou Fernandez as Lady Carnforth and Alex Kyle as Lord Carnforth complete the cast.

In "Blue Bonnet," Billie Rhodes Amuses and Saddens

THE BLUE BONNET," recently completed for W. W. Hodkinson distribution at the studios of the National Film Corporation of America, is neither comedy nor drama. It is a skilful blending of the two, the desire being to show Billie Rhodes in all phases of her art. The result is that she has moment of comedy, which gradually melt into episodes of dramatic intensity.

In one scene taken in New York after the Billie Rhodes company had made the transcontinental trip from California the star is seen as a street waif sleeping on a park bench at the foot of the Peter Cooper monument in Cooper Square. The contact of a policeman's billy with the waif's torn shoes starts a train of hilarious situations that culminate in a wild chase along a busy thoroughfare with the waif always a lap ahead of the rotund and breathless minion of the law.

A Salvation Army lassie appears and seeks to aid the waif—the scene that shows Billie Rhodes can evoke her audiences to tears one moment and have them howling with glee the next.

"Cupid Forecloses" Is Film Without Villain

BESSIE LOVE'S new feature, "Cupid Forecloses," is soon to be released by Vitagraph, the completed picture having reached here from the Western studio, where it was made under the direction of David Smith.

While the film is by no means namby-pamby, it is not of the "thriller" class. The author has proven that a good story can be written without the usual sex triangle. There is no villain. No one is shot, or stabbed, or otherwise injured. Yet the interest in the little girl who tries hard to keep the loved homestead from falling into other hands by teaching in a country school is maintained throughout.

"Cupid Forecloses" is based on "Hurrying Fate and Geraldine," the novel by Florence Morse Kingsley, and was put in picture form by Stanley Olmstead and Edward J. Montagne. The cast supporting Miss Love includes Dorethea Wolbert, Wallace McDonald, Frank Hayes, Jim Donnelly, Aggie Herring, Jake Abram, Annie Schaeffer, Gordon Griffith and Otto Lederer.

Universal to Produce "Loot."

"Loot," the popular Arthur Somers Roche Saturday Evening Post story, is to be made into a six-reel feature production by Universal, with Darrel Foss and Ora Carew in the leading parts.

Joseph Girard has one of the leading roles in this new production, which is to be directed by William C. Dowlan.

Mathis and Younger Adapt "Fair and Warmer"

JUNE MATHIS, head of the scenario department of Screen Classics, Inc., and A. P. Younger, of the scenario staff, have completed the screen adaptation of "Fair and Warmer," Avery Hopwood's hilarious and record-breaking farce in which May Allison is to be starred. Miss Allison starts work this week in the production. It is her first under the new policy of "fewer, bigger and better" pictures to be made by Screen Classics, Inc., and distributed exclusively by Metro Pictures Corporation.

Henry Otto will direct the production, which will be under the personal supervision of Maxwell Karger, who is selecting the supporting cast of farceurs. As yet the personnel is incomplete, but it is announced that Eugene Pallette, a player of comedy talents, will have the role of Billy Bartlett opposite Miss Allison, who will, of course, play "Blanny" Wheeler.

Miss Mathis is to scenarize the play. Raised virtually in the atmosphere of the theatre, Miss Mathis early developed her literary powers until she is now one of the foremost women writers for the silent drama. For Screen Classics, Inc., for Metro and for the Nazimova productions she has made scores of adaptations and written a large number of original stories.

A. P. Younger, associated with Miss Mathis in the scenarization, recently joined the Screen Classics staff after serving in the army. He has had experience not only as continuity writer, but also as a director, and has served with Fine Arts, Universal and Triangle.

Helen Weer Was Leading Woman for Love.

Montagu Love, in his latest production, "A Broadway Saint," had for his leading woman Helen Weer. Miss Weer has just been engaged by John Cort to create the leading role in "Kathleen," a dramatic production which Earl Derr Biggers and Christopher Morley have written. "Kathleen" will have a New York run in a prominent Broadway theatre beginning early in September.

REVIEWS AND ADVERTISING AIDS (Continued)

"The Simple Life"

Larry Semon Two-Reeler for Vitagraph Has Not as Much Semon Clown Stuff as Usual.

Reviewed by William J. Reilly.

LARRY SEMON'S comedies for Vitagraph have usually given him an amusing lot of clownish performances peculiar to his own physical make-up, not forgetting his facial expression. Despite the fact that his latest, "The Simple Life," was written and directed by Larry himself, it does not give him, as the featured jester, enough opportunity to absorb the eye of the camera.

Instead, it features the eggs, cops and mud puddles which Larry usually avoids in his fun-making. And the eggs stunt goes a bit too far, even for slapstick. The eggs have gone too far themselves.

Some original comedy is introduced on the farm, where "The Simple Life" is lived. Haymows, haystacks, and bales of straw are given big parts, which they fill well. A bevy of farmerettes illustrate why the song has been revised to read, "How Are You Going to Keep Them Down in the City After They've Seen This Farm."

"A Sporting Chance"

A Paramount Comedy of the Lady and the Burglar, with Ethel Clayton in the Role of an "Impulsive Girl."

THERE is more zip in "A Sporting Chance" than the average Lady-and-Burglar kind of story. Ethel Clayton is permitted to treat the affair of reforming a supposed burglar with a flippancy that suggests his true character, and he is so delightfully correct as a gentleman chauffeur that there is no great surprise when his true identity is revealed. The spectator is made aware that there is no very great secret involved, just a case of mistaken identity, which will be solved in the last scenes.

But Miss Clayton cannot help being a source of delight to the eye, and Jack Holt is such a handsome burglar gentleman that no anxiety is felt as to the outcome. It is all so easy that the spectator can sit back and watch the progress of the story with little other interest than that in the personality of the performers. Margaret Green, as a young and impulsive stepmother, is also charming. It is all very delightful, even if it does not amount to much in the end and affords but mild entertainment meanwhile.

The picture pleased a large audience at the Rivoli, and it should please in any theatre where beauty of setting and charm of human personality are appreciated, but the presentation is not up to the standard set in other plays, whose leading roles have been so effectively interpreted by Miss Clayton. A fair success.

Cast.

Carey Brent.....Ethel Clayton
Paul Sayre.....Jack Holt
Peter Brent.....Herbert Standing
Pamela Brent.....Margaret Green
Ralph Seward.....Howard Davies

Story by Roger Hartman.
Directed by George Melford.

The Story.

"The Sporting Chance" that Miss Carey Brent is willing to give a fellow creature leads her into an adventure with a man in the striped clothes of a prison convict the day her runabout suffers from a punctured tire. She at once recognizes him from a newspaper description as "Harry the Duke," and is impressed by his politeness in helping her change the tire. She offers him a position as chauffeur, her own having just resigned, and thus aids him to escape guards sent in pursuit. Her interest in him thereafter becomes stronger than that of redeeming a fine young fellow. She is suddenly shocked into her good senses by his attempt at familiarity, and turns her attention to an affair into which her young step-mother, Pamela, is drifting with a society parasite named Seward.

This person has in his possession some indiscreet letters written by Pamela at an early period of her life, and is using them to bring about a relation dangerous to the happiness of Pamela and to the family honor. Carey enters the conflict to win Seward herself and thus get possession of the letters. She permits attentions from Seward until he is completely fascinated. An overheard telephone conversation between Seward and Pamela reveals to the chauffeur and to Carey how the young wife is being blackmailed. Each goes separately to the rooms of the blackmailer, and, between them, the letters are recovered. Carey has heard, meanwhile, that Harry the Duke has been recaptured. The chauffeur can deceive her no longer. He is merely a broker who was knocked down by the escaping convict, his real name is Paul Sayre. Sayre confesses that his romantic interest in the girl led him to continue the role, and she forgives him in the end.

Ethel Clayton.
Lets Jack Holt take a new hold on life in "A Sporting Chance."

Program and Advertising Phrases: Entertaining Story of a Lady and a Burglar, Filled with Zip, Snap and Ginger

How an Impulsive Girl Helped a Supposed Burglar and Thus Started a Series of Adventures that Ended at the Altar.

She Took "A Sporting Chance" and Shielded an Escaped Convict. When He Later Tried to Make Love to Her, What Happened?

Dainty Ethel Clayton and Handsome Jack Holt in Delightful Comedy which Provides Excellent Entertainment.

Advertising Angles: Play up Miss Clayton as your chief asset, and then give the high lights of the story with a light touch. Do not attempt to give a labored reproduction of the plot, but tell that Miss Clayton gives an escaped convict a sporting chance—and add that "Jack Holt is the convict. Do you suppose any girl could resist him, even if he had worn the stripes?"

'The Woman Michael Married'

Robertson-Cole Production Featuring Bessie Barriscale Not Up to Former Standards.

Reviewed by Margaret I. MacDonald.

THE Robertson-Cole production, "The Woman Michael Married," released through the Exhibitors Mutual, and featuring Bessie Barriscale, is not up to the standard of recent Barriscale productions.

The fault of the production lies principally in the direction, although the story is scarcely strong enough to supply legitimate action for five reels of film. Bessie Barriscale sustains her reputation in spite of the fact that the role allotted her is not particularly sympathetic. One of the glaring artificialities of the picture occurs when, in order to establish the fundamental situation of the story, a child is allowed to wander out on the rocks and fall into the water, so that the heroine, supposedly a professional diver, may rescue him and provide a reason for the offer of a reward, and the converting of the reward into the one startling revelation of the production.

From this point the story lures the spectator into the hope of dramatic achievement, which fails to put in an appearance. And it is in vain that he looks for the kiss of reconciliation, in quest of which he is dragged through moment after moment of disquieting anticipation, until finally it is decided that Michael and his wife will make up.

Jack Holt and Marcia Manon do noticeably good work in the production.

Cast.

Mira Sacky.....Bessie Barriscale
Michael Ordsway.....Jack Holt
Doris Steele.....Marcia Manon
Ordsway, Sr.....Tom Guise
Harvey Kirkland.....Chas. H. West
Lelia, Princess Marchesi.....Bonnie Hill
Bobby.....Cameron Coffey
Girl.....Mary Jane Irving

Story by Du Vernet Rabell.
Directed by Henry Kolker.

The Story.

The heroine of the story, "The Woman Michael Married," comes on the scene when Mrs. Steele, a society leader, is presenting one of her new frivolities in the shape of a swimming fete. Mira Sacky, the orphan daughter of a music master, appears as one of the features of the day in a diving act, and is insulted by the hostess because she wins too much attention from her male guests.

When a fifty dollar check arrives at Mira's home as compensation for her services, she recalls a letter left her by her father, in which he tells her that the inheritance of a beautiful voice is all he has to leave her, and that she should not accept money from any man unless she has a just claim on him, because she will be made to pay.

Michael Ordsway, a rich man's son, is thrown from a horse on the polo grounds. One morning, when he is reclining on the beach during the convalescent period, Mrs. Steele's little boy falls from the rocks into the water. Mira, also wandering on the beach, throws off her outer garments and dives into the water, bringing the child to safety. When asked to name her own reward, Mira startles

(*Continued on page 575*)

The Physique Which Put the Kaiser on the Oft-Mentioned Fritz.
A view of America's splendid athletes who ran away with the inter-allied games as joyfully as they ran after the German army. Scene at Pershing Stadium, Paris, from International News Weekly, released by Universal.

"Sahara" Is Booked Throughout Country by Large Theatres and Will Be Exhibited with Special Effects

J. PARKER READ, JR.'S, presentation of Louise Glaum in "Sahara" is accumulating a record of public successes. This W. W. Hodkinson special release during the past week has been booked for elaborately advertised first runs in many more of the largest first-run theatres of the country. Marcus Loew and Nicholas M. Schenck personally booked the production for the Loew Stillman Theatre, Cleveland, after having witnessed the metropolitan success of the picture.

Eugene Roth's California Theatre, San Francisco, has booked the film, and will give it a characteristic presentation within the next fortnight. Charles H. Williams, manager of the Strand Theatre, Providence, R. I., during the week just ended closed a contract for an immediate playing date.

In Cincinnati it will be presented at advanced admission prices in Klaw and Erlanger's Grand Opera House within a fortnight, and the plans of its exhibitors call for more advertising and showmanship than have been linked up with a picture in the previous motion picture history of the city. Similar plans for presentation have been made in Toledo. Elizabeth Johnson, the popular Houston exhibitor, pronounces it to be the handsomest picture she has ever booked, and wired her house manager not to present it during her absence in New York, as she wished to handle the showmanship and advertising in person on her return.

In Dallas the film has been booked at the Jefferson Theatre for immediate playing date, and this production likewise will have the most skilfully advertised presentation of recent months over the entire Saenger Circuit in New Orleans, with a first-run at the Saenger Strand.

Give British Atmosphere to "A Woman of Pleasure"

WITH the broad expanse of the Pacific on one side and the Malibu range of mountains of southern California on the other, Blanche Sweet, Jesse D. Hampton star, is working on the initial scenes of her production, "A Woman of Pleasure," from the James Willard melodrama, to be released by Pathe.

No more beautiful location for the English fishing village could have been selected. Here, too, Mr. Hampton and his technical director, Fred Gabourie, have erected the village street, typical of the English coast, where the story opens. Every building is true to the country. Mr. Hampton lived several years in England, and Mr. Gabourie, too, has visited nearly all parts of the kingdom with theatrical companies. They knew just what the structures should be, even to the costumes of the villagers of the late '90s.

Miss Sweet was delighted when she saw the street. In the first part of the story she is playing a little school teacher, with visions of a far different life from what she has found in the staid, rural village. There she lays the foundation for the great drama of life, which is depicted in social London, and later in South Africa.

Brandt Exploits Chaplin's Latest with Novel Stunt

NO photographs are available as illustrations for this story, because on four different occasions, so great were the crowds attracted by the stunt that the cameraman was "mobbed" by throngs who overturned his camera and broke his plates into bits.

This excitement took place July 4 at Coney Island, New York, when William Brandt, manager of Feltman's Open Airdome, hired an imitation Charlie Chaplin to lead a real cow up and down Surf Avenue, unquestionably the most crowded thoroughfare in the world, as a stunt in exploitation of "Sunnyside," Charlie Chaplin's third million dollar comedy released by First National Exhibitors' Circuit.

Using the cow's milk bag for a street cleaner, the imitation of the funniest man in the world would religiously stop at every noticeable chunk of dirt in the street and cleanse said bit of roadway with a squirt from Bossy's bag. And there were other hilarious things that made the crowd feel funny.

The congestion finally became so great on an already crowded thoroughfare, that the police requested Mr. Brandt to "put the cow in a barn."

Alice Lake Has Star Role in "Shades of Shakespeare"

WITH a record of many leading roles in drama and comedy to her credit, Alice Lake is now presented at the head of a feature cast in "Shades of Shakespeare," the Christie special comedy release for July. Prints of this special are being shipped to the exchanges booking Christie productions, and will be ready for showing about July 20.

In the picture with Miss Lake are Earle Rodney, Eddie Barry, Eugene Corey, Thomas Rickets, Jack Henderson, Al Haynes and Ward Caulfield.

"Shades of Shakespeare" was constructed around a plot much varied from those of the first three Christie specials in which Fay Tincher headed the feature cast. The leading character played by Alice Lake is that of a popular girl in a small town who undertakes to present an amateur performance at the local opera house. After turning down Ibsen, Shaw, Oscar Wilde and Shakespeare, Alice decides the only way to get a good play is to write one herself.

Three Leading Women in "Three Black Eyes"

THE descriptive caption, "Three Black Eyes," is the working title of Triangle's fifth starring vehicle for Taylor Holmes, now in production at their Fort Lee studio, to be released the latter part of August. Charles Horan is performing double service for the jovial star, first by having written the story, and now by directing the production.

The cast, which is an unusually large one, supplies roles for no less than three leading women, supporting Mr. Holmes—Miss Clara Moores, who formerly was associated with Mr. Holmes in his Essanay production, "A Pair of Sixes," and who, for the past two years, has been featured as the leading woman for William Hodge, in his stage success, "A Cure for Curables;" Miss Louise Orth, who made her first appearance in pictures under the direction of D. W. Griffith, and who, for the past two seasons, has enjoyed success in her portrayal of the role of "Tisha," the Egyptian, in "The Wanderer," which was originally played by Florence Reed, when this success was presented for the first time on Broadway; and Diana Allen, one of the Follies beauties. William Bailey and Gordon Standing are also in the supporting cast, Mr. Standing reappearing on the screen for the first time since his return from twenty months' service in Europe as a member of the Second Division of the American Army.

Many of the scenes, which were shot during the recent torrid spell, were filmed aboard the private yacht, "Taro," the property of Charles B. Prettyman, of Philadelphia.

Despite fog and much rainy weather, the exteriors are now completed, and the star, his director, and the supporting cast are well under way on the interiors, which include local shots of prominent New York cafes and a fashionable apartment hotel.

Williams Has Semi-Dual Role.

The latest Earle Williams Vitagraph feature, "The Hornet's Nest," which is awaiting an early release, has reached New York from the West Coast studio.

"The Hornet's Nest" was adapted from the story of the same name by Mrs. Wilson Woodrow. While Mr. Williams is not the Hornet himself, appearing more as Asche Colvin, club and society man, he does occasionally assume the character of the master crook, and the dual role affords the star an exceptionally strong opportunity to display his versatility. The cast includes Vola Vale, Brinsley Shaw, Ogden Crane, Kathleen Kirkham, Edward McWade and others. James Young directed the picture.

REVIEWS AND ADVERTISING AIDS (Continued)

Michael by asking him to marry her. He finally consents, and the ceremony is performed. She then tells him that if he will give her ten thousand dollars she will go away and leave him alone.

Circumstances which control the destinies of the pair call Michael's father into the game. The money is provided, Mira disappears and completes her musical studies. She turns up in Rome at a musicale given by Michael's sister, where the husband and wife discover that they are in love with one another.

Program and Advertising Phrases: Bessie Barriscale Star of Unique Story of Married Life.

She Saved His Son From Drowning, and as a Reward Asked a Peculiar Favor, What Was It? See "The Woman Michael Married" for the Answer.

Decidedly Out-of-the-Ordinary Odventures of a Poor Girl Whose Only Inheritance Was a Beautiful Voice.

He Married Her Without Love, as a Reward for Saving His Boy's Life. This Started a Chain of Interesting Events Which Will Fascinate You.

Advertising Angles: Bessie Barriscale has many friends made through her numerous accomplishments as a screen star. Now she brings her form into view in conjunction with her skill as a swimmer. Women as well as men like to see trimness in the female form, and it will sell tickets to enlarge upon the bathing scenes, in which Miss Barriscale is principal mermaid. But don't overdo it. Lobby displays can best be assembled through material furnished by the exchange. There is little opportunity for "stunts"—and this is not the style of photoplay to be adaptable thereto. Use Miss Barriscale's name and her picture, recalling her more recent screen successes. Don't overpromise.

"The Tiger Lily"

Five-Reel American-Pathe Subject Features Margarita Fisher in Vendetta Story.

Reviewed by Robert C. McElravy.

IN THIS five-reel picture, "The Tiger Lily," Margarita Fisher is cast in the role of Carmina, a pretty Italian girl. The story contains many Italian characters and centers about an inn conducted by the girl's uncle in America. Near the inn is the home of a wealthy American, Philip Remington, who has married an Italian woman, and the course of events plunge the story into the entanglements of a vendetta which originated in Italy, years before.

The tale is an interesting one, but moves too slowly at the begining, and is rather obvious in plot. This renders certain dramatic moments less thrilling than they would otherwise be, since the spectator is able to anticipate much of what is coming.

The settings are pleasing throughout and in keeping with the story. The scenes in the first reel, picturing the life led by Carmina at the inn, are full of atmosphere, and the Italian types are good. Margarita Fisher appears to advantage in her role, and E. Alyn Warren makes the most of his sanguinary part as Giovanni.

One of the best touches in this production is the scene in which Carmina induces the organ grinder, Antonio, to sing his old aria from Pagliacci. The settings in and about the Remington home are in pleasing contrast with those taken at the inn.

Cast.

Carmina.....Margarita Fisher
David Remington.....Emory Johnson
Luigi.....George Periolat
Giovanni.....E. Alyn Warren
Philip Remington.....J. Barney Sherry
Mrs. Philip Remington.....Mme. Rosita Marstini
Dorothy Van Rensselaer.....Beatrice Van
Antonio.....Frank Clark

Story by Joseph Franklin Poland.
Directed by George L. Cox.

The Story.

Carmina, in "The Tiger Lily," is an Italian girl, living with her uncle, Luigi, at an American inn conducted by the latter. The inn is a resort for many Italians of the neighborhood and the girl is a great favorite with everyone. Giovanni, a friend of Luigi's, desires to marry the girl.

The heroine meets David Remington, a son of Philip Remington, who owns the land on which the inn is located. David comes to protest to Luigi about unwelcome publicity that has been visited upon the inn because of certain knife duels fought there. Giovanni sees David talking to Carmina and becomes intensely jealous.

Giovanni, fearing the girl will slip out of his hands, pays Luigi a price for her, and plans are made for a speedy wedding. Carmina, learning of this, flees from the inn, and is picked up by David in his automobile and taken home. Here she remains as a guest of the Remingtons, much to the disgust of Dorothy Van Rensselaer, who has laid plans to capture David herself.

Margarita Fisher.
Seen among the thorns and ferns of "The Tiger Lily."

Giovanni and Luigi visit the Remington home at night, and the former recognizes in the wife of Philip Remington an Italian girl who had once jilted his brother. This rouses still more rage in his heart, and he determines to kill both of the Remingtons, father and son. Carmina prevents this by a timely warning to the police, and in so doing, wins the love of David.

Program and Advertising Phrases: Story of an Italian Vendetta Transferred to America and Involving High Society.

He Followed in His Father's Footsteps and Found His Ideal in an Italian Girl as His Father Had Done Many Years Before.

Margarita Fisher in Attractive Role of a Poor Italian Girl Who Wins the Love of a Wealthy American.

The Story of an Italian Girl Known as "The Tiger-Lily" Because of Her Graceful Beauty and Tigerlike Fierceness.

Advertising Angles: Hinge most of your appeal on the star, playing her up in the Italian role. This is about the only angle which will pay, so put all your work on this.

"Easy to Make Money"

Metro Picture Starring Bert Lytell Has Light Plot and Breezy Action.

Reviewed by Edward Weitzel.

THE one touch of originality in "Easy to Make Money," the latest Metro Production to star Bert Lytell, is in rewarding a professional safe cracker by making him the cashier of a bank, after he has been caught trying to blow open the safe. The situations that lead up to this astonishing exhibition of confidence in human nature are known as sure-fire, and start off with the wild but warm hearted hero, whose wealthy father is kept busy handing him out checks, winning a pool match at the club when he should have been at the party of his betrothed. Winning bets from his father is the young man's favorite occupation, next to being arrested for breaking the speed limit.

The plot is light and becomes farcial at times, but it is acted in a bright and breezy way, and its whole purpose is to amuse. Bert Lytell, as James Frederick Slocum, Jr., has caught the spirit of the character, and his comedy method is just suited to the likable young chap. He is admirably supported by Gertrude Selby as Ethel Wheeler, Frank Currier as the elder Slocum, and Bull Montana as the safe cracker. Edwin Carewe has directed the picture with good results.

Cast.

James Frederick Slocum, Jr....Bert Lytell
Ethel Wheeler.....Gertrude Selby
James Frederick Slocum, Sr..Frank Currier
Henry Fowler.....Stanton Heck
Katherine Fowler.....Ethel Shannon
Jasper Kennedy.....Edward Connelly
Charles "Kid" Miller.....Bull Montana

Story by J. H. Blackwood.
Scenario by Finis Fox.
Directed by Edwin Carewe.

The Story.

"Easy to Make Money" lives up to its name. Young Jimmie Slocum, who keeps his father busy paying his fines and other financial obligations, is always winning bets from the elder Slocum. After betting his father $25,000 that he will not be arrested more than once during the coming year, the boy goes into a saloon, smashes up the place and is given twelve months in jail, at his trial. While in prison, his cellmate is a professional bank robber. Released after three months' imprisonment through the efforts of Slocum, senior, the cellmates part at the prison door and do not meet again until Jimmie, who has started a bank in a small town with his $25,000, discovers his friend at work on the door of the safe. The reformation of the criminal follows, and he is rewarded by being made the cashier of Jimmie's institution.

Before Jimmie drifts into the banking business, he runs into the real romance of his life. Miss Ethel Wheeler, who is

(*Continued on page* 577)

Margarita Is Putting Out a New Edition of "Lamb's Tales of Shakespeare."
The youngsters being trained for the next Lambs' Gambol are seen in Margarita Fisher's next American feature, "The Tiger Lily."

Noteworthy Cast in "The Girl from Outside," New Rex Beach Picture Released by Goldwyn

ALASKA is a country which offers a never-ending source to the fertility of the imagination of Rex Beach. "The Girl from Outside," which will soon be released by Goldwyn, is his latest picture. Exhibitors who like a picture to have "action," exhibitors who like pictures to have "atmosphere," and exhibitors who like a picture to have "logic," will all be satisfied by Beach's latest. It is a picture with a background of Alaskan scenes, against which a story is developed in accordance with the laws of truth and with the peculiar vital "punch" which Rex Beach has injected into the motion-picture.

"The Girl from Outside" is a young woman (played exquisitely by Clara Horton) who arrives friendless in the town of Nome as the result of having been orphaned while on her way north with her father. She has no sooner landed in the town when she is "spotted" by Denton (Wilton Taylor), a notorious hotel-keeper and gambler. He is instantly covetous of her beauty and youth, but his plans are interfered with by "The Curly Kid" (Cullen Landis).

"The Curly Kid" is the young leader of five scalawags, each one of whom he rallies to the defense of June ("the girl from outside") and all of whom fall in love with her. She is unaware that "The Curly Kid" is at times a robber; and when he offers to lend her money to start a hotel, she accepts it. She thus becomes associated with Harry Hope (Hallam Cooley), a capitalist, with whom she falls in love. He reciprocates her affection.

Sydney Ainsworth, Walter McNamara, Ernest Spencer, and Colin Kenney, as "Spencer," "Mike," "The Swede," and "The Magpie" respectfully do excellent "bits" as the four scalawags. The Gambler and Chow (Louis Cheung) are excellently portrayed.

Alice Brady Leaves for Nantucket Island.

Alice Brady and the company working on her first Realart production have finished the interior scenes, and left this week for Nantucket Island, where the exteriors will be filmed.

Miss Brady's first vehicle as a Realart star will be a picturization of "Sinners," from the stage success of the same name by Owen Davis. Miss Brady also played the leading role in the stage version.

Eve Unsell, who recently sailed for England to be connected with the Famous Players-Lasky there, has adapted the play to fit screen conditions. The production will be made under the direction of Kenneth Webb.

Supporting Miss Brady in her Realart debut are James L. Crane, Crauford Kent, Frank Losee, Lorraine Frost, William P. Carleton, Agnes Everett, Nora Reed, Augusta Anderson, and Robert Schable.

About those seats you have stored away. Somebody needs them and you are likely to find the customer through an advertisement in The World's Classified.

Levi Praises Coming Robertson-Cole Films

NEWTON LEVI, Pacific Coast Supervisor for Exhibitors Mutual, last week dropped into Los Angeles for a tour of the studios where Robertson-Cole features are being produced. He came away highly satisfied with the product that is in store for the Exhibitors Mutual sales force. In fact, he was so impressed with the promise held forth by the productions, that he dispatched the following letter to S. J. Rollo, director of sales and exchanges of Exhibitors Mutual:

"We believe that you have nothing on us when it comes to optimism. While in Los Angeles, I got a peek at the forthcoming Hayakawa production, 'The Gray Horizon,' and believe me, it has anything he has done for us cheated a mile.

"We also had a chat with Jesse D. Hampton, who showed me a heap of correspondence relative to securing popular novels for future productions from his studio. 'The Pagan God,' which will be Warner's next, certainly looks good, and we saw a lot of stills on 'Sage-Brush Hamlet.'"

Reports Heavy Bookings on Post-Nature Pictures

THE trend of exhibitors toward good short subjects that lend tone and variety to their programs is exemplified in a striking manner by the heavy bookings of the Paramount-Post Nature Pictures, which, according to a statement by Famous Players-Lasky Corporation, have had an exceptional reception since the announcement that Famous Players-Lasky was to release them next season.

Aside from the marked originality of the Paramount-Post Nature Pictures, the success which they achieved when shown at special engagements, last spring, at the Rivoli Theatre, New York, has been a large factor in their increasing popularity.

Since the announcement that, beginning September 1, Famous Players-Lasky would release twenty-six of these subjects during the coming season, exhibitors all over the country have proved by their demand for these pictures that beautiful photography in the treatment of beautiful subjects has a distinct field in the motion picture industry. Nearly half of the subjects already have been completed.

"Lucky Thirteen" Sunshines as Summer Features

THE comedy situation during the summer is one of extreme concern to aggressive exhibitors who are anxious to maintain the standard of their program and keep up the box office drawing power," says Tom North, general manager of Fox Film short subjects.

"It is a matter of common knowledge that producers generally show a tendency to curtail production and release of comedies at this time of year, thus preventing the exhibitor from obtaining his usual supply of fun material. Furthermore, this scarcity of comedy pictures tends to increase the price of two-reel comedies.

"It was the far-sighted exhibitors who realized the additional box office value conferred upon the big features by having a two-reel comedy on the bill, as well as the necessity of sending warm weather audiences away in good humor after viewing a serious subject; it was these exhibitors who besieged William Fox with the demand that he solve their comedy problem by releasing one sure-fire Sunshine comedy each week.

"In answer to this demand, Mr. Fox released at the rate of one a week 'The Lucky Thirteen,' representing the thirteen biggest Fox Sunshine comedy successes. As proof of the wisdom of these exhibitors, we are doing fully five times as much business on these Sunshine comedies as our most enthusiastic hopes called for."

In "Nugget Nell" Dorothy Gish Satirizes Wild West

FAMOUS PLAYERS-LASKY promises that "Nugget Nell," which is released July 27, will prove one of the most enjoyable of the Dorothy Gish feature comedies.

Described as "a burlesque travesty on the wild and 'movie' West," "Nugget Nell" was written by John R. Cornish, who possesses a rare gift of satire. The production was directed by Elmer Clifton, who has produced all of Miss Gish's Paramount pictures.

David Butler, Raymond Cannon, Regina Sarle, James Farley, Bob Fleming, Wilbur Higbey and Emily Chichester are among those in the cast.

John Leezer, the cameraman, is said to have obtained some rarely beautiful shots of mountain scenery. One panorama scene, about fifty feet in length, starts in the deepest woods, then emerges into the sunlight and shows in the distance a valley comprising some four hundred square miles.

REVIEWS AND ADVERTISING AIDS (Continued)

pretty and clever, and owns a hotel, is the charmer, and James is hit hard. A mineral spring on Ethel's property suggests to her admirer a scheme for advertising the water and making a fortune. He starts his campaign before he opens the bank, and when his father comes in search of the young man, he learns that both the spring and the bank are making easy money, and he is to have a charming daughter-in-law in the near future.

Program and Advertising Phrases: How a Professional Safe Cracker Was Made Cashier of a Bank Which He Attempted to Rob.

Breezy Story of an Equally Breezy Young Man, Whose Favorite Occupation Was Winning Bets from His Father.

Bert Lytell as Star of Pleasing Comedy Dealing with the Unusual Escapades of a Rich Young Man.

He Bet His Father $25,000 That He Would Not Be Arrested More Than Once in a Year, Did He Win? "See "Easy to Make Money" and Find Out.

Advertising Angles: In most houses this type of story will probably please a majority of the patrons. Play up Lytell and the bet that he will not be arrested more than once in the year. For a special advertisement get out a four page folder with "How to Keep Out of Jail" in large letters on the front. Put nothing else on front or back. On page three, in six point type in the centre, run: "See Bert Lytell in Easy to Make Money at the Blank Theatre, August 30." Distribute them widely. Later use somewhat similar copy for your advertising and a lobby card, then hammer away on the bet.

"Rose of the West"

Five-Reel Fox Subject Tells Entertaining and Dramatic Story of Canadian Northwest.

Reviewed by Robert C. McElravy.

STORIES of the Canadian wilds have certain features in common and depend upon their excellence of handling for their power to entertain. This five-reel Fox subject, "The Rose of the West," is a typical number of its kind, but rises well above the average in the matter of general presentation. The stage is really set for a melodrama, but the work of the cast is so excellent that the picture deserves the classification of straight drama. It has many strong moments and the continuity is unusually good.

Madlaine Traverse heads the competent cast, appearing as the wife of a woodsman named Pierre, who disappears for three years, and returns just as the wife is about to marry a member of the Mounted Police. Frank Leigh brings out the brutal character of Pierre, and Thomas Santschi makes an appealing figure as Lieut. Col. Bruce Knight. Minna Prevost is a splendid minor character in the role of Natoosh, and Jack Nelson plays the part of the half-breed to the life.

Some beautiful locations have been selected for this production, the canoeing scenes being particularly attractive. As a whole, the production is conventional in its general type, but has a strong story interest and has been given fine direction. It is a subject that will hold an audience in good style.

Cast.

Rose Labelle.....Madlaine Traverse
Pierre Labelle.....Frank Leigh
Angela.....Beatrice La Plante
Lieut. Col. Bruce Knight..Thomas Santschi
Major Hilton.....Henry J. Hebert
Natoosh.....Minna Prevost
Jules.....Jack Nelson

Story and Scenario by Denison Clift.
Directed by Harry Millarde.

The Story.

Rose Labelle is the wife of a trapper named Pierre, and they have a daughter, Angela. At the time the story, "Rose of the West," opens, Pierre has been absent more than two years, and the wife and daughter are keeping their long vigil in the snowbound cabin, with no other company than their Indian servant, Natoosh, and her half-breed son, Jules.

During a storm, Lieut. Col. Bruce Knight knocks on the door and is admitted. He is in love with Rose Labelle, and has been imploring her to marry him, as everyone believes Pierre is dead. Rose wishes to wait until spring before taking so grave a step. Jules brings in a report that Pierre was killed by an avalanche, and on hearing this Rose determines to marry Knight.

With the coming of spring, the wedding preparations are completed, but Pierre returns before the ceremony has been performed. He thrusts Knight from the cabin and treats the wife brutally. Rose endures her lot without complaint until Pierre begins bargaining to sell Angela to a wealthy land owner, named Beaudry, for a strip of land, on which he has discovered gold. Rose protects Angela temporarily, but Pierre arranges to have her taken to Beaudry in a distant cabin. Both Rose and Jules follow. Rose shoots and kills Beaudry. Later, when Rose is about to be arrested, Jules kills Pierre and is himself mortally wounded. He assumes the blame for Beaudry's death also before he himself dies, and Rose is free to marry Knight.

Program and Advertising Phrases. Powerful Dramatic Story of Mother Love, Laid in the Great Northwest.

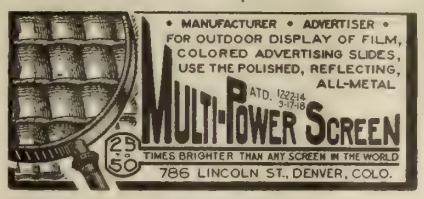
Madlaine Traverse in Highly Entertaining and Intensely Dramatic Photoplay of a Woman's Fight to Save Her Child.

Finely Acted Photoplay Enacted by Excellent Cast Amid Attractive Surroundings, with Madlaine Traverse as Star.

The Story of a Woman's Winning Fight for the Honor of Her Daughter and the Love of a Man, Against Nearly Overwhelming Odds.

Advertising Angles: Jointly feature the star and production. Lay stress upon the excellence of the staging and tell that it is a vivid story of the Northwest, where passion is untrammeled by the conventions of civilization. Use such phrases as "The red-blooded North," "The wilds where might makes right." Pick up bits of the story to back up your argument, notably Pierre's bargaining the hand of his daughter for the gold-bearing land he has discovered. Make this, and her mother's anguish the big talking point.

(*Continued on page* 579)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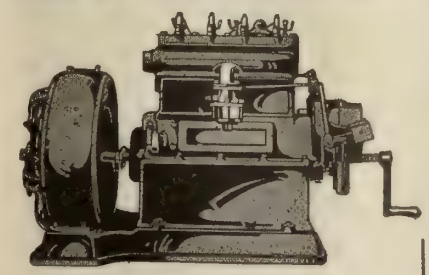

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Lois Neilson's Hat Boy, Bob, Is Crazy About Hats and "Skirts."
"Hatta Boy, Bob," says Lois, in one of her Rainbow comedies released by Universal.

Cast of Beauties Surrounds Bert Lytell in Metro Production of "Lombardi Ltd."

MAXWELL KARGER, director general of Screen Classics, Inc., feature productions, has practically completed his personal selection of the cast to support Bert Lytell in "Lombardi, Ltd.," a picturization of the comedy by Frederic and Fanny Hatton that was produced on the stage by Oliver Morosco for a continuous run of more than two years in New York and on the road.

The cast is about ninety per cent. feminine—a real beauty cast. Alice Lake, Juanita Hansen, Vera Lewis, Thea Talbot, Ann May and Jean Mendoza comprise the sextet of lovely girls who surround Tito Lombardi in his fashionable Fifth avenue dressmaking establishment.

Miss Lake has been selected for the part of Norah Blake, Lombardi's assistant in his gown shop. Miss Hansen is cast as Phyllis Manning, Lombardi's fiancee.

Two Parts Unfilled.

Joseph Kilgour has been chosen to play the part of Robert Tarrant, man about town. Miss Lewis is cast as Mollie, Miss Talbot as Eloise, Miss Mendoza as Daisy, a model, and Miss May as Lida. The parts of Riccardo ("Rickey") Tosello, the "vermicelli king" and Max Strohm, a theatrical manager, are the two as yet unfilled.

In addition to the beautiful girls who will have principal roles in support of Bert Lytell, there will be a bevy of feminine loveliness as mannequins, fashionable shoppers, etc., all selected for their charms and all gowned in the height of ultra fashion.

June Mathis Scenarizes Play.

June Mathis adapted the Hattons' play to the screen and wrote the continuity for the production.

Jack Conway is to direct the production. Robert B. Kurrle will preside at the camera.

"The Wolf" Nears Completion.

Word comes from Vitagraph's West Coast studio at Hollywood that the work on "The Wolf," the picture version of Eugene Walter's drama of that name, has progressed rapidly and that the picture will be completed in a few days. The major portions of the scenes were taken on the picturesque shores of Lake Tahoe, Cal., and there remained but little work to do in the studio when the outdoor work was finished.

Earle Williams has the star part in the new feature, that of Jules Beaubien, played by William Courtenay in the original stage version. Others in the cast include Brinsley Shaw, George Nichols, Jane Novak, Robert McKim, Billie Mason and Beulah Clark. The picture was directed by James Young.

Davidson Practiced Law Prior to Entering Screendom

A FIGHTING hero is William B. Davidson, leading man for Virginia Pearson in the production, "Impossible Catherine," which is now in the course of preparation. Perhaps his fighting tendencies are inherited from the time he occasionally played heavies.

Davidson practiced law after his graduation from Columbia and New York Law School, but almost five years ago business conditions brought about by the world war made him decide to enter a new profession. He joined the Vitagraph company, and before long was playing leads.

Actor and Song Writer.

Next he became one of Metro's leading men. He played opposite Ethel Barrymore in "White Raven" and other productions, and his personality was a striking note in many plays supporting Emily Stevens, Viola Dana, Emmy Wehlen, Mabel Taliaferro and Valli Valli. Among other stars he has played opposite are Pauline Frederick and Madge Kennedy.

Davidson, as well as being an actor, is a writer of songs, and has written the music for "I Want to Go Back to Blighty" and "Gypsy Moonbeams." His career was temporarily interrupted upon America's entry into the war. He enlisted in the field artillery and won his commission at Camp Zachary Taylor in Louisville. Before he could see active service the armistice was signed.

"A Sagebrush Hamlet" Is Next Desmond Western

ANNOUNCEMENT is made by Robertson-Cole that "A Sagebrush Hamlet," the next William Desmond production for distribution by Exhibitors Mutual, is another Western offering with a strong comedy relief, which was selected because of the success of "The Mints of Hell," a picture in which Desmond was compelled to "act" throughout. The story by George Elwood Jenks seems to have all the elements so acceptable to fans who like Westerns, mountain and desert scenery, hard riding cowboys and equally hard riding and thoroughly unscrupulous heavies. Then, of course there is a romance. In this instance the usual Eastern girl, who comes West to live, is the heroine, but contrary to the prescribed formula, Desmond not only fails to fall in love with the girl, but tries desperately to lose her. How the girl finally wins his love is one of the many high lights.

Desmond was surrounded by an excellent cast, which was ably handled by Director Joseph J. Franz.

Jesse D. Hampton, who supervised the production, elected five most competent portrayers of Western characters to support Desmond. These are, Edward Piel, George Field, Frank Lanning, Walter Perry and William Patton.

"The Golden Song" Becomes "The World and Its Woman"

GOLDWYN announces that the title of the new Geraldine Farrar production of the Thompson Buchanan story of contemporary Russian life has been changed from "The Golden Song" to "The World and Its Woman."

As the daughter of an American engineer who has lost his fortune in worthless stocks, Geraldine Farrar plays the part of the protege of a powerful yet kindly Russian prince who insures her musical talents their full development. After his death her triumph in the opera house at Petrograd attracts the son of her benefactor, whom she has secretly and vainly loved since girlhood. He, however, has married a woman of his class, and learned too late of her unfaithfulness. However, his interest in the American singer grows to an overwhelming love, and the death of his wife and her lover in the Russian revolution opens the way for a happy conclusion.

Holmes Film Pictures Great Cataract.

A waterfall fifty feet higher than Niagara, more extended and equally beautiful, is shown in the July 13 Paramount-Burton Holmes Travelogue. "The Cataracts of the Iguassu," in Brazil, viewed from different vantage points above and below the grand gorge beautiful in the extreme, in the vicinity of the Grand Hotel del Iguassu, are most wonderful to behold. All kinds of chances were taken to get these pictures, the cameramen risking their lives over the edges of cliffs, being lowered by ropes, and in dozens of other ways recklessly exposing themselves to danger—but the results were worth it, it is declared. Brazil has many beauty spots, but none more beautiful or interesting than these tumbling waters of the Iguassu.

"The Isle of Jewels" Now in Production.

"The Isle of Jewels," Arthur F. Beck serial to be released through Pathe, is now in production at the Crystal studios in New York City. The featured players are Stuart Holmes and Frances Mann. Perry Verkoff is directing the serial.

The story and scenario was written by Charles Turner Dazey, the author of the stage success, "In Old Kentucky." Scenes will be taken in New York, Bermuda and California.

REVIEWS AND ADVERTISING AIDS (Continued)

"The Spitfire of Seville"

Six-Reel Universal Special Production Tells Colorful Story of Sunny Spain.

Reviewed by Robert C. McElravy.

THIS six-reel Universal production, "The Spitfire of Seville," contains a wealth of charming atmosphere and its picturesque effects in general will more than compensate for some of its dramatic shortcomings. The story is told in Spain and nothing is wanting in the way of special sets and local color, and the bright, attractive photography is a big asset.

From the standpoint of plot, the subject is entertaining throughout, though the action is quite mechanical at times and it dips toward the close into melodrama that is not entirely convincing. This latter drawback will not interfere however with the picture's rank as better than the average, since it has so much in its favor.

The cast is generally pleasing, with Hedda Nova as the Spanish heroine, a role well suited to her, and Thurston Hall as the American artist-hero. The first scenes occur in the mountain country near Seville, where a band of outlaws have for years defied law and order. Later the story is carried to the city itself. The mountain storm is splendidly staged, and the Fiesta of the Roses is attractively pictured. The situations as a whole are of a familiar type, and this partly accounts for the mechanical movement in the final scenes

Cast.

Carmilita.....Hedda Nova
Kent Staunton.....Thurston Hall
Alice Foster.....Claire Anderson
Her Mother.....Marion Skinner
Don Salvador.....F. Dumas
Pedro.....Leo Maloney
Leonorado.....Robert Bray
Romero.....Edgar Allen

Story by Joseph Francis Poland.
Directed by George Seigman.

The Story.

Carmelita Delgado, in "The Spitfire of Seville," is the daughter of Old Don Salvador, for years leader of a band of outlaws. The don is killed, and Carmelita promises to wed the best man of the band. Pedro and Leonardo, two of the younger members, fight a knife duel for the girl, and Pedro wins. Carmelita promises to wed him at the Fiesta of the Roses.

But while dressed in boy's clothes, Carmelita meets a young American artist, named Kent Staunton. He believes her to be a boy, and she passes a night in Kent's cabin during a storm, leaving at dawn. Pedro, learning of this, becomes insanely jealous and attacks Kent, but the latter disarms the bandit, and Pedro is taken to prison in Seville.

Kent returns to his Seville studio, and Carmelita goes to the city. She taunts Pedro in prison for being captured, and then visits Kent's studio, telling the artist her brother sent her. At the studio Carmelita becomes jealous of Alice Foster, a friend of the artist. She vows to kill Kent, having been told by Pedro that the American was a spy. But when her moment comes, Carmelita weakens and confesses her love for Kent.

The artist paints her picture and proposes to hold an exhibition of it. Pedro escapes during the Fiesta of the Roses and destroys the picture, but later he is killed, and Carmelita marries Kent.

Program and Advertising Phrases: A Colorful Story of Life in Sunny Spain, with Hedda Nova as the Star.

Charming Story with Picturesque Effects and Alluring Atmosphere Dealing with the Romance of a Spanish Senorita and an American Artist.

Fascinating Adventure of the Daughter of a Spanish Outlaw who Promises to Marry the Best Man of the Band, But Who Exercises a Woman's Prerogative and Changes Her Mind. Why?

Why Did They Call Her the "Spitfire of Seville?" See This Attractive Photoplay which Shows How She Lived Up to This Nickname.

Advertising Angles: Play up the star and use the Rasputin angle from the press book. Bear heavily upon the charm of the production, and play up the Spanish locale. Tell plenty about the star and get them interested in her. There is plenty of data in the press book. Work on the excellence of the production rather than try to sell the story. This gives a stronger angle.

'The Unbroken Promise"

Five-Part Triangle Production Featuring Jane Miller Is of Indifferent Quality.

Reviewed by Margaret I. MacDonald.

THE Triangle production, "The Unbroken Promise," featuring Jane Miller, is rich in Western atmosphere, having been made in the region of Texas sheep and cattle ranches, but lacking in dramatic values and skill of direction. It is unfortunate that many of the players have over-acted their parts, and that the director has persisted in making closeups of scenes to which distance would have lent enchantment. An effort has also been made to drag in comedy which refuses to "stay put," much to the detriment of the picture; and the spectator is apt to get out of sorts with the author's characterization, which does not always ring true.

William Human and Sydney Mason do good work, but Jane Miller can not yet lay a legitimate claim to a place in stardom.

Cast.

Nell Loring.....Jane Miller
John Corliss.....Sydney Mason
Billy Corliss.....William Human
Old Man Loring.....John Smiley
Sundown Slim.....Dick Le Strange
Fadeaway.....Robert Taber

Directed by Frank Powell.

The Story.

The heroine of the story, "The Unbroken Promise," is the daughter of the owner of a Texas sheep ranch. In the early days, Nell Loring's father lived in neighborly

(*Continued on page* 581)

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E. K. Lincoln Isn't a Knocker, but He's in a Knockout Mood Here.
Showing him in a scene from "Desert Gold," the Zane Grey feature distributed by Hodkinson.

"Sun-Up," Film Based on Effect of Sunrise on Human Mind, Will be Shown at Park

GERALD F. BACON, whose production, "Sun-Up," starring Lucy Cotton, is completed, announces that he has finished plans for the second of his series of specials, and will start actual production within the next week. Mr. Bacon says that he is not ready to announce the title of his second production, but states that it will be a screen version of a well-known dramatic success, written by a prominent author, who is in close co-operation with the Bacon forces.

Mr. Bacon's first production is a screen version of Max Marcin's "Substitute Prisoner," and the theme of the story is based on the psychic value of the sun's rise and the influence it has on the actions of men or women contemplating self-destruction. Upon this theme Mr. Bacon's production is based.

In the cast are Lucy Cotton, George LeGuere, Thurlow Bergen, Frank O'Connor, Lillian Bacon, Morgan Coman, Edouarde Durand, Bert Lee and James Cullum. The picture was directed by Oliver D. Bailey, under the supervision of Mr. Bacon. Edward Earl was photographer. A private showing for the trade and press will be given at the Park Theatre, Columbus Circle, Monday morning, July 24, at 11:00 o'clock. Invitations have been sent to the trade and daily press.

Mr. Bacon will produce a series of eighteen special productions, all of which will follow along the lines of his first.

Frank G. Hall, president of Independent Sales Corporation will handle the distribution of Mr. Bacon's productions. He announces that "Sun-Up" will be placed in the hands of the Film Clearing House, his distributing organization, within the next two weeks.

Blackton Adds Three to "Dawn" Cast.

J. Stuart Blackton, president and director general of the J. Stuart Blackton Feature Pictures, Inc., has signed Harry Davenport, Flora Finch and Gladys Valerie for important roles in the screen version of "Dawn," a story from the pen of Eleanor H. Porter, author of the "Pollyanna" stories, which he put into production at his reconstructed studios in Brooklyn last week.

Harry Davenport is one of the best known character men in the theatrical and motion picture professions.

Flora Finch does not need any introduction, her work alone and opposite the late John Bunny in Vitagraph comedies having been too distinctive to be ever forgotten. Gladys Valerie is the young emotional ingenue lead who scored with Marguerite Clark in "Mrs. Wiggs of the Cabbage Patch," and also in other Paramount pictures, as well as Vitagraph and Select productions.

"The Other Man's Wife" Is Still Going Over Big

FRANK G. HALL'S late feature on his list of special releases, "The Other Man's Wife," co-starring Stuart Holmes and Ellen Cassidy, is now on its eighth week of exhibition throughout the country, and, according to reports sent to the New York offices of Independent Sales Corporation from the Film Clearing House branch managers and the exhibitors who have shown this picture for one, two and three days' runs, it represents one of the most popular box office attractions on Mr. Hall's long list of picture offerings.

Quoting from the Wheeling, W. Va., Register, "'The Other Man's Wife' opened during the week of July 1 at the leading theatre in the Capitol City to one of the largest houses ever played to with a special attraction." The writer said: "An exceptionally large crowd witnessed the first showing of 'The Other Man's Wife,' a great photoplay in which Stuart Holmes appears in the leading role. Stuart is ever popular here, and his admirers enjoyed one of his best plays at last night's performance."

Reports of a like nature have come from every section of the country.

"World Aflame" Is Praised by Former U. S. Senator

A FAR better political play than 'The Man of the Hour,' as sweet and appealing a love story as has been written since Tom Robertson gave us 'Caste,' in many ways a more powerful argument and offering a simpler solution of tremendous industrial problems than numberless speeches I have heard on the floor of Congress."

This is former U. S. Senator James Hamilton Lewis' opinion of "The World Aflame," Frank Keenan's newest production to be released by Pathe on August 17. Col. Lewis came on to New York from Washington, whither he journeyed from Chicago to see President Wilson following the President's arrival home. While in the city he was invited to a private view of the Keenan feature, and it was after the projection that he expressed himself as quoted.

Hall Reports Increased Bookings on Willard Film

ACCORDING to reports received from exhibitors throughout the country who have shown the Jess Willard picture, "The Challenge of Chance," the fact that Willard lost the championship battle at Toledo, July 4, has enhanced the value of the picture as a box office attraction rather than lowered it.

The reason for this is given in the report of one well known exhibitor who ran the picture for two weeks to capacity business. He wrote Frank G. Hall, who is handling the distribution of "The Challenge of Chance": "Although Willard lost to Dempsey in the championship bout of July, he received from the prominent sport writers of this country the greatest tribute that can be paid a true sportsman. They were unanimous in their opinion that Willard showed himself to be the gamest of the game and a sportsman of the highest quality.

"'The Challenge of Chance' went over big because of three things. First, it is a big Western drama; secondly, it presents Willard as a true American, and thirdly, it carries the three big elements of the drama whether it be spoken or silent—adventure, romance and love."

The above, according to Mr. Hall, is the opinion prevailing among the exhibitors who have shown the Willard picture. Mr. Hall reports that the bookings on the production have jumped a good percentage since the Willard-Dempsey contest, and he attributes this increased demand to the fact that the American public is attracted by a true sportsman rather than distracted by the fact that a good man was beaten by a better one.

Coney Island Forms Locale for Latest Capitol Comedy

DURING "Smiling Bill" Parsons' recent trip East, he utilized the opportunity to follow out his policy of presenting each new Capitol Comedy in a different setting. This time he chose Coney Island, New York, as the place to make his latest offering, "They're Off."

Mr. Parsons' determination to create new backgrounds for his stories has resulted in a wide increase in the star's popularity.

In "They're Off," "Smiling Bill" shoots the chutes, eats "hot dogs," rides the ponies, and finally is thoroughly bumped about on a revolving floor. But all this is done in the company of a delightful ingenue, who is bent upon having a good time at the Island.

And when her husband finally locates her and hales her to court, she discovers that the judge is none other than her partner in hilarity, "Smiling Bill" himself. And being a Mason, "Smiling Bill" doesn't tell, but confines himself to a few well addressed remarks to husbands who do not know how to entertain their wives on summer evenings.

REVIEWS AND ADVERTISING AIDS (Continued)

relationship with the Corliss family, whose ranch is side by side with his. Larger developments breed jealousies, and when Nell Loring has grown to womanhood, and both of the Corliss' sons have fallen in love with her, she finds herself facing a serious problem in the enmity of the older members of the family.

A graver question still arises when she feels herself called upon to be the saviour of Billy Corliss, weak willed and cowardly, and also a drunkard. In hopes that her friendship will help him, she promises to marry him if he will go away and learn to give up liquor. At the same time she is in love with John Corliss, to whom she refuses to disclose the fact, until Billy finally, forced through circumstances to straighten up, returns to the scene a changed man and able to stand on his own feet.

Various side issues in which a villainous cow puncher takes part, and is finally killed, add color to the story.

Program and Advertising Phrases: Attractive Story Filmed Among the Sheep and Cattle Ranches of Texas, and Rich in Western Atmosphere.

He Promised Never to Kill, but a Bandit Branded Him as Yellow, He Lifted His Gun, and Then—See "The Unbroken Promise" for the Answer.

The Story of a Man Who Even Faced the Muzzle of a Drawn Revolver Rather Than Break His Solemn Promise Never to Take a Life.

Advertising Angles: Identify Miss Miller through the information carried in the press sheet. Advertise it widely as a Western play which does not have to depend upon shooting for its appeal. There is a good chance here to raise the old discussion as to whether it ever pays to marry a drunkard in the hope of reforming him. Start the discussion first, and then hook this production onto it.

"In His Brother's Place"

Five-Reel Metro Pictures Production Features Hale Hamilton in Dual Role.

Reviewed by Robert C. McElravy.

A CONGENIAL humor hangs about this five-reel Metro Picture, entitled "In His Brother's Place." It was written by Hale Hamilton, and the author enacts an entertaining dual role, that of twin brothers, one a minister of the gospel, and the other a business man. There are countless instances of double exposure photography, which is so accurately timed that it defies detection, and while this type of story has been frequently enacted, this picture contains a lot of new business and carries the interest well. The plot is of average strength.

The two characters are differentiated in such a manner that there is never any doubt as to which is on the screen. The young minister, Nelson Drake, is a sober fellow, worried about life in general and his brother's worldly ways in particular. The brother, J. Barrington Drake, has a ready smile and knows no cares. Both return home to their parents' wedding anniversary, and J. Barrington, learning of Nelson's semi-failure as a minister, proposes that he take his place in the pulpit and see if he cannot build up the congregation. The general situation offers room for many complications, including a badly mixed love affair. In the end, the brothers wed two sisters, and the story winds up with the author-actor kissing two girls at once.

The story has a good small town atmosphere and is one that should have wide appeal.

Cast.

Nelson Drake } .....Hale Hamilton
J. Barrington Drake }
Jonathan Drake.....Emmett C. King
Amanda Drake.....Ruby La Fayette
Bessie Judd.....Mary McIvor
Kitty Judd.....Marguerite Snow
Martha Judd.....Jessie De Jarnette
Abel Cruck.....Howard Crampton
Abel Cruck, Jr.....Ward Wing

Story by Hale Hamilton.
Scenario by A. S. Le Vino.
Directed by H. L. Franklin.

The Story.

Nelson Drake and J. Barrington Drake are twin brothers, who return to celebrate their parents' fiftieth wedding anniversary, in the Metro picture, "In His Brother's Place." Nelson is a young minister, and J. Barrington a worldly and successful business man. The minister has been having an uphill time holding his congregation together, and J. Barrington proposes that he go in his brother's stead to the village, where the church is located, and assume the pulpit.

The plan is agreed to, and J. Barrington goes forth. He has a list of directions, telling him who his sweetheart is,

(*Continued on page* 583)

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Just a Mere Atom in All the Wild Disturbance of "The Volcano."
Leah Baird is seen here in one of the milder moments of the Hodkinson picture in which she is starred.

Fairbanks Makes Quick Changes in New Film

THERE is so much activity going on around the Douglas Fairbanks studios in Hollywood these days that the casual observer might think that there were three companies working instead of one. As a matter of fact, for all practical purposes there are three companies at work, all with the energetic Doug in the stellar role.

No quick-change artist on the vaudeville stage has anything on the irrepressible Fairbanks these days.

He has three distinct working crews busy on his first United Artists release. As soon as he finishes with one bunch he jumps to another gang that is all set up and waiting for him. Sometimes it means a change of make-up and costume.

Joe Henaberry is in charge of the first company and is director general for the picture. Art Rosson has a second outfit, and Victor Fleming has the third.

Each director has two cameramen and electricians, and, while Doug is working on one set, the waiting directors are either shooting scenes in which Fairbanks is not included, or are getting the set ready for action.

This division of work was made necessary by the magnitude of the sets and the diversity of the action in Doug's premiere production for the "Big Four."

To get the proper atmosphere and lighting in some of the big sets a tremendous amount of detail work was necessary, and in order to avoid the long intervals during which Fairbanks would ordinarily be unable to work the three-company arrangement was made to save the precious hours and to allow more time for the final editing of the picture between the completion of the filming and the release date of September 1.

"House Divided" Is Play That Is Liked in West

THAT domestic problem photoplays of a clean, wholesome type are appreciated by a discriminating picture public is evidenced by the successful running in the South and Pacific coast states of J. Stuart Blackton's special, "A House Divided," adapted from Ruth Holt Boucicault's "The Substance of His House," by Anthony Paul Kelly, and released through the Independent Sales Corporation.

The Portland, Maine, Express and Advertiser writes: "'A House Divided' is a big, seven reel feature, telling a powerful and dramatic story with big emotional scenes, and holds the attention in never flagging interest. The picture is characterized by the Western press as a 'picture of big sets.'"

The film is the third consecutive Blackton feature produced from an Anthony P. Kelly scenario. It presents Sylvia Breamer and Herbert Rawlinson with Lawrence Grossmith and Violet and Charles Blackton heading the supporting cast. President Frank G. Hall is considering a proposition to take over the release of a new six-reel feature, the production of which will be started soon by Blackton.

"This Hero Stuff" Nearly Ready.

"This Hero Stuff," the recently-completed William Russell production, is undergoing the final cutting and titling process. A satire by Stephen Fox on the familiar but embarrassing hero-worship that is handed out to returned soldiers who have distinguished themselves overseas, this picture is said to be one of the crispiest and funniest things Russell has ever done.

With [illegible] Russell, with Mary Thurman [illegible] the other feminine role of importance, J. Barney Sherry, Charles K. French, Harvey Clark and J. Farrell MacDonald carry prominent parts. The feature was directed by Henry King.

Starts Work on Her Second First National.

Constance Talmadge, who, with her sister, Norma, has just returned from a ten days' vacation at the Paul Smith Camp in the Adirondack Mountains, where soon began work on her second First National picture at the Constance Talmadge Studio on East Forty-Eighth street. Miss Talmadge's first picture, "A Temperamental Wife," by John Emerson and Anita Loos, will be followed by a Clyde Fitch story adapted by Emerson and Loos from Mr. Fitch's play, "The Bachelor."

"The Bachelor" is another delightful social comedy-drama of the type which gives Constance Talmadge ample opportunity for her delicate shading of subtle comedy.

Conway Tearle will play the leading man.

Kinograms Show Start of Return Journey of R-34

THE current issue of Kinograms has taken from the news of the world eleven items which form a most interesting screen weekly.

First in matter of importance is the departure of the British dirigible R-34, with scenes incidental to the return journey to Scotland from Roosevelt Field, Mineola, L. I. The detail in outfitting the trip includes the taking on of gas and supplies and other little human touches that made the affair most appealing.

The U. S. S. Idaho, which was placed at the disposal of President Pessoa, Brazil's chief executive, is shown with interesting scenes on board.

California furnishes a picture of the 1,100 Czech heroes who fought with the Russian Army before the Czar's downfall, and who are now returning to their native country via the United States.

Empire Day, which corresponds in England to our Fourth of July, shows the King and Queen of England, the Prince of Wales and the American ambassador entertained by 10,000 who render songs appropriate to the occasion.

Los Angeles celebrates an annual party given by "Uncle Mose" Lowenstein, Godfather of the Ghetto.

From Chicago we are furnished with interesting flashes of Chicago air taxi drivers who entertain their customers by performing stunts on wings of speeding planes.

What is being done to guard the Mexican border by the United States is disclosed in the army scenes at night made clear through searchlights which seek out in the desert waste the Vallista bandit raiding parties.

Gladys Leslie in "Belinda Puts Her Hair Up."

In "Belinda Puts Her Hair Up," Gladys Leslie plays the part of Belinda, who grows up because she wants to and despite the desire of her father to keep her always a little girl.

The film is still in the making at the Vitagraph Studio in Brooklyn. In Belinda, Miss Leslie has a melodramatic role almost tragic, but the early scenes give her an opportunity to portray a lovable little girl. After she has put her hair up she is no longer the child, but a distraught woman. Supporting Miss Leslie are Julia Swayne Gordon, Maurice Costello, Priestly Morrison, William E. Lawrence, Joe Burke, Frank Norcross and Walter Horton.

William Russell in Mountaineer Role.

In the current William Russell production, "The Other Side of Eden," which is now being filmed at Lake Tahoe, under the direction of Emmett J. Flynn, Russell will appear in the role of a young mountaineer. It is said that the story, which is by Stephen Fox, offers him a wonderful opportunity to exercise his dramatic talent in tense and thrilling action, as well as to exhibit some spectacular feats of horsemanship. Mary Thurman will again appear as Russell's leading woman, and others in the supporting cast include Harvey Clark, Frank Brownlee, Pauline Curley and Paul M. Malatesta.

"Cupid Forecloses" Arrives in the East.

The completed picture of "Cupid Forecloses," with Bessie Love as the star, has arrived East from Vitagraph's Western studio at Hollywood. The picture is based on "Hurrying Fate and Geraldine," the story by Florence Morse Kingsley. Miss Love is seen as a little country schoolmistress who is having great difficulty in supporting her mother, aunt and younger brother.

David Smith directed. The supporting cast includes Wallace McDonald, Frank Hayes, Jim Donnelly, Dorothea Wolbert, Aggie Herring, Jake Abram, Anne Schaeffer, Gordon Griffith and Otto Lederer.

REVIEWS (Continued)

who the important members of the congregation are, and other useful information. But instead of gretting Nelson's sweetheart, Kitty Judd, he makes a mistake and kisses her sister Bessie. He meets with other difficulties, but succeeds in carrying out his deception.

J. Barrington preaches a number of sermons which startle the community and fill the vacant pews with interested people. He quickly gets wise to an effort being made by a hypocritical deacon, Abel Cruck, and his son, to get the church property for a small sum of money. This scheme puzzles J. Barrington considerably until he discovers that the church property is directly in line with an adjacent oil field, and that there is oil on the land. He summons his brother, Nelson, and they expose Cruck and his son to the community. Kitty Judd, in the meantime, has discovered the truth, and J. Barrington becomes engaged to Bessie, with whom he is really in love.

Program and Advertising Phrases: What Happened When the Genial Business Man Masqueraded as His Solemn-Faced Brother, a Minister? See the Amusing Answer in "In His Brother's Place."

Hale Hamilton in Novel and Decidedly Humorous Dual Role in Clever Story Written By and For Himself.

Did You Ever See Anyone Kiss Two Girls at the Same Time? Well, Hale Hamilton Does This in "In His Brother's Place."

You Will Enjoy Seeing Hale Hamilton in Two Distinctly Different and Highly Amusing Characterizations in This Novel Photoplay.

Advertising Angles: If you can work but a single angle in your advertising, take up the harum-scarum brother who substitutes in his twin's pulpit, but it should be worth more space to play up the many angles you are offered. Present the star as the author of the play, then work the substitution and pick up the lesser angles. You should direct a large part of your appeal toward church members. This story will interest them above the average, but make it patent to all that it is a brisk comedy and not a religious topic.

"A Broadway Saint"

Five-Reel World-Picture Features Montagu Love in Story of City and Country.

Reviewed by Robert C. McElravy.

NUMBERLESS stories have been based on the contrast of ideas prevailing in small towns and cities, and this five-reel World Picture, "A Broadway Saint," is one of these. It plays in a lightly satirical way with the idea sometimes found in small communities that everyone who comes from New York City is dyed in the deepest sort of villainy. The fore part of the picture is devoted to this theme, and is perhaps the most amusing portion of the feature. Later, when the scenes revert to New York, there is a drop in the interest, and the conclusion seems rather pointless.

Montagu Love plays the role of Dick Vernon, a poor young man who lives in a cheap boarding house in the city. When vacation time comes he decides to visit his Uncle Galt, in Boonsburg, a course of procedure which will save him considerable money. He arrives in Boonsburg, and, greatly to his surprise, finds himself looked upon as a bold adventurer, and the Woman's Friendly Society takes pains to spread abroad unfriendly rumors concerning him. In the course of the story, his Uncle Galt inherits a million dollars and goes with Dick to the city, where he finds that Dick has always lived a quiet life.

There is a love story in this number, but the subject is lacking in dramatic incidents, and the characters are not made to seem real. As a whole, the production is only of average interest.

Cast.

Dick Vernon.....Montagu Love
Uncle Galt.....George Bunny
Mazie Chateaux.....Helen Weer
Professor Lackland.....Emmie La Croix
Mrs. Unger.....Mrs. Burmeister
Martha Galt.....Emily Fitzroy
Lucilla Galt.....Annie Laurie Spence
Madam Chateaux (Mazie's mother).....Mrs. Stuart Robson
Mr. Frewen.....Edward Arnold
Mrs. Frewen.....Sally Crute

Story by Forrest Halsey.
Scenario by Giles R. Warren.
Directed by Harry O. Hoyt.

The Story.

Dick Vernon, the hero of "A Broadway Saint," lives in a cheap New York boarding house. He is a poor young man and sees but little of the wordly life of the city. He has one close friend, a hack writer, named Professor Lackland, whom he helps financially.

When vacation time comes, Dick decides to go to the small town of Boonsburg, where his Uncle Galt lives, thinking this will be a comparatively inexpensive way to spend the time allotted him. He arrives in Boonsburg and is quickly suspected of being a "city man," and this suspicion in Boonsburg apparently means that he is very bad indeed. He finds himself shunned by the Woman's Friendly Society, and even the men of the town regard him as one to be avoided. When he ignores the attempted flirtations of some village girls, they spread the report that he has insulted them.

Dick soon finds himself unwelcome at his uncle's home, and goes to the local hotel. Here he meets Mazie Chateaux, a member of a burlesque company. While walking in the country, he saves Mazie from the approaches of a cow with unfriendly designs.

Dick's Uncle Galt, who has always been considered a model man, unexpectedly inherits a million dollars. He changes his attitude toward the youth, and eventually they go to New York, where Uncle Galt is amazed to find that he can teach Dick many things about city life he never knew.

Program and Advertising Phrases: Because He Was From New York They Believed Him to Be Wicked, But He Was Really "A Broadway Saint."

Amusing Satire on the Small Town Idea That Everybody Who Hails From the Big City Is Wicked.

Montagu Love in Amusing Role of a Model New Yorker Who Has a Hard Time Living Up to the "Wicked" Idea His Country Uncle Had of Him.

Clever Comedy of the Adventures of a New Yorker and His Exciting Experiences in a Small Town.

Advertising Angles: Play up Love and hammer hard on the title angle. Start off with a teaser campaign with "What's a saint on Broadway?" "Can a man live on Broadway and be a saint?" Then start your regular stuff and work the other side, telling your patron that he has seen hundreds of hectic New Yorkers, and that here is a chance to see the real New Yorker and not the man people out of town think he is. Work hard on this and you can get a strong interest. Don't tell too much of the story. It would be better not to tell the story at all, to arouse curiosity.

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"Our Better Selves" Heads Pathe for July 27

IN the lead-off position on the Pathe batting order, for release on July 27, is a strong society drama of abnegation and self-sacrifice, "Our Better Selves," with Fannie Ward as the star. It presents Fannie Ward in a dramatic role admitting of lavish gowning amid sumptuous stage settings.

The story and scenario are by Ouida Bergere, and the production is made by the Astra corporation. In the play, Miss Ward has another exacting emotional part. The star is fitted with a character molded to her talents and personality.

Another fine number on the Pathe program, for July 27 releasing, is a Harold Lloyd comedy, "Never Touched Me." As usual, this light comedian has the assistance of Snub Pollard and Bebe Daniels in distilling laughter.

"The Tiger Face," episode No. 15 of the Pathe serial, "The Tiger's Trail," starring Ruth Roland, brings the chase for the Pact of Three and the Tiger Idol to a successful conclusion. The serial ends with the wedding of Jack Randall and Belle.

Included in the program is the regular Pathe Review, with a full complement of educational features, and the Topics of the Day release—the nation's editorial opinion, pithily expressed, which is compiled from the daily press by the Literary Digest.

Employ Mirrors to Light Caves in "Male and Female"

SCENES photographed in caves far beneath the earth's surface by the aid of reflected sunlight are one of the many unusual features of "Male and Female (Created He Them)," Cecil B. DeMille's latest special production.

The story has as its basis Sir James M. Barrie's "The Admirable Crichton." The scenario is the work of Jeanie Macpherson, author of a number of recent De Mille successes. In adapting the English dramatist's story for screen use, Miss Macpherson elaborated on some of the details of the original, including the shipwreck scene and the subsequent actions of the survivors.

One group of refugees seeks shelter in the caves of the island near which the wreck has occurred. It was in filming this portion of the story that Alvin Wyckoff, cinematographer, showed his resourcefulness while producing scenes of rare beauty. Several large plate-glass mirrors and a corresponding number of dull silver reflectors were employed. By mounting these mirrors at the mouth of the cave and relaying the light thus captured from mirror to mirror and reflector to reflector an excellent soft light was supplied far down in the earth.

Because of the changing position of the sun and the number of mirrors involved these scenes required unlimited time and patience on the part of actors and photographers.

Bennison's "High Pockets" Gives Him a Strong Role

THE SMILING COWBOY," who has captured the heart of America and at least a score of heroines, once more puts across his personality with a box-office punch in "High Pockets." This is the latest Betzwood picture in which Louis Bennison is starred and will shortly be released by Goldwyn.

Mr. Bennison plays his familiar western part—and his character, it seems, is one that he draws fresh delight from each time he plays it, to judge by its spontaneity and naturalness in his latest productions—and particularly in "High Pockets."

The humor peculiar to the plains is not lacking in his makeup. Neither is the romantic strain. "High Pockets" gives him full opportunity to develop these things and the smile which has fastened upon him his nickname of "The Smiling Cowboy" is as potent as it ever was.

The picture is replete with color and lights and shades. The "general store" dear to the heart of the old west; the dance hall, with its senoritas and senors; and the whole atmosphere of the ranch and the saloon are faithfully reproduced.

Simplex Reports Many Sales for June.

From the house of Lucas in Atlanta, Ga., comes the news that during the month of June, Simplex sales have climbed beyond expectation. Evidence of the Lucas activities in the South along Simplex lines are contained in the monthly reports covering both the Lucas Theatre Supply Company in Atlanta, Ga., and the Lucas dealer, George Viverito, in New Orleans, La.

The following theatres purchased Simplex projectors during June through Atlanta: Academy of Music, Selma, Ala.; Milton Theatre, Milton, Fla.; The Opera House, Wytheville, Va.; New Imp Theatre, Florence, S. C.; Dreamland Theatre, Darlington, S. C.; Palace Theatre, Douglas, Ga.; Blodgett Theatre, Blodgett, Miss.; Pastime Amusement Company, Lumberton, N. C.; Opera House, Farmville, Va.; Dixie Theatre, Winona, Miss.; Lee Theatre, Carrabelle, Fla.; Auditorium, Woodbury, Ga., and Pastime Amusement Company, Lumberton, N. C.

The following theatres purchased Simplex projectors through George Viverito at New Orleans: Elk's Theatre, New Iberia, La.; A. & G. Theatre, Bay St. Louis, Miss.; Washington Theatre, Strand Theatre, Sanger Amusement Company, Globe Theatre, Fine Arts Theatre, all in New Orleans.

"The Rider of the Law" Finished.

Harry Carey has just finished "Jim of the Rangers," a Universal production now titled "The Rider of the Law."

Jack Ford produced the film. The story was originally written by G. B. Lancaster, the English novelist, and was put in scenario form by H. Tipton Steck.

"Toying" with Fate—and the Baby.
Mr. and Mrs. Carter De Haven collect a few playthings in their comedy for Goldwyn, "After the Bawl."

The cast supporting the star includes Gloria Hope. Her role is that of "Betty," a girl of the old West. The Harry Carey cowboy squadron is seen in this fall release. Among them are Joe Harris, Ted Brooks, Vesta Pegg, Duke R. Lee and Jack Woods. Claire Anderson and Jennie Lee play the feminine roles of a siren, and Betty's mother, respectively.

Viola Dana in "Microbe" To Be Released July 21

THE MICROBE," with Viola Dana in the title role, is announced by Metro for release on July 21.

Adapted from Henry Altimus' original short story published in Ainslee's Magazine, "The Microbe" is described as an appealing story of life created by the ingenious brain of one of America's foremost fiction writers and converted to the silent drama by June Mathis, head of the Metro staff.

Henry Otto directed the production.

"The Microbe" provides Viola Dana with the most piquant and varied roles she has ever portrayed before the camera. The character of the leading role could not have fitted the star better if it had been written expressly for her.

The supporting cast includes Kenneth Harlan, Arthur Maude, Ned Norworth, Bonnie Hill and Lucy Donahue.

Sylvia Breamer on Stage Early in Life.

Sylvia Breamer, the well known Blackton star, is an Australian by birth, and has been on the stage practically all her life. She received her early training in the Antipodes playing in all the imported American productions which found their way from Broadway. Her first engagement in New York was with Grace George, in "Major Barbara," shortly after which she joined the motion picture colony, and has been associated with Thomas H. Ince, William S. Hart, Charles Ray, Sessue Hayakawa, Cecil de Mille and others. She has been under the Blackton banner for about a year.

"Bishop's Emeralds" Going Big.

"The Bishop's Emeralds," the first Virginia Pearson production presented to the public by Louis Meyer, has met with great success throughout the country. Rothschild, manager of Marcus Loew's New York Roof, told of the record-breaking business it brought during its run at his theatre.

In Washington the production played a full week at the Rialto Theatre before starting its series of long runs at other Moore Theatres.

All Sets Ready for Next Lila Lee Film.

Director Robert G. Vignola may establish a record in speedy production on his next Paramount-Artcraft picture, which is to be started as soon as he completes Vivian Martin's latest starring vehicle, "His Official Fiancee." The picture will star Lila Lee. It is from an original story by Beulah Marie Dix, and in order to facilitate production on the picture, which must be completed for delivery by August 20, all the sets will be finished and on the studio stage when Mr. Vignola starts work, so that it will be possible to shoot scenes in sequence.

Real Hindus in Vitagraph Serial.

The Vitagraph film, "The Perils of Thunder Mountain," Antonio Moreno-Carol Holloway chapter play which is now nearly complete in the making, although but eight episodes have so far been released, shows care in making the Hindu scenes. Nothing was faked, and the Hindus were Hindus not extra men dressed to look the part as nearly as possible.

There is also a large Hindu colony on the Pacific Coast, especially in South America, with a goodly settlement in San Francisco. These provided the men used in the film.

Success Stories—*No. 1*

ONE of the most successful showmen in the country is S. Z. Poli, with eleven big houses. He knows how to attract people to his theatre. He knows that just as the majority of merchants must depend on their show windows, the exhibitor must make his Front and Lobby Display do most of his advertising.

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(Signed) S. Z. POLI,
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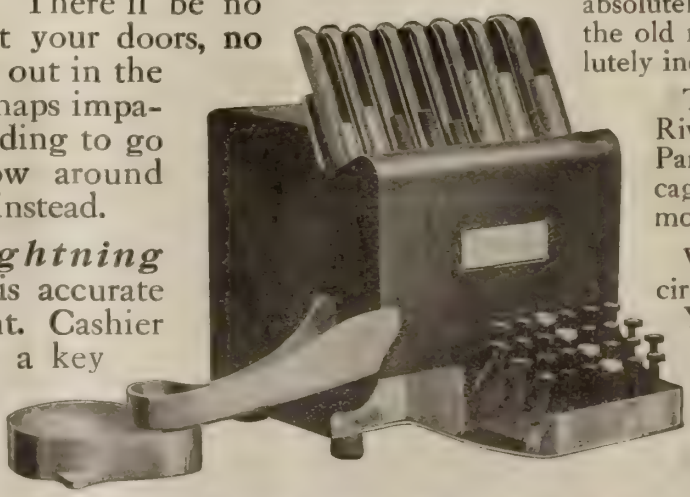

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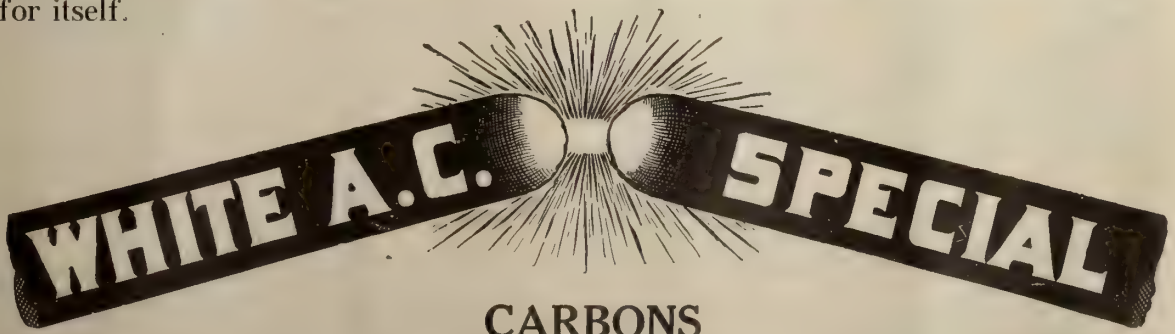

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.
(Two Reels Each.)

June 8—Hearts and Flowers.
June 22—No Mother to Guide Him.
July 6—Trying to Get Along.
July 20—Among Those Present.

PARAMOUNT-ARBUCKLE COMEDIES.
(Two Reels Each.)

June 1—A Desert Hero.

DREW COMEDIES.
(Two-Reel Comedies.)

June 15—Squared.
July 13—Bunkered.

FAMOUS PLAYERS-LASKY CORP.
Paramount Features.

June 1—Putting It Over (Bryant Washburn).
June 1—The Splendid Romance (Enrico Caruso).
June 8—You're Fired (Wallace Reid).
June 8—An Innocent Adventuress (Vivian Martin).
June 15—Men, Women and Money (Ethel Clayton).
June 15—Other Men's Wives (Dorothy Dalton).
June 22—Hay Foot, Straw Foot (Charles Ray).
June 22—A Daughter of the Wolf (Lila Lee).
June 29—The Rose of Granada (Lina Cavalieri).
June 29—Stepping Out (Enid Bennett).
June 29—Girls (Marguerite Clark).
July 6—A Very Good Young Man (Bryant Washburn).
July 13—Nugget Nell (Dorothy Gish).
July 13—The Love Burglar (Wallace Reid).
July 20—Louisiana (Vivian Martin).
July 20—Rose of the River (Lila Lee).
July 27—A Sporting Chance (Ethel Clayton).

Artcraft Pictures.

June 1—The Splendid Romance (Enrico Caruso).
June 1—True Heart Susie (D. W. Griffith).
June 8—Square Deal Sanderson (William S. Hart).
June 22—The Avalanche (Elsie Ferguson).
July 20—Wagon Tracks (William S. Hart).

PARAMOUNT-ARTCRAFT SPECIALS.

June 15—Secret Service (Robert Warwick).
June 29—The White Heather (Maurice Tourneur's).
July 6—The Firing Line (Irene Castle).
July 13—The Career of Katherine Bush (Catherine Calvert).
July 27—The Dark Star.

PARAMOUNT-FLAGG COMEDIES.
(Two Reels Each.)

June 29—The "Con" in Economy.
July 27—The Immovable Guest.

SUCCESS SERIES (RE-ISSUES.)

June 1—Great Expectations (Louise Huff and Jack Pickford).
June 8—Still Waters (Marguerite Clark).
June 15—Behind the Scenes (Mary Pickford).
June 22—Redemption of David Corson (William Farnum).
June 29—Warrens of Virginia (Special).
July 6—Sapho (Pauline Frederick).
July 13—Maria Rosa (Geraldine Farrar).
July 20—The Clown (Victor Moore).
July 27—Esmeralda (Mary Pickford).

PARAMOUNT-BURTON HOLMES.

May 11—Tagalog Toilers.
May 18—Across France with the Yanks' "Gas Hounds."
May 25—From Cocoon to Kimona.
June 1—With Uncle Sam's Submarine Chasers.
June 8—The Silken Cities of Suwako.
June 15—From the Tiber to the Piave.
June 22—Frocks and Frills of the Philippines.
June 29—Chateau Thierry and Beyond.
July 6—Up the Upper Parana.
July 13—The Cataracts of the Iguassu.
July 20—American Women in France.
July 27—The Miracle of Monteir.

PARAMOUNT-BRAY PICTOGRAPHS.

June 8—Bird of Commerce; Interior Decorations; Cartoon.
June 15—Beans; Putting Nature Under Glass; Cartoon.
June 22—Mysteries of Snow; With Rod and Reel; Cartoon.
June 29—Plant Growth; Columbian Highway; Cartoon.
July 6—Charting the Sky; A Fort of Mediaeval France; Cartoon.
July 13—Salvaging Torpedoed Millions; Little Known New York (1); Cartoon.
July 20—Science and Your Camera; The New York Curb Market; Cartoon.
July 27—Little Known New York (2); Gem Cutting and Polishing; Cartoon.

Fox Film Corporation

BIG TIMELY PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Nesbit).
June 1—Wolves of the Night (William Farnum).
June 1—A Woman There Was (Theda Bara).
June 15—My Little Sister (Evelyn Nesbit).
June 29—The Lone Star Ranger (William Farnum).

EXCEL PICTURES.

May 4—Miss Adventure (Peggy Hyland).
May 18—Words and Music (Albert Ray).
June 6—When Fate Decides (Madelaine Traverse).
June 15—Cowardice Court (Peggy Hyland).
June 29—Be a Little Sport (Albert Ray).
July 20—Rose of the West (Madlaine Traverse).

VICTORY PICTURES.

May 11—The Coming of the Law (Tom Mix).
May 25—The Divorce Trap (Gladys Brockwell).
June 22—Putting One Over (George Walsh).
July 6—The Wilderness Trail (Tom Mix).
July 20—The Sneak (Gladys Brockwell).
July 27—The Sneak (Gladys Brockwell).
Aug. 3—The Seventh Person (George Walsh).

FOX-SUNSHINE & TOM MIX COMEDIES.

May 11—A Soft Tenderfoot (Two Parts).
May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

May 4—The Cave Man's Bride.
May 11—Sir Sidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!
June 15—Sweet Papa.
June 22—Pets and Pests.
June 29—A Prize Fight.
July 6—Look Pleasant, Please.
July 13—Downstairs and Up.

THE GREAT NINE.

Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Heodman Blind (William Farnum)

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).
June 22—The City of Comrades (Tom Moore).
July 6—Through the Wrong Door (Madge Kennedy).

BENNISON STAR SERIES.

Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).
Aug. 15—High Pockets.
Oct. 1—Lord Jim.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalen .

CAPITOL COMEDIES.
(Two Reels each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).
June 29—Their Day of Rest (Mr. and Mrs. Carter DeHaven).
July 13—Chasing Rainbeaux (Parsons).
July 27—After the Bawl (Carter DeHaven).
Aug. 24—Honeymooning (Carter DeHaven).

"Go Get 'em Pete" Series.

Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

May 18—A Wild Goose Chase.
May 25—From Mud Dug.
June 1—The Land of the Ukelele.
June 15—The Only Way.
June 8—When Black Is Red.

W. W. Hodkinson

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STAR SERIES.

The Best Man (J. Warren Kerrigan).
Sahara (Louise Glaum).
The Blue Bonnet (Billie Rhodes).
You Never Know Your Luck (House Peters).
A White Man's Chance (J. Warren Kerrigan).

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Ashley Miller Productions—One Reel—Patriotic.

No. 1, "Made in America."
No. 2, "Nine Million Answer."
No. 3, "The Rookie."
No. 4, "Victory Army in the Making."
No. 5, "Building the Soldier."

(Continued on page 590)

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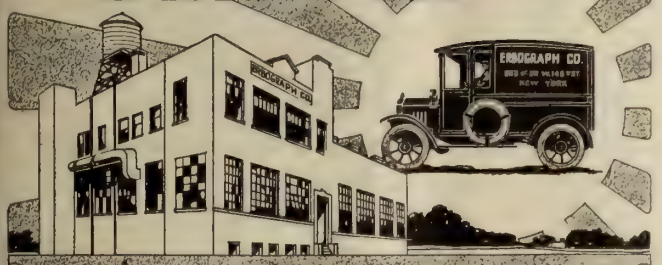

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

No. 6, "The Hated K. P."
No. 7, "Overseas to Victory."
No. 8, "Forward—Always Forward."

ARTCO PRODUCTIONS.

As a Man Thinks (Harry Raver-Augustus Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (All-Star Cast—Benjamin B. Hampton Production).

GREAT AUTHORS PICTURES.

The Westerners (Roy Stewart — Benjamin B. Hampton Production).

Independent Sales Corp.

(Releasing Through Film Clearing House.)

SPECIALS.

Wanted for Murder (Rapf).
A Romance of the Air (Crest).
When My Ship Comes In.
A House Divided (Herbert Rawlinson and Slyvia Breamer).
The Other Man's Wife (Stuart Holmes and Ellen Cassidy).
The Challenge of Chance (Jess Willard).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
Suspense (Reicher).

FIRST ROTHAPFEL UNIT PROGRAM.

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

May 19—The Lion's Den (Bert Lytell).
May 26—Full of Pep (Hale Hamilton).
June 2—Almost Married (May Allison).
June 9—Some Bride (Viola Dana).
June 16—Fools and Their Money (Emma Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).
June 30—The Uplifters (May Allison).
July 7—God's Outlaw (Francis X. Bushman).
July 14—In His Brother's Place (Hale Hamilton).
July 21—The Microbe (Viola Dana).
July 28—The Belle of the Season (Emmy Wehlen).
Aug. 4—Easy to Make Money (Bert Lytell).
Aug. 11—The Four Flusher (Hale Hamilton).
Aug. 18—A Favor to a Friend (Emmy Wehlen).

SCREEN CLASSICS, INC., SPECIALS.

The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All Star Cast—Seven Parts).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JUNE 29.

The Profiteers (Fannie Ward—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 11, "In the Breakers"—Two Parts—Drama—Astra).
Spring Fever (Harold Lloyd—One Reel—Comedy—Rolin).
Pen Points of Progress (Educational—One Reel—Leggett-Gruen).
Topics of the Day No. 9 (Topical—Literary Digest).
Pathe News No. 54 (Topical).
Pathe News No. 55 (Topical).

RELEASES FOR WEEK OF JULY 6.

Gates of Brass (Frank Keenan—Five Parts—Drama).
The Tiger's Trail (Episode No. 12, "The Two Amazons"—Two Parts—Drama—Astra).
Billy Blazes, Esq. (Harold Lloyd—One Reel—Comedy—Rolin.
Pathe Review No. 13 (Educational).
Topics of the Day No. 10 (Topical-Literary Digest).
Pathe News No .56 (Topical).
Pathe News No. 57 (Topical).

RELEASES FOR WEEK OF JULY 13.

The Tiger's Trail (Episode No. 13, "The False Idol"—Two Parts—Drama—Astra).
Just Neighbors (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 11 (Topical-Literary Digest).
Pathe News No. 58 (Topical).
Pathe News No. 59 (Topical).

RELEASES FOR WEEK OF JULY 20.

The Tiger's Trail (Episode No. 14, "At the Pistol's Point"—Two Parts—Drama—Astra).
At the Old Stage Door (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 14 (Educational).
Topics of the Day No. 12 (Topical—Literary Digest).
Pathe News No. 60 (Topical).
Pathe News No. 61 (Topical).

RELEASES FOR WEEK OF JULY 27.

Our Better Selves (Fannie Ward—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 15, "The Tiger Face"—Two Parts—Drama—Astra).
Never Touched Me (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 13 (Topical—Literary Digest).
Pathe News No. 62 (Topical).
Pathe News No. 63 (Topical).

AMERICAN FILM COMPANY.
(Released by Pathe.)

May 4—Charge It to Me (Margarita Fisher).
May 18—Some Liar (William Russell).
June 1—A Bachelor's Wife (Mary Miles Minter.
June 15—Trixie from Broadway (Margarita
A Sporting Chance (William Russell).
July 13—Yvonne from Paris (Mary Hiles Minter).
The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Stuff of Heroes (William Russell).

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

May—Josselyn's Wife (Bessie Barriscale).
May—Mints of Hell (William Desmond).
May—Just Squaw (Beatrice Michelena).
May—His Debt (Sessue Hayakawa).
June—In Search of Arcady (Billie Rhodes).
June—The Man Who Turned White (H. B. Warner).
June—Broken Threads (Bessie Barriscale).
June—Bare-Fisted Gallagher (William Desmond).
June—Better Times (A Brentwood Production).
July—The Man Beneath (Sessue Hayakawa).
July—A Man's Country (Alma Rubens).
July—The Woman Michael Married (Bessie Barriscale).
July—Man's Desire (All star cast with Lewis Stone).
August—A Sage-Brush Hamlet (William Desmond).
August—The Pagan God (H. B. Warner).
August—The Gray Horizon (Sessue Hayakawa).

STRAND COMEDIES.
(One-Reel Comedies.)

June 1—Hearts and Hats.
June 8—Betty's Bolsheviki.
June 15—Little Lucy's Lion.
June 22—'Twas Harry's Fault.
June 29—Little Miss Pinkerton.
June 22—'Twas Henry's Fault.
June 29—Little Miss Pinkerton.
July 6—Oh, What a Jam!
July 13—Fancy Fooling Father.
July 20—Jimmie's Doggone Luck.
July 27—Winning Him Back.

ROTHACKER OUTDOOR SUBJECTS.

Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

June—Happiness a la Mode (Constance Talmadge).
June—His Bridal Night (Alice Brady).
July—The Way of a Woman (Norma Talmadge).
July—The Country Cousin (Elaine Hammerstein)
July—The Spite Bride (Olive Thomas).
July—Everybody's Sweetheart (Elsie Janis).

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

June 15—Lady Windemere's Fan (All-star Cast).
June 22—Upside Down (Taylor Holmes—Special).
June 29—Dombey & Son (All Star cast—Six Reels).
July 6—Prudence of Broadway (Olive Thomas—Special).
July 13—Muggsy (Jackie Saunders).
July 20—Mistaken Identity (Anita King).
July 27—The Unbroken Promise (Jane Miller—Western Drama).

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies)

June 25—Howling Lions and Circus Queens (Dot Farley, Bill Beban and Wild Animals)—03785.
July 30—A Lion Special (Animal Comedy), 03842.

HEARST NEWS.
Issued Every Monday.

L-KO.
(Two Reel Comedies.)

July 2—The Spotted Nag (Lois Neilson and Henry Keston)—03786.
July 9—A Pair of Deuces (Charlie from the Orient)—03809.
July 16—Two Gun Trixie (Mr. and Mrs. Dan Russell)—03820.
July 23—Brown Eyes and Bank Notes (Lois Neilson, Paco and Bob Brownie)—03851
Aug. 6—A Puppy Love Panic (Lois Nelson and Caroline Wright)—03952.

(*Continued on page* 592)

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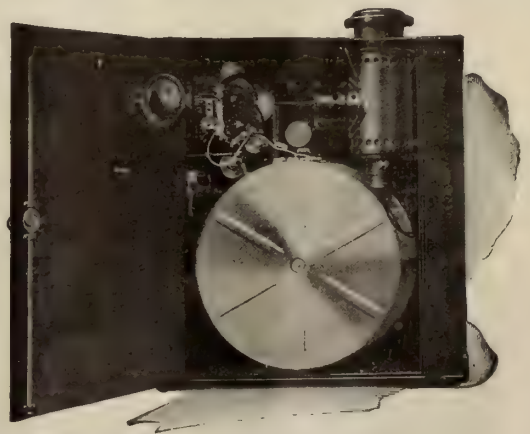

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

June 4—All Jazzed Up (Eva Novak and Hughie Mack).
June 11—Nellie's Naughty Boarder (Det Farley)—03762.
June 18—Beauty and the Boob (Alice Howell)—03774.

UNIVERSAL SPECIAL ATTRACTION.

July 7—The Outcasts of Poker Flat (Harry Carey—Six Parts)—03801.
July 14—A Little Brother of the Rich (Frank Mayo and Kathryn Adams—Six Parts)—03814.
July 21—The Spitfire of Seville (Hedda Nova—Six Parts)—03826.
July 28—The Man in the Moonlight (Munroe Salisbury—Six Parts)—03836.
Aug. 4—A Petal on the Current (Mary MacLaren—Six Parts)—03848.

NEW SCREEN MAGAZINE.
Issued Every Friday.

INTERNATIONAL NEWS.
Issued Every Wednesday.

JEWEL.

July 7—Home (Mildred Harris—Six Parts)—03806.

Joe Martin Comedy Series—Two Reels Each.
July 7—Monkey Stuff—03807.
July 21—The Jazz Monkey—03827.

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.
(Drama—Each Episode in Two Parts—Eddie Polo Featured).

June 2—No. 4, "Cyclone Smith's Comeback"—03749.
June 9—No. 5, "A Pistol Point Proposal"—03750.
June 16—No. 6, "Cyclone Smith Plays Trump"—03771.
June 23—No. 7, "The Missing Bullet"—03783.
June 30—No. 8, "Down but Not Out"—03794.
July 7—No. 9, "Cyclone Smith's Partner"—03805.
July 14—No. 10, "For Life"—03825.

The Red Glove.
(Drama—Each Episode in Two Parts—Marc Welcamp Features.)

June 16—No. 14, "The Lost Millions"—03768.
June 23—No. 15, "The Mysterious Message"—03780.
July 7—No. 17, "The Rope of Death"—03802.
July 14—No. 18, "Run to Earth"—03815.

Elmo the Mighty.

June 16—No. 1, "The Mystery of Mad Mountain"—03769.
June 23—No. 2, "Buried Alive"—03781.
June 30—No. 3, "Flames of Hate"—03792.
July 7—No. 4, "A Fiendish Revenge"—03803.
July 14—No. 5, "The Phantom Rescue"—03816.
July 21—No. 6, "The Puma's Paws"—03828.
July 28—No. 7, "The Masked Pursuer"—03837.
Aug. 4—No. 8, "The Flaming Pit"—03849.

Major Allen's Animal Hunt.
July 30—Trailing the Leopard—03847.
Aug. 6—Bear Trapping (One Reel)—03954.

Special.
July 28—The Heart Punch (Jess Willard—One Reel).
July 28—Hiding in Holland (The Crown Prince—One Reel).

CURRENT EVENTS.
Issued Every Friday.

STAR COMEDIES.
(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

July 7—Half & Half—03804.
July 14—Temporary Alimony (Neal Burns)—03817.
July 21—All Bound 'Round—03829.
July 28—The Tea Hound (Jack Dillon)—03838.
Aug. 4—Waiting at the Church—03850.

WESTERN AND RAILROAD DRAMAS.
(Two Reels Each.)

July 5—The Four Gun Bandit (Pete Morrison)—03800.
July 11—To the Tune of Bullets (Pete Morrison)—03813.
July 19—The Jaws of Justice (Pete Morrison)—03824.
July 26—Gun Magic (Pete Morrison)—03835.
Aug. 2—Neck and Noose (Peter Morrison and Magda Lane)—03846.
Aug. 9—A Western Wooing (Pete Morrison and Magda Lane)—03957.

Vitagraph

VITAGRAPH FEATURES.

The Spark Divine (Alice Joyce—Five Parts).
A Girl at Bay (Corrine Griffith).
Cupid Forecloses (Bessie Love).
The Hornet's Nest (Earle Williams).
The Man Who Won (Harry T. Morey).
The Girl Woman (Gladys Leslie).
The Bramble Bush (Corinne Griffith).
The Gamblers (Harry T. Morey).
Over the Garden Wall (Bessie Love).
The Wolf (Earle Williams).
Cupid Forecloses (Bessie Love).

VITAGRAPH SPECIALS.

The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).
Shadows of the Past (Anita Stewart).
Daring Hearts (Francis X. Bushman and Beverly Bayne—Six Parts).

LARRY SEMON COMEDIES.

The Star Boarder (Two Parts).
His Home Sweet Home (Two Parts).
The Simple Life (Two Parts).

BIG V SPECIAL COMEDIES.

Tootsies and Tamales (James Aubrey—Two Parts).
Healthy and Happy.
Harems and Hokum (Two Parts).
Flips and Flops (James Aubrey—Two Parts).
Zip and Zest (Montgomery and Rock—Two Parts).

Perils of Thunder Mountain.
Drama—Fifteen Episodes—Two Parts Each released weekly—Featuring Antonio Moreno, with Carol Halloway.

No. 1, "The Spear of Malice."
No. 2, "The Bridge Trap."
No. 3, "The Teeth of Steel."
No. 4, "Cave of Terror."
No. 5, "The Cliff of Treachery."
No. 6, "The Tree of Torture."
No. 7, "The Lightning Lure."
No. 8, "The Iron Clutch."
No. 9, "Prisoner of the Deep."
No. 10, "The Flaming Sacrifice."
No. 11, "In the Ocean's Grip."
No. 12, "The Rushing Horror."
No. 13, "The River of Dread."
No. 14, "The Hunt of Disaster."
No. 14, "Fate's Verdict."

World Pictures Corp.

July 7—The American Way (Arthur Ashley and Dorothy Green).
July 14—Dust of Desire (Ruby DeRemer).
July 21—A Broadway Saint (Montagu Love).
July 28—Bringing Up Betty (Evelyn Greeley).
Aug. 4—Coax Me (June Elvidge).
Aug. 11—The Praise Agent (Arthur Ashley and Dorothy Green).
Aug. 18—The Girl Alaska (Lottie Kruse).

SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).
Little Orphant Annie (in all territories except Buffalo).

HOUDINI SERIAL.

The Master Mystery.
Drama—Fifteen Episodes—Two Parts Each.
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JUDGE BROWN SERIES.

July 14—Shift the Gear Freck (One Reel).
Aug. 11—The Demand of Dugan (One Reel).

CHAPLIN.

Triple Trouble (Two Parts).
Police (Two Parts—Reissue).
The Bank (Two Parts—Reissue).
A Night at the Show (Two Parts—Reissue).
Shanghaied (Two Parts—Reissue).

SPECIAL RELEASE.

Conquered Hearts (Seven Parts).
The Unbeliever (Seven Parts).
The Unchastened Woman (Seven Parts).

KINOGRAMS.
Issued every Tuesday and Saturday (Topical).

PRIZMA.

Kilauea.
Catalina Islands.
"Skyland," a Tale of the Northwest.
Everywhere with Prizma.
Trout.
Kiddies.
Model Girls.
China.
Birds and Flowers.
Alaskan Revelations.
Glacier Park.
Hawaii.
The Apache Trail.
Old Faithful.

Feature Releases

CAPITAL FILM COMPANY.
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Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.

A Cheerful Liar.
Cupid's Holdup.
Lobster Dressing.
Love—in a Hurry.
Reno—All Change.

CHRISTIE SPECIALS.

April 20—Sally's Blighted Career (Fay Tincher—Two Parts).
Rowdy Ann.
Mary Moves In (Fay Tincher—Two Parts).

FIRST NATIONAL EXHIBITORS'

Sunnyside (Charlie Chaplin—Three Parts).
In Wrong (Jack Pickford).
Mary Regan (Anita Stewart—Six Parts).
Daddy Longlegs (Mary Pickford—Seven Parts).
Whom the Gods Would Destroy (Seven Parts).
Auction of Souls (8 Parts).
June 25—Bill Apperson's Boy (Jack Pickford—Six Parts).
A Temperamental Wife (Constance Talmadge).

SOL LESSER.

Yankee Doodle in Berlin (Five Parts).

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Here Comes the Groom.
Piking After Pizarro.
Mr. Outing Climbs Aboard.
June 22—Getting the Cassiar's Goat.
June 29—They Grow Everywhere.
July 6—A Haitian Night's Tale.
July 13—A Hair Raising Journey.
July 20—Put Your Cares on Ice.
July 27—Mr. Outing Instructs.
Aug. 3—The Ghost Coast.

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A Soul Adrift (Dolores Cassinelli).

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(Continued on page 594)

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F. K. McBROOM, receiver of the Washington Motion Picture Corporation, of Spokane, Washington, will receive sealed bids for the sale of its studio and lease at Minnehaha Park from July 9 to August 19, 1919, inclusive. This studio consists of administration building, laboratory, outdoor and indoor stage and garage, completely equipped. It is a three-company plant; floor area of indoor stage, 60x100 feet; outdoor stage, 60x80 feet. Cooper-Hewitt and Wohl lighting system. Motor generator set 220-110-75 K. W. A. C. and D. C. Complete laboratory, 10 dressing rooms and 2 dressing halls. The administration and laboratory buildings are owned by the City of Spokane. The remainder of the buildings are owned by the Washington Motion Picture Corporation. This plant is located on a large tract of ground leased from the City of Spokane. The lease expires one year from the first of December, 1919, but can be renewed by the City Park Board for three-year periods. Rental, $150.00 per month. CONDITIONS AND TERMS OF SALE: To be sold to highest bidder for not less than $25,000.00 cash, without redemption, and free and clear of encumbrance. Subject to confirmation by court. Sealed bids received by receiver, F. K. McBroom, at No. 215 Exchange Bank Building, Spokane, Washington, July 10 to August 19, inclusive. Bids to be accompanied by certified check for $2,000.00, which shall be applied on purchase price in event of sale. Detailed inventory may be seen at office of receiver or office of clerk of court. Bids opened and sale made on August 20, 1919, and presented to court for confirmation within five days thereafter. This plant has been inspected and pronounced by experienced motion picture men to be as complete and up-to-date a plant, considering its size, as can be found in the country. The plant cannot be duplicated for $60,000.00. The sale will be made with full authority of the court having jurisdiction over the matter. Investors are invited to send representatives to inspect the same and submit bids. F. K. McBroom, Receiver, 215 Exchange Bank Building, Spokane, Washington.

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Twilight (Doris Kenyon).

Features.
The Troop Train (Six Parts).

UNITED PICTURE THEATRES.
June 8—Playthings of Passion (Kitty Gordon).

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Khavah.

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HIRAM ABRAMS.
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).

ALPHA PICTURES, INC.
130 West Forty-sixth Street.
Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.
Times Building, New York.
Million-Dollar Mystery (Marguerite Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Tw Reels Each).
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Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
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Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Webb of Intrigue.
Human Shuttles.
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Hearts of Love (Six Parts—Drama).

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Behind the Scenes.

Billy West Comedies.
Out of Tune (Two Parts).

BURSTON FILMS, INC.
1476 Broadway, New York.
The Mystery of 13 (Francis Ford) (Serial).

EXCLUSIVE FEATURES, INC.
126 W. 46th Street, N. Y. City.
The Heart of Texas Ryan.

THE FILM MARKET, INC.
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The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
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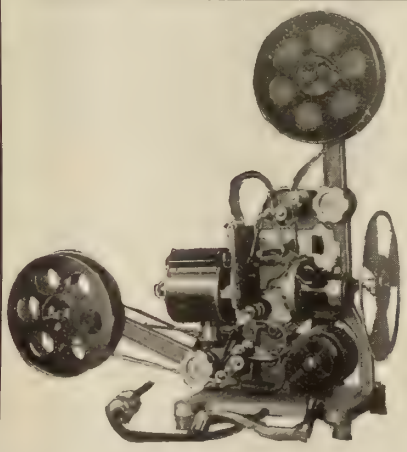

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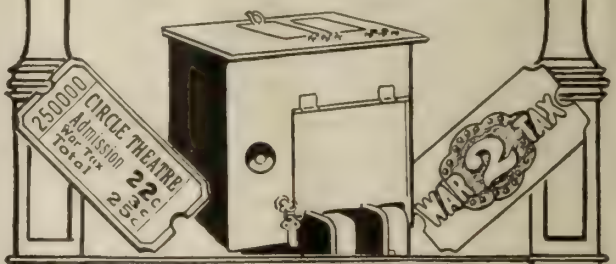

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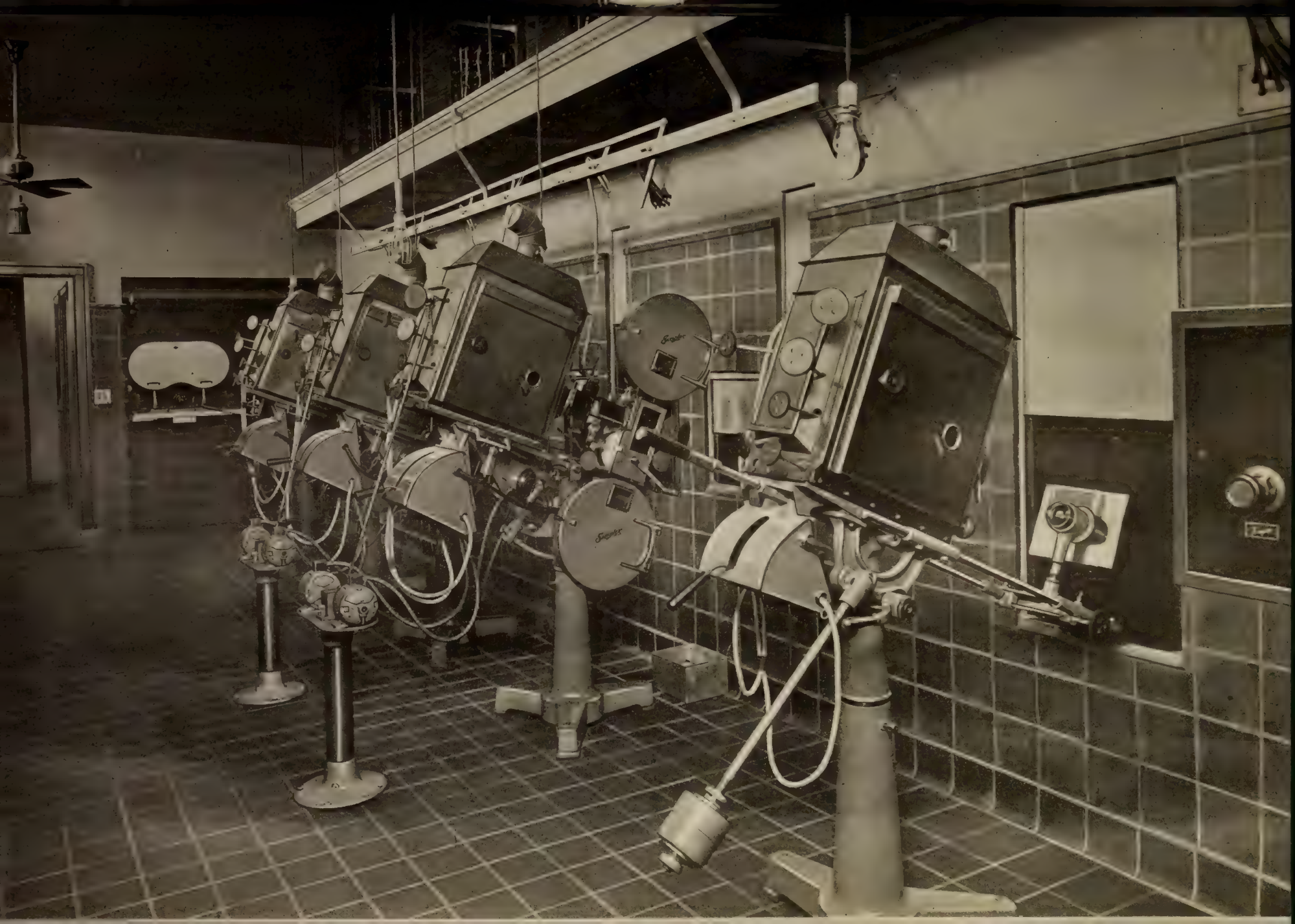

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17 to 1

In an attempt to "show up" Hearst News, Universal Current Events and International News, the giant three of the news weekly field, a News Weekly competitor publishes an advertisement in a film trade paper which supposedly answers our big announcement of previous issue wherein THE BIG THREE printed and described 10 sensational complete news "Scoops" and 8 absolutely out and out "beats" accomplished in the space of a few short weeks. This competitor claims that he really and actually had a strip of "fillum" showing one of the news pictures we advertised as a scoop. In 18 times we licked 'em all to a frazzle with our sensational accomplishments in being "FIRST" as usual, with scoops and beats, including the one shot they mention which was that of Pres. Wilson's trip thru war ruined Belgium with King Albert and Queen Elizabeth. International News No. 27 issued July 3rd showed these pictures; 6 days later, on July 9th, this so-called competitor showed them, proving that we **ARE** Releasing—

Three Mighty News Reels Per Week, Either One Bigger Than Any Other Single Reel News Weekly on the Market

Not one word was mentioned in this competitor's advertisement about the remaining 17 times that we beat 'em and scooped 'em. Nary a word. Absolute quiet regarding 17 sensational news picture achievements that topped 'em every week as regularly as clockwork. And why shouldn't we do it regularly? Who can compare picture news gathering forces with THE BIG THREE?

Hearst News—International News Universal Current Events

Who can show a record of such sensational news picture scoops and beats regularly as THE BIG THREE? What single news reel can ever hope to compare with THREE great big individual news reels secured, prepared and released by the biggest combination of talent in the news reel industry? ANSWER IT YOURSELF!!! All of which enables us to repeat it again and again as we have many times before, i. e.—IF YOU WANT TO PUT YOUR HOUSE ON THE MAP WITH THE EXCLUSIVE NEWS BEATS AND SCOOPS OF THE "BIG THREE" AND GIVE YOUR PATRONS ALL THE BIG NEWS FIRST—BOOK AND SHOW THE "BIG THREE" EVERY WEEK.

Produced by International—Released by UNIVERSAL

Still,— the sc'een's

DOROTHY PHILLIPS

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It gives credit only where credit is due irrespective of whose production it reviews.

Please read their criticism, a review of splendid character that allows you to figure what you CAN DO with "The Heart of Humanity" in your city.

Carl Laemmle offers

"THE HEART OF

Allen Holubar's Superproduction

"VIRTUOUS MEN"

STARRING

E. K. LINCOLN

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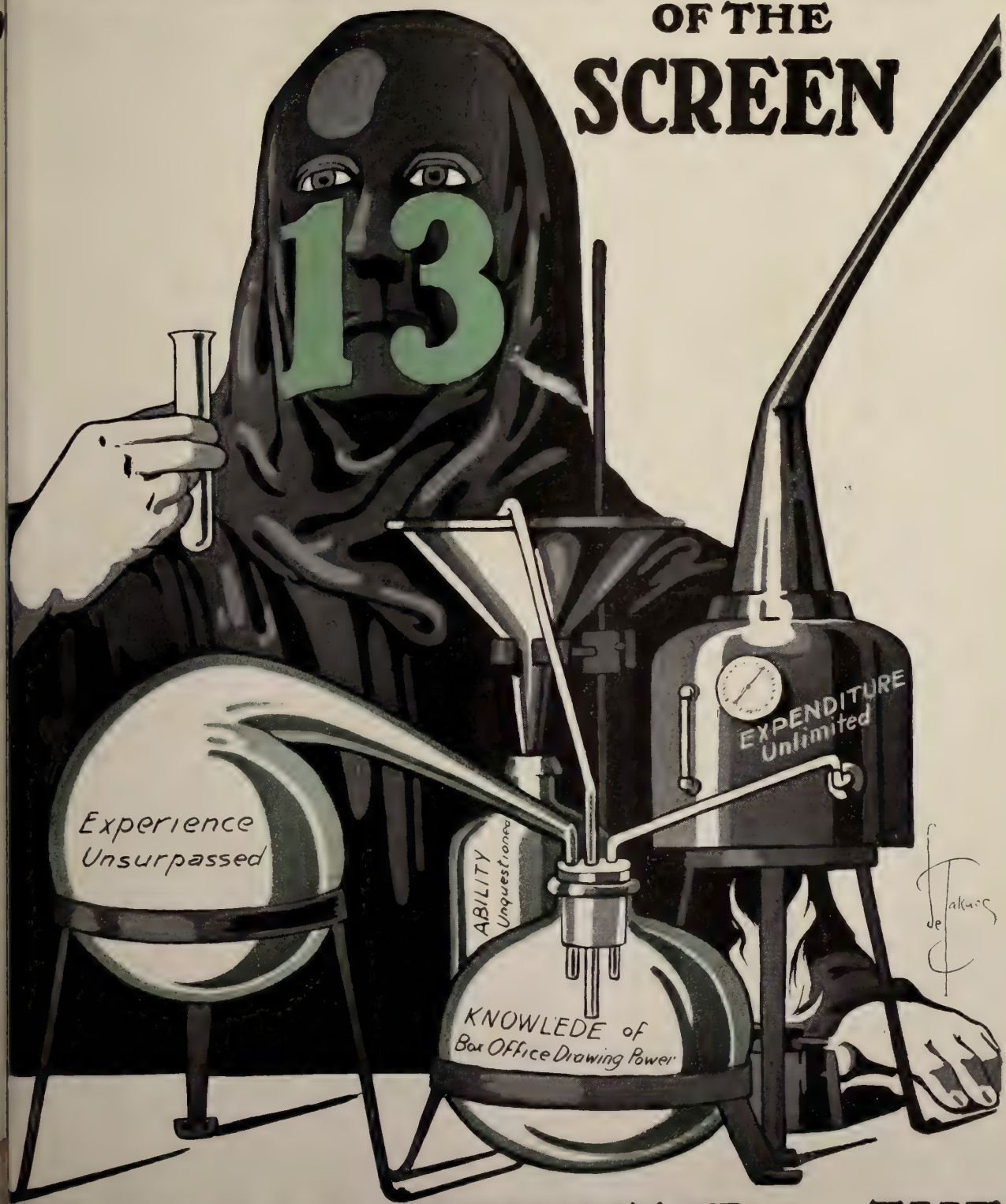

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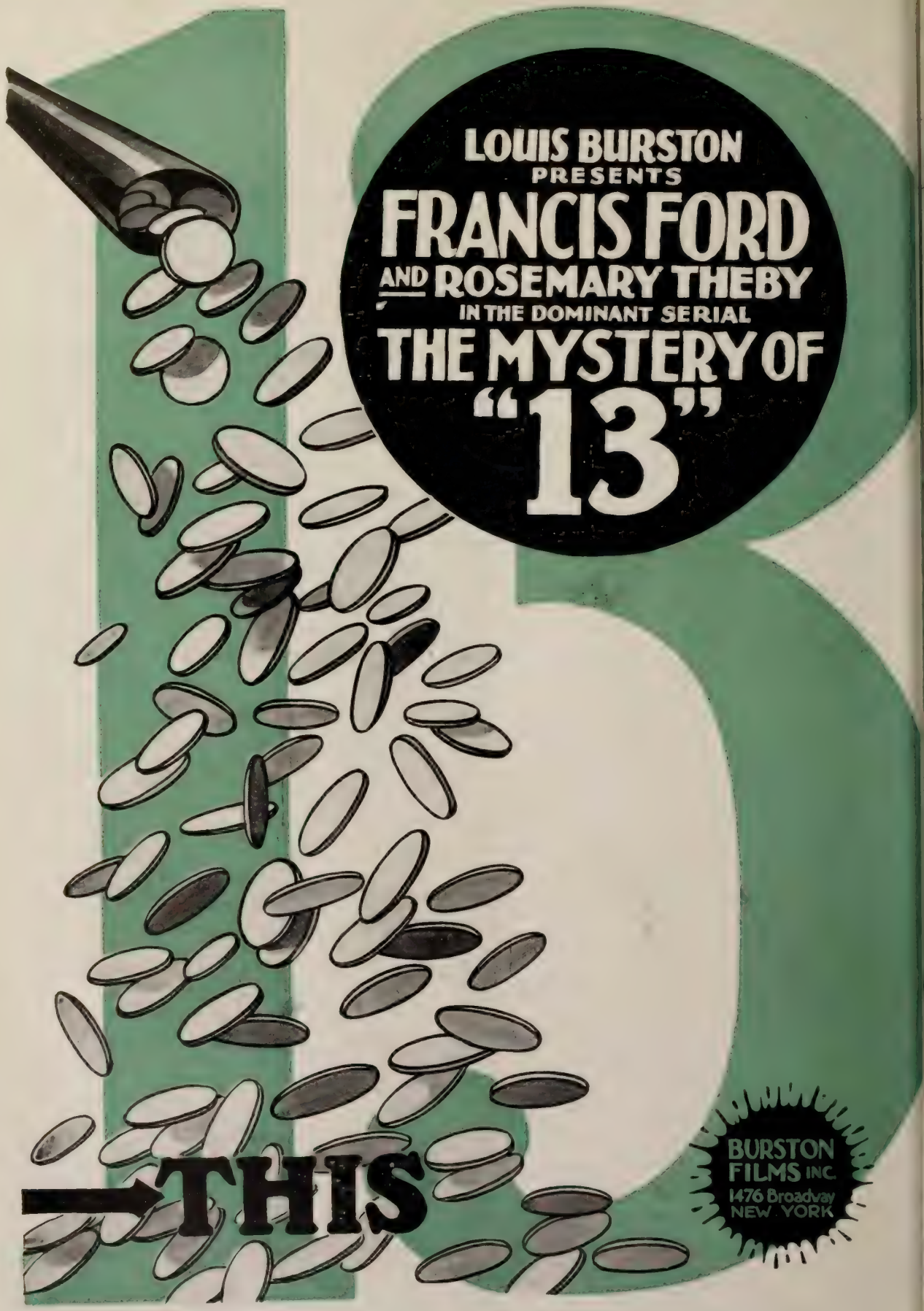
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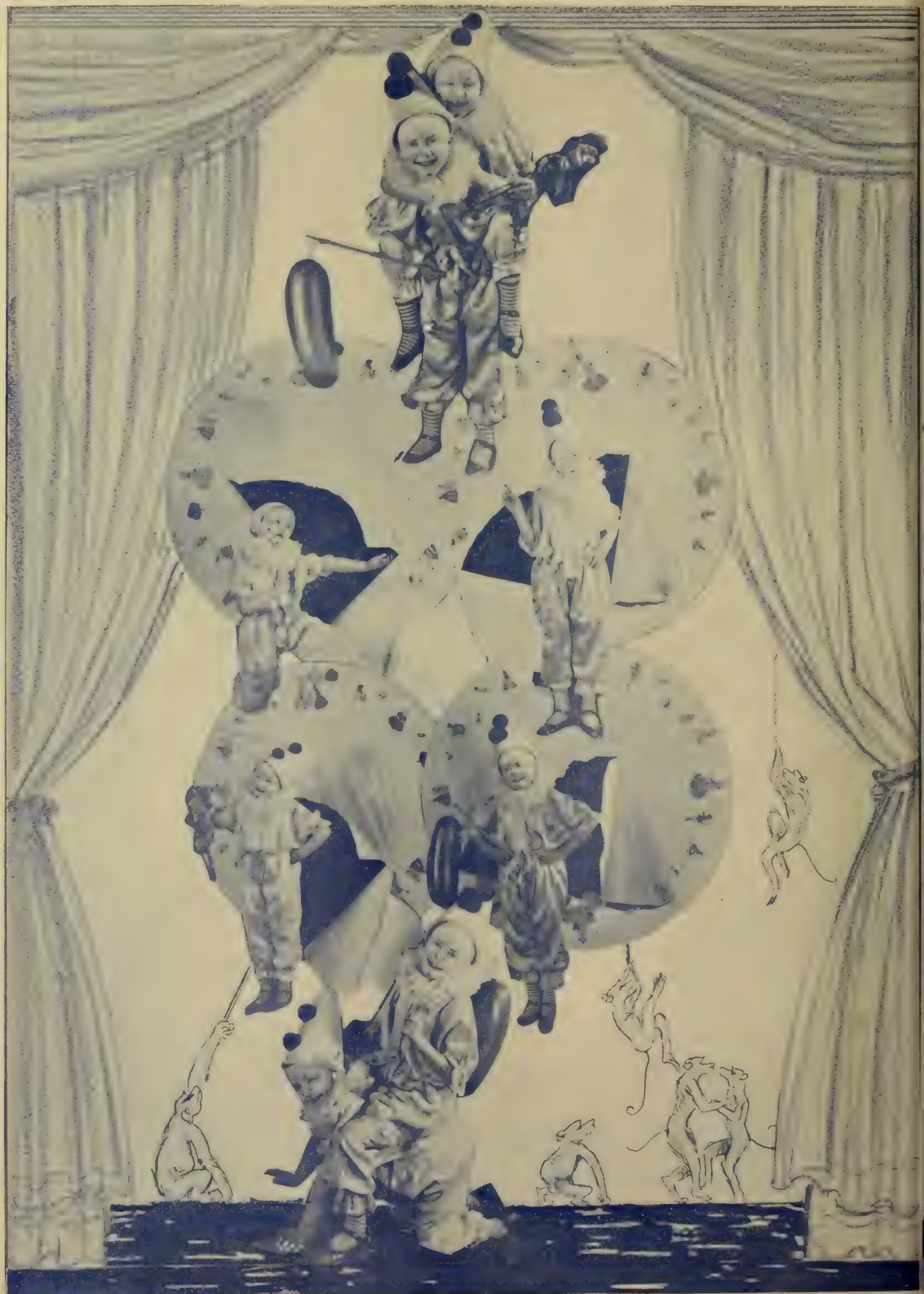

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THE YEAR'S MOST REMARKABLE PRODUCTION

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Lieut. Arthur F. McKeogh
Lieut. Augustus Kaiser
and every survivor of "The Lost Battalion"

The Keynote*—"TO SEE THE STORY OF 'THE LOST BATTALION' IS LIKE VIEWING 'THE BIRTH OF A NATION' WITH ITS ORIGINAL CAST OF CIVIL WAR HEROES."—*Morning Telegraph.

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MOVING PICTURE WORLD

Founded by J. P. CHALMERS 1907

Dallas House Will Provide Summer Comfort with Ammonia Cooling Plant

AN office building of fifteen or twenty stories, to cost upward of a million dollars, will be constructed by E. H. Hulsey, in connection with his proposed million-dollar moving picture theatre for Dallas.

Mr. Hulsey announced late in July that he had secured additional property at Elm and Ervay streets—the busiest corner in the downtown district—on a ninety-nine year lease. The transaction amounts to the payment of $2,000,000 and gives the Hulsey interests a solid block 200 by 200 feet in the heart of the town.

To give his theatre and office building a sweeping frontage, Mr. Hulsey will widen Ervay street in front of his improvements, making an ideal park plot in front of the theatre with a concrete areaway for the parking of automobiles.

The additional space secured by Mr. Hulsey makes it possible for the installation of a theatre within a theatre.

To Install Children's Theatre.

A complete children's theatre will be installed within the main building at which special performances will be given. It will also be used for running off film at private showing. The miniature theatre is to seat about 150. A children's performance will be given daily in addition to the regular show.

The rental of the new property gives the Hulsey theatre three entrances on three different streets. The play house will have two lobbies and an immense auditorium seating 3,000 persons.

Plans for a unique cooling plant for the theatre have been perfected. An ammonia pipe system will be installed in such a manner that the temperature of the playhouse during the hot Texas summer can be brought down to any degree which may be agreeable. The pipes in the winter will be used for heating the building.

In the lobby of the theatre during the summer months ice-coated ammonia pipes will display the name of the theatre in crystal white front. The pipes will be so low that theatre patrons can touch them as they pass through the lobby.

Ground will be broken for the theatre early in August. It will be completed in May, 1920.

Movies for Fort Worth House.

Pierre L. Levy, of Fort Worth, who recently purchased the Byers Opera House, one of the historic theatres of Texts, for $200,000, is now remodeling that playhouse for moving pictures. The cost of the remodeling will be approximately $30,000. Mitchell and Holbaugh of Chicago are the theatrical architects employed. They will decorate the entire theatre and change the lobby and entrances. The Byers will feature long run films at 50 cents or $1 admission. A $20,000 pipe organ is being installed and there will be a sixteen-piece orchestra.

Texas Houses May Show Much-Discussed Fight Film

THE Texas house of representatives in special session late in July passed a resolution urging exhibitors to refuse to display the Willard-Dempsey fight picture in the state. Owing to the Texas laws governing the color question no film has ever been shown in the state which portrayed Jack Johnson in action. There is no law, however, against the display of a white men's boxing contest.

Despite the resolution of the legislature the fight pictures are going to be shown in various Texas cities. W. L. Merrill, of the Film Clearing House Association, called on the Dallas board of censors and stated that he had arranged to show the fight films. The censors had no objection.

The pictures will be shown in this territory without much delay, it is expected.

Washington Exchange Heads Abolish C. O. D. Shipments

AT A meeting of the Exchange Managers' Association of Washington, D. C., last week, it was unanimously agreed that all C. O. D. shipments of films should be discontinued. A new rule was adopted providing that remittances covering shows and advertising matter must positively be in the office of the exchange supplying the same prior to the time of shipment. Where the check is not so received shipment will not be made.

The proposed rule will become effective about the middle of August. It has already been approved by the home officers of Vitagraph, Famous Players, Fox, Metro, World, Exhibitors Mutual, and Universal, and adopted by the following local concerns, Super Films Attractions, Inc., Exhibitors' Film Exchange, Capitol Film Exchange and Variety Pictures Corporation.

It is proposed that after August 18, not more than one show will be sent "open" upon the assurance of the exhibitor that his check is in the mail, and thereafter the rule will be rigidly observed.

The exchange managers have been subjected to untold annoyance because of the C. O. D. privileges and have had under consideration for some time the proposal to discontinue this method of marketing their product. They hesitated taking any action that might not be approved by their respective home offices, however, but now that New York is for the plan, it is to be put into operation.

Was Tired of Railroad Stuff; Couldn't Use "Red Lantern"

LOU BICKEL, Metro and First National manager of Dallas, sent out a few telegrams to exhibitors the other day asking when they wanted to book "The Red Lantern."

"Can't use 'Red Lantern' here. I don't want any railroad films," was the reply from Blossomdale, Ark.

Hugh Ford Signs for Long Term with Famous Players

HUGH FORD, special director for Famous Players-Lasky Corporation, has just signed a new long-term contract with that company.

During the summer, Mr. Ford, who recently arrived in New York from California, where he has just finished "In Mizzoura" at the Lasky studio, will be in daily conference with authors, dramatists and others who are active in formulating plans for the stage presentations contemplated by Famous Players.

Throughout his stage and motion picture career, which covers a period of about twenty years, he has figured in one big success after another.

Sparrows Raise Family in Pipe of Queen's Big Organ

M. A. SMITH, organist for the Queen Theatre, Dallas, is in a quandary owing to the fact that a thriving family of English sparrows are maturing in one of the big diapason pipes of his $30,000 jazz thunderer.

Smith, a kind-hearted musician, was rippling out a merry little Bach composition the other day when an astonishing chorus of tweets and chirps threw him off tone. He investigated and found a bird's nest populated by five. Now he shuns the C sharp key and will skip octaves until such time as the feathered movie fans are old enough to shift for themselves.

Fifty More Theatres for Loew.

According to an announcement received by the Moving Picture World, Marcus Loew is building nineteen new theatres in the United States and Canada, and is buying or leasing others. He will have fifty new theatres before the end of this year.

Rumor of Possible Competition Between Film Concerns Interests North Carolina

RUMORS of new chains of theatres gained considerable interest in North Carolina the week of July 20, when various motion picture leaders in the principal towns of the state received personal letters from William Fox, asking for first bid on any of their theatres which they contemplated leasing or selling. It was not thought that Fox would come into the smaller towns such as North Carolina has, hence these letters created some surprise, not to say consternation, since it gave some exhibitors their first intimation that the Paramount group would find competition entering their hitherto clear field. The S. A. Lynch interests, closely aligned with Paramount-Artcraft, have been very active throughout North and South Carolina recently, and small indeed is the hamlet that has not heard the rumor that "Lynch is coming here."

Lynch has recently acquired entire control of the theatrical situation at Spartanburg, S. C., and at present has three of the Charlotte theatres, including a new one. It is currently reported on good authority that Durham is the next city in the state that he will enter. The readjustment of Paramount-Artcraft territory, made through the opening of an office in Charlotte, will give the Lynch interests additional territory under the supervision of their Atlanta exchange, which was formerly handled from the Washington office, and this to many is seen as a master stroke by Lynch to control the service in the towns which he wishes to enter with his theatrical chain.

Mystery Shrouds Death of Bijou Theatre Employes

MYSTERY surrounds the supposed death in the Pawtucket river of Mr. and Mrs. Frank Kempton, employes of the Bijou picture theatre, Pawtucket, R. I.

Mrs. Kempton was the ticket seller at the theatre. Her husband was night usher. They were married recently.

As they left the theatre the young couple talked with Duncan Read, the manager. They told him that they planned to take a vacation trip in their motor launch and were going down to get it ready. Later they were seen to enter a rowboat and put out to the launch.

The following day Mrs. Kempton did not appear at the theatre box office at her regular time and a messenger was sent by Manager Read to her home. An investigation revealed the rowboat floating upside down in the Pawtucket river. The bodies were recovered two days later.

Hart to Make Nine Pictures for Famous Players-Lasky

WILLIAM S. HART will make nine big productions for the Famous Players-Lasky Corporation within the next two years.

This definite announcement was received in a telegram which reached the home office of Famous Players-Lasky on Saturday, July 19.

According to the information received from Los Angeles, Mr. Hart on Friday July 18, signed a contract with vice-president Frank A. Garbutt representing the Famous Players-Lasky Corporation. The contract calls for the delivery of nine pictures to be made within a period not to exceed two years.

According to the terms of the contract the limitations to exact footage are removed and the pictures will deal with outdoor subjects. The producing organization of Mr. Hart remains intact.

Indiana Theatre Commences Fight for Sunday Showing

ACTION was started in the Grant county superior court at Marion, Ind., Saturday afternoon, July 12, by the Mutual Theatre Company, which operates the Lyric, Indiana and Royal-Grand theatres at Marion, for a temporary restraining order to prevent the city officials from interfering with the operation of picture theatres on Sundays.

The action of the theatre officials follows the arrest on Sunday, July 6, of George Spurr, cashier of the Indiana theatre, after he had opened the theatre for business. The case was filed in city court, but was appealed to the higher court. Spurr waived arraignment before Mayor Batchelor and then took the appeal.

The suit filed by the theatre officials is against the mayor of Marion, the chief of police, the three police commissioners and the prosecuting attorney. Hearing on the temporary injunction will be held later in the month.

Several attempts have been made by the exhibitors of Marion to operate their theatres on Sundays, but all have been unsuccessful. At the beginning of Mayor Batchelor's administration, an attempt was made to open the Royal-Grand theatre on Sunday and the manager was arrested. He was convicted before the mayor and was fined $10 and costs.

Davis Made New England Head for Goldwyn Pictures

H. M. DAVIS has become manager of the New England office of the Goldwyn Pictures Corporation, with offices in Boston. Throughout his career in the moving picture business Mr. Davis has been known to his many friends as "Chubby."

Mr. Davis knows the moving picture industry from top to bottom. Besides being an expert salesman he has been an exhibitor, having had Town Hall in Saybrook, Conn., and Snow's Hall in Clinton, Conn. He was salesman for Unicorn, World and Universal. He became salesman for the Goldwyn company here six months ago.

His popularity and ability, both in and out of the Goldwyn office, should aid him greatly in making a success of his new undertaking.

Locked Behind Gates from Sunset to Sunrise

SUCH was the nightly experience of the dwellers in the Ghetto of old.

But New York's Ghetto on its Lower East Side has no locks or gates, even though it is walled in by the canyons of its buildings. It spills its torrent of humanity over narrow streets, overflowing with life.

What are the likes and dislikes of this human torrent in a moving picture way?

Read the story, "Getting Dough from the Ghetto," another of the letters from Bill in Manhattan to Joe in Dillsburg (on page 649).

Dallas Didn't Like "Sunnyside."

Loud cries of disgust went up from local dramatic critics when they saw Charlie Chaplin in "Sunnyside" in mid-July.

"If this be comedy, give us drama," one newspaper critic wrote.

"Judging from the way he acted, Chaplin's role is the payroll," another newspaper said.

Dallas newspapers, who co-operate heartily with the exhibitors and film men, seemed to be of one accord in branding "Sunnyside" as an imposition and a joke. The film drew for a couple of days and then fell flat.

Lois Weber Signs with Famous Players-Lasky

LOIS WEBER, well-known woman director, will produce a series of big pictures for release by the Famous Players-Lasky Corporation during the coming year.

Announcement to this effect was made at the offices of the Famous Players-Lasky Corporation in New York recently. The pictures are to be known as "Lois Weber Productions" and will be distributed by the Famous Players-Lasky Corporation as Paramount Artcraft pictures.

E. H. Hulsey Denies Report.

Ephatic denial is made by E. H. Hulsey, owner of the First National Exhibitors' Circuit franchise for Texas, of a report published last week in a vaudeville paper that he had disposed of his theatre interests to Famous Players-Lasky Company or any other group of producer-distributors who were about to enter the exhibiting field.

"Instead of disposing of any of my theatre interests, I am buying more houses," Mr. Hulsey stated in denying the report. "No paper, in or out of the industry, has any authority to make announcements regarding my properties."

Cohen Leaves for Home.

Octavus Roy Cohen, who recently signed a five-year contract to write photoplays exclusively for Goldwyn, left for his home in Birmingham, Ala., last week to begin work on his first Goldwyn story. During his short stay in New York, Mr. Cohen had the opportunity to attend the "first night" of his first play, "The Crimson Alibi," which was written in collaboration with George Broadhurst.

The nature of his first stories has not been revealed beyond the information that in none of them will the comic interest be slighted.

Black Declares He Will Carry Fight Right Into New York State League

In Belligerent Letter President of National Exhibitors Questions Motives and Good Faith of Sydney Cohen and His Associates—Says Agreement Between Old League and Trade Review Was Ill-Advised—Intimates "Interests" May Be Seeking Toe Hold

To the Exhibitors of the United States:

ONCE more, unfortunately, I am forced to reply to the "final" open letter of the executive committee of the New York State Exhibitors' League. If trade paper controversies are as disgusting to each reader of this article as they are to the writer, you can imagine my personal feelings. The Motion Picture Exhibitors of America, Inc., is not going to be properly financed and its organization perfected by such controversies, but I cannot remain passive under the unwarranted and unprovable accusations of one set of men whose ulterior motives and good faith I now openly question.

It is quite apparent that under their "rule or ruin policy" they would much prefer to see every exhibitor in the United States lose the money to be saved by the elimination of unjust taxation than to see the Motion Picture Exhibitors of America, Inc., get the credit of such elimination, realizing that if we do (and right here, New York State Exhibitors or no New York State Exhibitors, that is just what we are going to do) nothing can prevent the success of our national organization. Does the New York state committee realize that their action is giving members of Congress the impression that the exhibitors are divided in obtaining the elimination of unjust taxation?

Charges New Yorkers With Bad Faith.

At the St. Louis Convention, I stated, upon accepting the Presidency, that I would get results and make my promises afterward, but our campaign for taxation relief is so well under way that we only need the co-operation of the exhibitors of the United States to win out, and I don't propose to have the confidence in our efforts even shaken by methods that are unworthy of the men making such attempt. Under these circumstances may I be pardoned from breaking away just once from my platform?

The New York letter states that it has never acknowledged our jurisdiction. I openly charge these gentlemen with bad faith, as their representatives entered the convention as members thereof but apparently with instructions to control according to their own idea or to adopt the "rule or ruin policy" which was immediately done and since carried out.

Says Utica Is Now Ignored.

Why didn't they act like men and be square with themselves? What has Mr. Cohen and his associates ever done to warrant the confidence of the exhibitors outside of New York State? I ask them, as a member of this same New York State League, owning a large interest in and representing the Park Theatre in Utica, N. Y., what have they done to help us get open Sundays in Utica since the bill was passed?

Nothing as far as I know. Has the Park Theatre been consulted in this attempt to destroy unity of action and the perfecting of a National Exhibitors' Organization (which heaven knows we need if many of us are to remain in the theatre business twelve months hence)?

No, we have not been consulted, and this same committee which sees fit maliciously to criticise arbitrarily is adopting such methods which time alone will tell how it may affect the personal interests of some at least, of its members.

Trade Review Agreement Ill-Advised.

It is not the purpose of this letter to hold any brief for Mr. L. F. Blumenthal. He was elected to the chairmanship of the taxation committee by the convention that elected me as president. I have known him, however, for several years, and I have found him one of the fairest and cleanest business men I have ever met.

The agreement between the old Exhibitors' League and the Trade Review was very ill advised. The League did not assist the Trade Review financially as agreed upon. The agreement was the cause of the animosity shown toward it by the other trade papers and the most direct means of the old League's failure. It nearly broke the Trade Review, as I understand it, because the stock that the League controlled, then worthless, prevented the paper from refinancing.

Says New Yorkers Voted Stocks Return.

I conscientiously believed it a wise move to return it and so voted at the Boston convention in which Mr. Cohen, Mr. Berman and other New York men also voted. If this was wrong why didn't they bring it before the Boston convention and not wait until now to "yank up the dead?" Ammunition must be short. The Motion Picture Industry of all industries is living in "futures," not in "pasts."

This same Blumenthal and Mr. William Fox, Mr. Cohen's very good friend, were the leading factors in giving Messrs. Cohen, O'Reilly and Berman their complimentary dinner. Fine appreciation, this personal attack.

Blumenthal Paying Expenses.

This same Blumenthal is paying Mr. McClellan, as campaign manager for the elimination of unjust taxation, besides traveling expenses, postage, stenographers and desk room, upon the confidence that the Motion Picture Exhibitors of America will be able to reimburse him. Give him credit for taking this chance in your behalf and before you put your money in to assist. The very first thing, he asked Mr. Cohen to take charge of New York State in this taxation campaign. The answer from him, you have read it.

Issues Defiance As to Producer Attitude.

Now I defy Mr. Cohen and his associates to disprove that the committee of exhibitors, Messrs, Schaefer, Blumenthal and myself, had more to do with reducing the proposed 20 per cent. admission tax to 10 per cent. than the combined forces of all others.

I defy them to deny that while we were members of the National Association I fought the producing interests at every turn in their various unfair attitudes toward exhibitors, so much so that I was considered by the producers little better than an anarchist, and when we couldn't get a fifty-fifty break in the affairs of the industry was active in withdrawing and organizing independent of the producing interests.

I defy them to show one instance where I have ever worked against the exhibitor's interests.

Asks for One Instance of Unfairness.

Instead of these underhanded slurs I ask them openly to state one instance where Messrs. Loew, Wells, Schaefer, Nolan, Rembusch, Horstmann or any member of the executive committee has done anything unfair to exhibitors' interests. In fact, I believe these men during the coming year will do much in assisting the exhibitors of this country in the difficult problems now facing them.

I have made no appointments of any kind as yet; is it not well to wait until I do before criticism is passed?

The old methods of state voting helped ruin the old League, and it was New York State, Illinois and the large states that were largely responsible by playing politics. We are not infallible, but we are certainly honest in our efforts to make the Motion Pictures Exhibitors of America, Inc., a success under the new methods, and it is dollars and cents in the hands of every exhibitor in this country to help us do it. Get unity first, the method of operating is immaterial, and if the officials are honest the method can easily be changed, if advisable, to fit conditions as they exist at any time.

Asks and Will Give No Quarter.

Now for a "close-up":

The letter is long, for which I apologize. We implore peace, but, if necessary, we will not only fight to the last, but will take the fight to the New York State League, and I so give open notice. Our officials are confident that our organization will be what every exhibitor in the United States wants and knows we must have.

I urge as strongly as the English

language will command to give us your immediate co-operation and to ignore these malicious attacks. We ask no quarter from the New York State Committee and we will give none.

We shall watch closely the claim made to us that their attack is an underground means for certain friendly producing interests, buying theatres, to break up the organization and get a toe hold in exhibitors' ranks. Maybe it is, and maybe it isn't, but time alone will tell and the "devil will out."

ALFRED S. BLACK,
President Motion Picture Exhibitors of America, Inc.

METHODISTS USE WORLD'S BIG SCREEN

Churchmen at Columbus Centenary Entertained by Pictures 75 Feet High and 100 Feet Wide

THE Methodist Centenary Celebration, which was held at Columbus, Ohio, from June 20 to July 13, saw the moving picture for the first time in its history occupy a prominent place on the entertainment program of the convention. It is estimated that over one million members of the Methodist society attended the celebration, which was held at the Ohio State Fair Grounds. A surprisingly large number of the members saw a moving picture for the first time in their lives at these meetings, including four bishops. They all expressed unbounded delight at their experience. On the evening of July 4 the largest movie crowd ever assembled watched a moving picture thrown on the largest screen ever erected.

This screen was 115 feet square, the picture measured 100 feet wide by 75 feet high and the crowd in front of the screen was over 40,000 in number. The pictures are reported to have been "remarkably clear and sharp. The blinking of a man's eyes shown in a close up was plainly discernible two blocks away. The pictures as a whole were easily seen from a distance of six blocks."

Success Due to Three Men.

The three men responsible for the success of these picture showings are Dr. Christian F. Reisner, Dr. Chester C. Marshall and Samuel P. Vinton. They were members of a committee having the selection of the pictures in charge and also directed the showing of the pictures in Columbus. Dr. Reisner, who has long been an enthuastic advocate of the use of the screen in the church, is familiar with the proper projection of pictures. He and Dr. Marshall went about the task of choosing the subjects far in advance of the celebration. To supplement their own knowledge of the matter representatives from the different trade papers were invited to add their familiarity with the most suitable pictures for such an occasion to the list.

The response to this invitation was immediate and the reviewers who met the committee were able to suggest the best pictures for the purpose. The cooperation of the National Association already had been secured and its members kept the celebration supplied with the pictures asked for throughout the entire meetings.

John Flinn Makes Address.

On July 8, John S. Flinn, director of publicity and advertising for Famous Players-Lasky, attended the centenary as the representative of the National Association, and addressed a meeting in the main auditorium on "Motion Pictures and the Church." During his remarks he pointed out the large part the screen will have in suplying a substitute for the saloon now that national prohibition has been established, dwelt upon the duty of the church to help the moving picture in every way possible.

At the same meeting Orrin G. Cocks, of the National Board of Review, delivered an address on "The Motion Picture in the Church." Among the things he said was: "The screen is now being recognized in splendid fashion as a handmaiden to the social work of the church." Mr. Cocks also called attention to the fact "that a vast number of splendid motion pictures now exist which are available for the church. The National Board of Review has just selected some 650 educational films for the educators of the United States, and most of these, with slight modifications, might be used for sermons, missionary classes and so forth in churches and church houses.

Half of Product Available for Churches.

"Some three years ago, in its list of the finest kind of selected pictures for the family, the National Board included 26 per cent. of the entire output for the year. This percentage of fine films has increased until during the past year 48 per cent. were adjudged to be of fine enough quality to be included in such a list."

Mr. Cocks closed his address with the following:

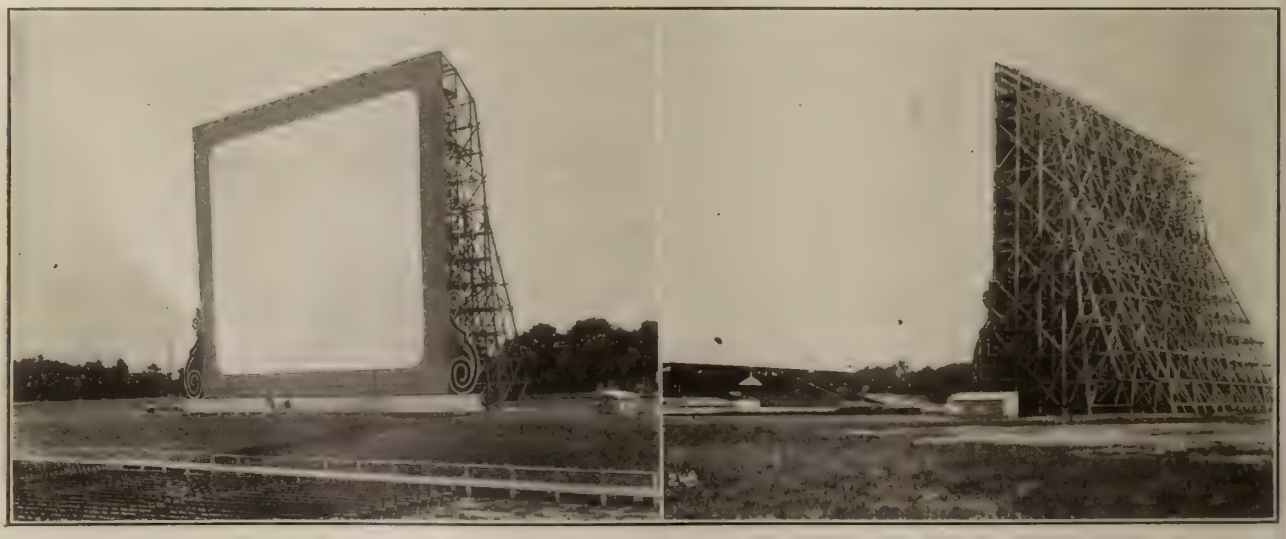
"While it is most important that the church should be served with the very finest films adapted as completely as possible to the needs of parishioners, it is also necessary that the rank and file of the American people should be permitted to enjoy those forms of entertainment which they crave. There are some things which the entire American people recognize to be indecent, immoral and improper. With the exclusion of these there still remains a number of subjects with which the church is not primarily concerned.

"A vast number of dramatic and comic subjects have been made entirely for entertainment. These do no harm, while they furnish rest and relaxation to many people with many tastes. Inevitably the more artistic, the more subtle and sincere, as well as the more powerful, dramatic pictures will continue. Out from among these the church should develop the means of making constant selections which shall be used to drive home the truth as it is in Christ."

Film Thefts in Dallas.

Film thefts during the past few weeks have been worrying several Dallas exchange managers.

One of the last thefts of this nature reported was that of "Her Code of Honor," which was stolen from the World Film Corporation. Film stolen in Texas usually finds its way by devious routes across the Rio Grande.



Two Views of the Gigantic Screen Used for Motion Pictures at the Methodist Centenary in Columbus, Ohio.
The screen, 115 feet square, showed a picture 100 feet wide by 75 feet high. The pictures were easily visible six blocks away.

Allen Theatre Enterprises Enter United States Exhibiting Field

Theatre Chain and Distributing Firm, Which Now Predominates in Canada, Marks Expansion Into This Country by Construction of Million-Dollar House in Cleveland and One Worth $600,000 in Detroit.

A HIGHLY important new factor enters the field of American motion picture exhibition with the announcement from Messrs. Jule and Jay J. Allen, of the Allen Theatre Enterprises, with headquarters in Toronto, that they have decided to invade the United States. Not only is the Allen company the dominant organization in motion pictures in Canada, owning and operating forty-five first class houses and having a large number of others in construction, but it is claimed to be the largest single owner of film theatres, whether from point of view of size or importance of the houses, in the entire world.

Built First Two Houses.

Cleveland and Detroit are to be the first two cities below the Canadian line to have Allen theatres. Sites have been secured, the plans completed and work will start within a short time, preparations being made to begin the Cleveland house within two weeks and to start the Detroit structure a few days later. The Cleveland house will seat 3,000 and the investment there will represent an even million dollars. The Detroit house will be still larger, seating 3,500, making it one of the three largest in the whole world. The building alone will cost in excess of $600,000.

Plans for these two cities have been under way for some weeks, but the Allens have been desirous of securing the choicest locations for their theatres, and they believe that they have succeeded in getting the best. In both cities the theatres will be located on the main streets and at points that are considered the very center of the cities' growth. The Detroit house will occupy the Chalmers property on Woodward avenue, the one street that bisects the entire city and which is the unquestioned center of Detroit's civic life. It will be located between Watson and Erskine streets, and its direct neighbor will be the New Orchestral Hall, which is being built by citizens of Detroit and which will be in the nature of a civic institution.

Jule Allen
Secretary-treasurer of Allen Theatre Enterprises.

Good Cleveland Site.

In Cleveland the new theatre will be on Euclid avenue, the one principal street, directly at the intersection of Huron Road and directly opposite the new Hanna building, which will be the largest office structure there. This location is declared by Cleveland real estate men to be the best one in the city, and this is proved by the fact that several other amusement interests made efforts to secure it.

Disparity in the cost of the two buildings is explained by the fact that all of the ground space for the Detroit house, 133 feet on Woodward avenue running back 200 feet, will be occupied by the theatre, except for six shallow stores on the front and a score of offices on the second floor front. The Cleveland plot, however, has a frontage of 100 feet on Euclid avenue and runs back 445 feet to Dodge Court. In the front there will be a six-story office building, and in the rear a twelve-story garage, facing on Dodge court. In the case of the Cleveland theatre it is expected a novelty will be introduced whereby patrons will be able to run their cars into the garage and, leaving them there, enter the theatre through a special entrance.

C. H. Crane Is Architect.

C. Howard Crane, of Detroit, is the architect for both of the houses, which will bear the name of the owners—the Allen, in each case. Mr. Crane is preparing the plans for all of the new Allen theatres in Canada.

An innovation of the greatest importance is planned for both theatres. The owners decline to give even the slightest hint of this, for it is such a radical departure from anything that has been included in motion picture theatre construction that they intend to wait for

Barney Allen
President of Allen Theatre Enterprises, Toronto, Canada.

Jay J. Allen
Vice-president of Allen Theatre Enterprises.

the actual openings of the houses to reveal the secret.

Plan Special Music.

Music will be on of the big features of the two theatres, far surpassing anything that has been done in either city. Orchestras of fifty pieces will be provided in each house, both under direction of leaders of national fame. Two of the largest organs ever built have been ordered, and in addition there will be soloists of the highest order, since the Allens will be able to promise these artists engagements for the entire year, on account of the number of their first run houses, and at the same time each artist will appear in each house only one week during a year, thereby affording a variety.

Plans are being made for the opening of both theatres, probably at the same time, in the early spring.

Allens' Rise Is Rapid.

Only twelve years ago Barney Allen and his two sons started with a motion picture theatre in Brantford, Ontario. Although then a city of less than 15,000, it was the only place outside of Toronto and Montreal where pictures were regularly shown. Although at that time most of the men who were going into the "movie" business regarded it as only a passing fancy of the public and determined to get the "easy money" while it was there, the Allens were among the few who had the vision of the future.

Concern Moves West.

The Brantford house was followed by another and better one in the same city, and these two grew into a small chain through western Canada. But though they had scored a success there the Allens saw a bigger and better field toward the west and, selling out their Ontario enterprise, they made Calgary their headquarters. Within a short time they developed a string of theatres through the "prairie provinces," centering around the Allen Theatre in Calgary, the first really modern house in Canada. But while the theatres were growing, the exchange idea became dominant and a series of exchanges through the Dominion followed, through which the Allens distributed Universal and other productions.

Move Headquarters East.

This end of the business became so important that the Allens decided their headquarters should be in Toronto and so they moved back to Ontario province. There they organized the Famous Players Film Service, handling the product now known as Famous Players-Lasky and then the Monarch Film Company, which handled independent and other offerings. But after all their success with the exchanges the pendulum swung back again and exhibition began to become the stronger appeal. There came from this the Allen Theatre in Toronto, one of the handsomest in the country, and within a few months ten other houses in the eastern section were built or acquired, making them as strong in the eastern section as they were in the West.

Recent Expansion.

Since that time the expansion has gone on with increasing rapidity. It was only a few weeks ago that announcement was made in these columns that the Allens had taken over the Shuberg interests in western Canada, eleven theatres including three leading houses in Winnipeg, three in Vancouver and two in Victoria. Only a few days ago the Allens paid $800,000 for the site for still another new theatre in Vancouver which will cost in excess of a half million dollars.

As stated, the Allens now have in actual operation forty-five theatres in principal Canadian cities. Before the end of the year a dozen more will be opened and by spring the number will be greatly increased.

Investments Run Into Tens of Millions.

Investments planned for this year and those actually under way, will run into the tens of millions of dollars. With the houses actually under construction they will have in operation in six months first run theatres in all of the principal cities from British Columbia to Nova Scotia, literally spanning the Dominion from coast to coast.

Some of the principal houses now in operation are The Allen, Allen's Beaver, Allen's Bloor Street, Allen's Royal in Toronto; the Regent, Ottawa; Majestic, London; Temple, Hamilton; Windsor, Windsor; Allen and Roma, Kitchener; Allen, Cobourg; Allen and New Grand, Montreal; Allen and Auditorium, Quebec; Province, Dominion, Gaiety, Bijou and Rex in Winnipeg; Rex, Dominion, Globe and Broadway in Vancouver; Royal Victoria and Dominion in Nanaimo; Allen in Calgary; Allen and Monarch in Edmonton; Allen and Rex in Regina; Allen in Moose Jaw; Allen in Brandon, and many others.

Allen theatres are under construction in Winnipeg, London, Halifax, St. John and Vancouver, including a downtown house in Montreal. Besides there are half a dozen neighborhood theatres of the most modern style being built in Toronto and equally handsome structures are going up in a number of other smaller cities.

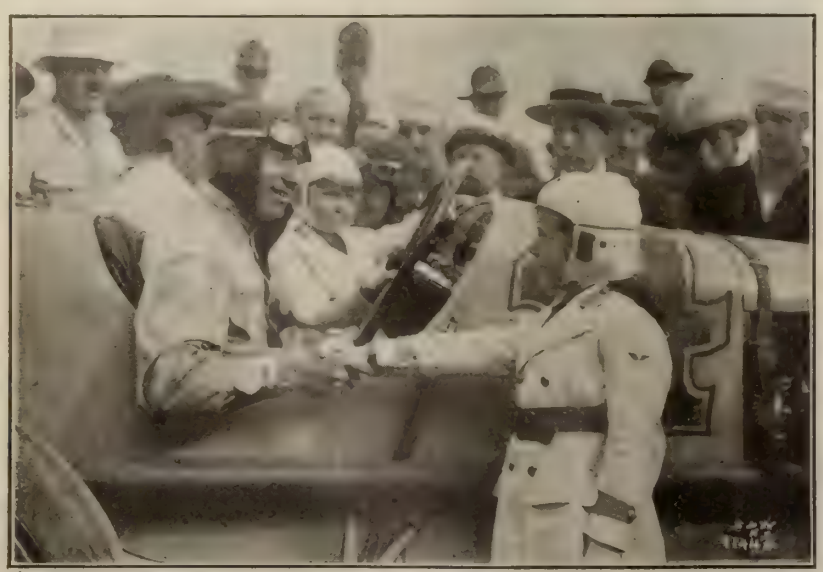
Do Not Seek Monopoly.

It is not the policy of the Allens to seek to control of all the theatres in various communities, as with the chain system in the United States, but rather to own the leading theatres in each of the leading cities. This policy gives them a control of first run theatres that gives them easily the dominant position in the Canadian field. It is said that the same policy will be followed in any further ventures on this side of the border. In announcing the Detroit and Cleveland theatres they are outspoken in the statement that they mean to provide Allen theatres there that will be far superior to any others, and that they will aim at the same mark anywhere else they may decide to build.

A Father and Son Concern.

Barney Allen, the father, is president of the Allen Enterprises, with Jay J. Allen, vice-president and Jule Allen, secretary and treasurer. Father and two sons make a remarkable combination, for each of the three has a particular field and the work is so divided and at the same time so perfectly co-ordinated that their vast enterprises are cared for with the greatest efficiency and without the slightest friction.

In regard to their film plans for the coming year the Allens have yet made no definite announcement. After September 1 they will no longer handle the Famous Players-Lasky output, but it is stated that most satisfactory arrangements have been made for service which will include some of the greatest productions made. With first run possibilities such as no other exhibition organization can offer they consider the outlook more than satisfactory.



Ralph De Palma Reviews the Lee Infant-ry at Sheepshead Bay.

Jane and Katherine Lee take a little recreation from their two-reel playlets for Rogers Film by congratulating De Palma on his victory at the recent Sheepshead Classics.

Reading Joins Big "U" Press Staff.

Hugh Reading, formerly of the editorial and promotion department of the Milwaukee Journal, has been made publicity and exploitation manager of the Milwaukee exchange of Universal. Mr. Reading is well-known among Milwaukee newspaper and theatrical circles.

For Sale and To Rent are business opportunities often appearing in The World's Classified department—a quick road to prompt and profitable action.

GETTING DOUGH FROM THE GHETTO

You Can Write It on the Cuff, Joe, That It's a Tough Job—And You'd Better Stay in Dillsburg Where the Pushcarts and Whiskers Ain't So Thick

DEAR JOE: Get out the Sunday, cuff, Raymond, I wanna give you a tip to study for some time. I know you're restless out there in Dillsburg, Joe. I gotta hunch things ain't been breakin' right since you had them new keys put onto the organ and your good-lookin' cashier flopped to the opposition.

But take a tip from a fella what ain't a stranger to you, Henry. Stay where you are and don't leave Ioway for the East. Worst of all, don't get disgusted and come here to Noo York looking for a picture house to run. I ain't sayin' but what you might find one, Mowbray, but if you did it would be the rooin of your langwidge, your tortuss shell specktacles, and that latest improved cash register o' yourn.

Bregstein a Big League Guide.

I been down in this East Side sector lately, Joe, with Nat Bregstein, the fella who rides in the Pullmens for the Moving Picture World. And I wanna record myself as sayin', Toto, that this here Nat Bregstein's a guide for the East Side what'd make a guy from the Cook's Tourin' Union look lika pinch hitter in the thickest and most distant removed thickets of the bush leagues.

We metta lotta exhibitors, Joe. Nat would talk the sign langwidge to them and get the idea over that we wasn't fillim salesmen, plain clothes men or birds with a subpoeney from the fire department. After these formalities was over with, the exhibitor would chase away the kids what had been clustered around the lobby, listenin' to the racket, and then we'd all get down to business.

Here's the said tip I wanna pass to you, Xenophon. I heard a lotta dope in these fillum trades papers about how a outa town exhibitor could come to Noo York and make the city fella look like a phoney nickel in a Automat change drawer. But honesta Oscar, a outa town bird would have as much chance on the Lower East Side as a old cloes man would have for makin' a livin' offa Mack Sennett divin' squad or the broonet ladies what romps through them little tank towns in Africa.

It's a Different Field, Joe.

They have different ways adoin' things down there, Joe. In fact, you gotta pay more attention to what the noospaper writers call the-likes-and-dislikes of your patrons on the Lower East Side than you yourself do with them Sunday School teachers of yourn out in Dillsburg. You gotta learn how to cater to them, Xerxes. You gotta watch the little box office ticket lika bird whose just put his last copper inta the oil question. And just when you think you got them trained into the pinka condition, and the six-cents admissions is comin' in by the raftload, along comes the summer and Coney Island and puts your picture house on the same level as a bearskin laprobe business in the Equator belt. And that ain't the least of your worries, at that.

Like I said, Joe, Nat Bregstein and me talked with a lotta exhibitors on the Lower East Side. When it came to agreein' on the big points of the business in their sector, Peyton, they were more unanimous than a Belgian jury would be on the best way to feed the Kaiser. Moe, I'm tellin' you we talked with Mayer & Schneider, I guess about the biggest exhibitors on the East Side, with thirteen houses on the string. And we talked with Louis Goidal, who runs the house on Houston street where Marcus Loew got his first start. And we talked with Mazie, of the Venice Theatre on Chatham Square, which Venice she not only operates, but ticket-takes, telephone-answers, bum-bounces, and everything.

Agreed Just Like the Senate.

Cholly, I'm tellin' you they were unanimous on the big issues—like our worst public speakers say. I guess the first of them big issues is that price-raisin' on the Lower East Side is about as popular as a umpire workin' the ball game for the opposition. A nickel for the kids and a dime for the grown-ups, with a cent war tax thown in, is about as ironclad a rule as was ever put in iron. On the East Side, Clayton, they can go out and see a whole show, pictures, vaudeville, and all for seventeen cents or a quarter. The guy who once charged sixteen cents for a picture admission, Cholly, is now on exhibition in the Museum of Natural History. They got him among the nuts.

Another big issue, Sol, is about advertisin'. About all the advertisin' they do is on the fronts of their theatres. Once in a while they put an ad in the Yiddisher newspapers but mostly an' excloosively they use the well-known lobby. An' the louder the lobby talks, Patrick, the better. When I tell you, Cholly, that there is more people on Delancey street alone than there is in all the state of Ioway, you will see why they don't figure on extensive exploitations and far-reachin' campaigns what the press books talk of.

Society Drama Bill-of-Fare.

And what would you say, Baron, was the kinda play most liked on the Lower East Side? Shoot-em-up Wild West? Not on that tintype you had taken that day of the circus! Society drama is what they like best, and the kinda picture they like to see on the menu, with some serial as an extra thrown in. Wherever you go, Max, Clinton street, Avenue A, the Bowery, you find such to be true.

I met one bird, Joe, who ran a Yiddisher vaudeville house and pictures. Only he didn't run it. "The manager is oudt," he told Bregstein and me, "and I ain't supposed to give you the informations." Joe, we had just asked him how business was and that was what he told us. Can you imagine anybody in this fillim business who ain't willin' to admit he's on the road to bein' a millionaire? He was what you call a unconscious humorist, Joe, one of them kind who says funny things and don't

We Are Greatly Indebted to These Three Fox Sunshine Girls for the Beautifying of This Page.
In fact, we are just about to dictate a letter of appreciation. Have you a little Fox Sunshine Comedy in your theatre?

know it, and then when you laugh at him, he's almost ready to sue you. I should like to write some more about him, as also about Mazie, who runs the Venice. If you had Mazie for your cashier, Nathan, you could afford to lose a dozen like the dame you just lost who usta look pretty and get the change wrong.

M. & S. Houses Doin' Good Things.

An' speakin of houses, Joe, Mayer & Schneider is doin' a lotta fine things for the East Side. Take their Clinton Theatre, on Clinton street, for instance. It's a classy picture theatre, with marble trimmin's, indirect light, seven-piece orchestra, upholstered seats and everythin'. It even has a soda water fountain in the back of the balcony, and the projection room is lika hotel suite with a bath. And that bath remark is the truth. Max Cohen is a live wire of a manager, and Julius Berger is some clever acrobat about the twin Simplexes.

Nathan Bloch at the Orpheum on Second avenue is an old-timer who has the East Side doped out from a long way back. And Jack Printz, who manages Freedman's New Stand under the Manhattan Bridge looks like his battin' average will stay amongst the leaders.

It was some trip, Joe, and if I could only speak the langwidge, I'd write some stories what'd make me so famous the Dillsburg firemen would dust off the red shirts when I came to town. Then I'd be gettin' the dough from the Ghetto myself, eh, Joe?

BILL.

FILM EXPORTING ON THE INCREASE

Department of Commerce Report Shows That Removal of War Restrictions Has Helped U. S.

EXPORTS of motion pictures are gradually increasing as the restrictions which were placed upon them during the war are removed. Figures of the May business have just been secured by the Washington Bureau of the Moving Picture World from the Department of Commerce, and show that 1,562,617 linear feet of unexposed film, valued at $47,560, and 8,061,502 feet of exposed film, valued at $484,403, were shipped during the month.

While exposed films are being exported to more than thirty-five foreign countries our export business is unexposed film has been limited to about ten markets. Of the ten, Argentina is the most important, having taken, during May, 535,159 feet, valued at $15,374. Japan, with 381,606 feet, valued at $10,074, stood second. Other exports were 246,340 feet, valued at $9,228, were made to Canada; 120,000 feet, valued at $3,842, to British India; 127,996 feet, valued at $3,725, to Mexico; 114,000 feet, valued at $3,453, to Brazil; 22,116 feet, valued at $1,113 to Cuba; 10,400 feet, valued at $679, to Peru; 4,000 feet, valued at $40, to Trinidad and Tobago, and 1,000 feet, valued at $32, to Greece.

In exposed films, as shown by the following table, England is our heaviest customer, followed by Canada and France:

Countries.	Motion Picture Films Exposed. Lin. Ft.	Dollars.
Belgium	28,000	3,933
Denmark	65,000	2,400
France	266,174	55,671
Greece	93,964	9,000
Italy	200,000	14,000
Norway	738,600	37,200
Spain	369,370	19,900
Sweden	87,720	3,000
England	889,026	69,976
Bermuda	71,000	710
Canada	907,037	64,350
Costa Rica	1,500	75
Guatemala	24,501	1,500
Nicaragua	14,000	700
Panama	73,000	4,525
Mexico	372,943	16,514
Newfoundland and Labrador	197,000	14,164
Trinidad and Tobago	5,000	244
Cuba	405,146	16,261
Dominican Republic	49,925	2,816
Brazil	160,859	8,425
Chile	172,954	9,347
Colombia	64,394	5,164
Peru	74,613	4,225
Uruguay	16,000	1,770
China	153,732	8,379
British India	65,002	3,215
Straits Settlements	305,878	10,273
Dutch East Indies	145,071	3,618
Japan	625,799	21,568
Russia in Asia	90,000	4,700
Australia	747,735	38,823
New Zealand	197,429	10,962
Other British Oceania	33,240	1,779
Philippine Islands	324,780	12,806
British South Africa	25,110	2,410
Total	8,061,502	484,403

A. Gomes.
Best known actor in Portugal and Brazil, here to appear in motion pictures.

Portland Circuit Has Meeting.

The first Portland meeting of the Northwest Film Circuit was held July 11 when J. Q. Clemmer came down from Seattle to preside at the gathering at the Peoples Theatre.

The Circuit is getting right down to business and the first meeting was well attended. C. F. Hill, president of the Globe Theatres Company, Albany, Roseburg and Medford, R. Kuhn, Lebanon, and Ross Nelson, Independence, were among the exhibitors traveling to Portland for the occasion. A committee viewed several productions for the purpose of booking.

Reviews in Moving Picture World are written from the screen—not press books.

Realart's Sales Manager Arrives on Pacific Coast

J. S. WOODY, general sales manager for Realart Pictures Corporation, has reached the Pacific coast. His first port of call was Seattle, where he arrived on Saturday, July 19. This is familiar ground to Mr. Woody, as he made his headquarters in Seattle for several years while he was Pacific Northwest Manager for Mutual Film Corporation, and later Pacific Northwest general manager for Select Pictures Corporation.

Upon his arrival in the metropolis of the Northwest coast country, his first return there since he had been elevated to the position of general sales manager for Select, and, later, to his present position, grand and lofty doings were the order of the day.

Mr. Woody later departed for San Francisco, from where he expects to proceed to Los Angeles and then hit the trail back East.

Starting out the middle of June, Realart's General Sales Manager has visited the following cities and established exchanges there: Chicago, Kansas City, St. Louis, Cincinnati, Cleveland, Detroit, Minneapolis, Omaha, Denver, Seattle, San Francisco.

He also stopped over in Salt Lake City between Denver and Seattle in order to confer with George Mayne, of the American Theatre, George Carpenter, of the Paramount-Empress, and other friends.

St. Louis Theatres Take Music Back.

Practically all of the St. Louis picture theatres now have put back music as a result of the temporary settlement of the controversy between the Musicians' Union and the theatre managers. The present contract between the musicians and theatre men runs until September 1.

The question of whether a permanent settlement will be made with the musicians will be known within a week or ten days. If their demands are exorbitant, the theatres will refuse to sign new contracts but will take the music out of their houses.

Fred C. Quimby.
Aggressive director of exchanges for Pathe in a directorial mood.

"GRIEF" MEASURED BY GOLDEN RULE

Troubles of Picture-Showmen, Exchange Men and Home Office May Be Greatly Lessened if Everybody Would Do Their Full Duty by Each Other in Handling Film

By James B. Kelly
("Smiling Jimmy")

I PROMISED to give you a few remarks on the great indoor sport around a film exchange labeled "Grief," and although I realize that the greater share of this article always falls to a film exchange branch manager it is to be conceded that an exhibitor also has his share, but nine out of ten cases of "Grief" we also know are caused by some "bonehead" of some other exhibitor or one of his employes, even though the exchange gets the blame.

Right at the start allow me to prescribe a "cure" that will eliminate 90 per cent. of the grief in this industry. First, Mr. Exhibitor, don't leave the most important thing to some underpaid hireling—and the most important thing in this business is the prompt and intelligent shipping of films, either back to the exchange or to some other exhibitor. If those films have to go off on a midnight train attend to them yourself; and the extra hour that you have to stay up in order to see that films are properly shipped will be repaid to you tenfold some time by another exhibitor who ships your films at night and gets them to you in time for your matinee.

Do as You Would Be Done By.

If we would live up to the "Golden Rule" a whole lot more and not be so blooming selfish, it would save the industry in general much "grief." However there are many exhibitors who live on in a selfish way and don't care who gets "blowed up" just so they get their film. They leave the shipping of film to some boy, or jitney driver who has no interest in the business at all, and they never worry one bit when they fail to get the film off properly. But Oh, Boy! when they fail to get their own film, don't they howl and threaten suit and everything else!

To eliminate this, we should all pull together and be just as particular about the next man getting his film as we are about our own pictures arriving on time. Until we secure this co-operation from all exhibitors, there will always be grief around a film exchange.

Another big kick on the part of the exhibitors is the condition of poor film, and to thoroughly eliminate this it is going to take the combined co-operation of exhibitors, operators, exchange managers and home offices. I mention the latter, for in many instances the poor condition of film may be accredited to the lack of inspection caused by the home office not allowing the branch manager to secure enough competent help to inspect the films.

Blames Poor Inspection.

I have seen this great catastrophe in many exchanges, and although the film inspector is the least paid employe—around an exchange, the film companies try to crowd too much work on each inspector with the results that the films are poorly inspected and in the long run they lose a great deal more by having their positives wear out before their allotted time.

To properly inspect film a branch manager should have sufficient regular inspectors, and then have on a list three or four girls who possibly go to school in the morning that they can secure as extra inspectors by the day when they need them. He should apportion a definite number of reels a day to each inspector, and then instruct them to take their time and have every reel they inspect leave their hands in first class condition.

Make your inspectors take pride in their work, arouse their enthusiasm by competition, prizes, etc., and above all be sure and let them realize that they hold an important position with a great responsibility attached. Did you ever realize that a crew of ten inspectors could badly cripple an exchange if they were careless in their work? Several thousand feet of valuable film could be ruined before it could be found out.

Good Treatment Pays Dividends.

Treat your inspectors like human beings and employ enough of them and you will very soon reap the benefit that is coming to you. It is better to have one too many inspectors than not enough.

Careful routing of films, and bringing them back to the exchange after each booking for inspection also tends to increase the life of a film. Although your rentals will not be as large as if you worked the film every day, in the long run your gross rentals on the print in question will be a great deal more than if you allowed the film to work five and six days a week.

This feature is up to the branch manager, and any B. M. who allows his film to be worked more than three days a week is throwing his company's good money to the "birdies." Did you ever hear a B. M. brag that a certain film was being used five days a week? He seems to be proud of the fact, whereas the film he is talking about is gradually committing suicide.

Now I know some of the real wise boys will say that I am telling a lot of stuff that they have known for years; and they may have. But believe me, if I were in their place I would be ashamed to own up to it. They have not followed out this knowledge in a very intelligent manner, and on that account have a lot of junk back in the vault that ought to be in good condition and earning money right now.

Hints to Picture Showmen.

Mr. Exhibitor to "hop" on you, first of all I would make it the most important feature of your operator's job to inspect every inch of film that comes into your theatre before it is put on a machine. This very important precaution will eliminate many dollars' worth of trouble not only to yourself, but to other exhibitors.

Did you know, Mr. Manager, that one

Fannie Ward in "Our Better Selves" Believes Our "Selves" May Be Made Better by Brilliant Clothes.
These three dramatic glimpses of her newest Pathe feature show that the picture has a powerful story.

little nick in a film not one-quarter of an inch deep or one sprocket hole torn out will, in most cases, cause you to destroy from ten to one hundred feet of film? In some cases that little nick will cause a fire that might burn down your theatre; whereas if your operator had inspected the film he could have either cut the nick out with a pair of scissors or mended the film in fifteen seconds.

The trouble is, Mr. Exhibitor, you are paying too much attention to that "box office" and not enough to the condition of the film that you are making money with. Get wise to yourself and change your tactics if you expect to be a continued success in this business.

Praise for Good Operators.

If I were running a show an operator an operator who "knows his business," studies every angle of his work and takes a pride in the condition of his film, its projection, prompt shipments and above all good conscientious work that knows no "hours" and with one thought only, to give his employer and the exchanges who own the film full value for their money.

If I were running a show an operator of this kind would be worth double the salary that he ordinarily secures, as he is a real godsend to the film industry. Think this over Mr. Exhibitor!

I could write a whole book I believe on "Grief," but will sum matters up as follows: Home offices: Give your B. M. more leeway regarding inspectors and see that their inspection force is letter perfect.

Advice to Branch Managers.

Branch Managers: Watch your inspection closer; don't crowd your inspectors, treat them like human beings. Don't try to personally answer all the mail that comes into your office. Have an assistant or "office manager" to attend to the routine mail, and to also attend to the small details around your office.

Remember that in addition to being B. M. you are also Chairman of the Reception Committee, Publicity Expert, Sales Manager and City Salesman, and unless you shift the responsibility of the smaller matters on to some one else's shoulders and only attend to the real big things yourself, you are going to worry yourself to death with "Grief" and very soon your value to your company will be null and void.

Last Words to Exhibitors.

Two hours a day with the mail and dictation is an ample sufficiency, the other "six" should be spent with exhibitors, salesmen, publicity and sales promotion, and above all "knock off" at 5.30 p. m. and go home with a clear head and forget all about film until the next morning. Anybody that says this latter cannot be done is kidding himself.

Exhibitors: I have explained nearly all to you as above, but if you want to eliminate "Grief" to yourself, your brother exhibitor and the exchange, watch the condition of your film coming in; instruct your operator to watch his film every minute it is on the screen (very important item); see that the film leaves your theatre in even a better condition than when it arrived, and last, but most important, personally see that the film is shipped as per instructions from the exchange you are doing business with—your motto always being "The Golden Rule."

Don't Be "Hard Boiled."

Let's all get together folks. Afford each other as much co-operation as possible. You road men and exchange managers book your films to the exhibitor at "live and let live" prices. Make a special effort to see that the exhibitor gets a good print and that his advertising matter is shipped promptly. In return, Mr. Exhibitor, act like a human being at all times, get away from any "hard boiled" ideas, and you will find that you will receive better treatment from the film exchanges in the matter of both price and service.

Putting the Finishing Touches on a Street Scene for "The Hoodlum."
You will soon see Mary Pickford on this highway, which will be featured in her next picture for First National.

Equity Pictures Heads Start on Extensive Tour

HERBERT K. SOMBORN and Joseph I. Schnitzer, respectively president and treasurer of the recently formed Equity Pictures Corporation, will leave New York within the next few days on a tour of the important moving picture distributing centers of the United States and Canada. Upon their return there may be expected a detailed announcement of the plan of distribution and exploitation which has been devised by the Equity people and the important connections which have been made for the company.

The trip on which Messrs. Somborn and Schnitzer are leaving is intended to close a number of important contracts which have already been arranged but which can be most conveniently closed in territory outside of New York.

President Somborn is in constant touch with the Clara Kimball Young organization on the Coast, and is informed that the work on the first production to be handled by his company, "Eyes of Youth," starring Miss Young, is well under way. Pauline Stark has been engaged to play the sister in the bill, Vincent Serrano will appear as the yogi, Milton Sills as "Louis Martin," William Courtleigh as the impresario, Gareth Hughes as the brother, and Edmund Lowe as the "lead." Albert Parker is directing the production from a scenario provided by Charles E. Whittaker.

A research, publicity and advertising department has been established and exhibitors throughout the country are being asked to express themselves as to just how the film, which will be ready in October, ought to be handled to get the most money in their respective territories. Their attention is being called to the remarkable box office strength which the play has shown in New York and on the road.

Film On Care of Teeth for Army.

"Come Clean," a three and one-half reel picture designed to teach oral hygiene, shortly will be produced for the benefit of the Army by the Army Medical Museum. The picture was made under the supervision of Major Leonard G. Mitchell, D. C., and is the outgrowth of oral hygiene lectures delivered to officers and men.

Private Tom Merrill is being ridiculed for brushing his teeth. Some of his buddies hide his brush and a fistic encounter ensues after which Tom explains why he takes good care of his teeth.

Views of several wards at Walter Reed Hospital are shown, including cases of diseases with complications, growing out of the neglect of teeth.

The picture then takes up the scientific part, showing why and how infection from pyorrhea and abcessed teeth, reaches different parts of the body, producing various diseases, the infection being shown on its way by the use of animated drawings.

No lost copies, no delay, if you send $3 *for an annual subscription to Moving Picture World. And you save* $4.80.

DOING MISSIONARY WORK IN TEXAS

Bickel, Exchange Manager, Goes on the Road with Film and by Taking Money They Might Have Had Shows Small Town Exhibitors Error of Their Ways

DON'T try to talk to me about small-town exploitation," the exhibitor from Denison, Texas, was saying. "It won't work. The country people won't fall for that ballyhoo stuff. You fellows sit in your mahogany furnished offices and get up a lot of pipe dreams and expect us small-town exhibitors to carry them out with as much success as the big town exhibitors. You're all wrong, Bickel—entirely off on this subject."

"Yep, he's right," said the exhibitor from Sherman. "I've never tried any of this exploitation, but it stand to reason it won't work. It's logic. That's all there is to it. If I owned a house in a town as big as Dallas I'd exploit my pictures, too, but in a small town all the exhibitor can do is to announce his pictures and pray that enough people will come to pay expenses. I know! I haven't been an exhibitor for five years for nothing."

A Live Wire on the Wire.

Bickel, who is manager of First National's Dallas exchange, gave the exhibitors a pained glance. He began running his finger through the pages of a telephone directory, saying, "Well, if you fellows will give me thirty-six hours I'll refute your assertions by taking money from your own town.

A few minutes later Bickel was asking the telephone girl at the Old Mill theatre to let him speak to Mr. Saal.

"Who is Saal?" asked one of the exhibitors of Bickel.

"Saal is a twelve-cylinder red-headed Irishman who is going to help me convince you fellows that a small town exhibitor can become as wealthy as a big town showman," answered Bickel, waiting for Billy to get on the line.

A Business Proposition.

"Little business proposition, Billy," said Bickel when Saal finally got on the line. "Come right over. This is quick work."

The exhibitors listened mockingly while Bickel outlined a proposition to Saal. They winked at one another. Here was their chance to gloat over the failure of a big-town film concern, the Weisenheimers. They shook hands with Billy, wished him luck and went out of Bickel's office laughing. It would be almost as much fun to see one of the city-slickers fail as it would be to them to put something across, they figured.

"I've let you in for a real job," Bickel explained after the exhibitors had gone. "I tried to tell those fellows that showmanship will pay for exhibitors in the smaller Texas towns just as well, in proportion, as it will in Dallas, Austin, or any other city. They laughed at me. I don't like the idea of being a jester, particularly for the benefit of exhibitors who are asleep to opportunity."

Saal Rises to Occasion.

"It doesn't look so hard," Saal responded. "Tell you what I'll do. We've just concluded a mighty successful campaign here in Dallas on the picture you wanted them to book. I'll lift the entire exploitation, bodily, and take it over to Denison and Sherman. I'll use it, word for word, line for line, and sheet for sheet. Perhaps that will satisfy them that the stunts we do in Dallas, and the money we spend to pep up public interest, are just as good money-getters in the smaller towns."

That same afternoon Billy arrived in Denison. It was after union hours and business houses were closing. But it wasn't quitting time for Billy. He was just starting in. He hopped a taxi to the office of the local newspaper and found the editor occupied with the task of writing an editorial welcoming President Wilson back to America. Billy didn't stop to shake hands.

An Incredulous Editor.

"I want to contract for about three pages of advertising during the next four days," said Billy briskly, "I'll have my copy ready in an hour and my checks will—"

"Well, well," interrupted the editor, his eyes wide open, "are they going to have another Liberty Loan drive or something?"

"No, I'm putting on 'Auction of Souls,' a motion picture. Can you let me have that space?"

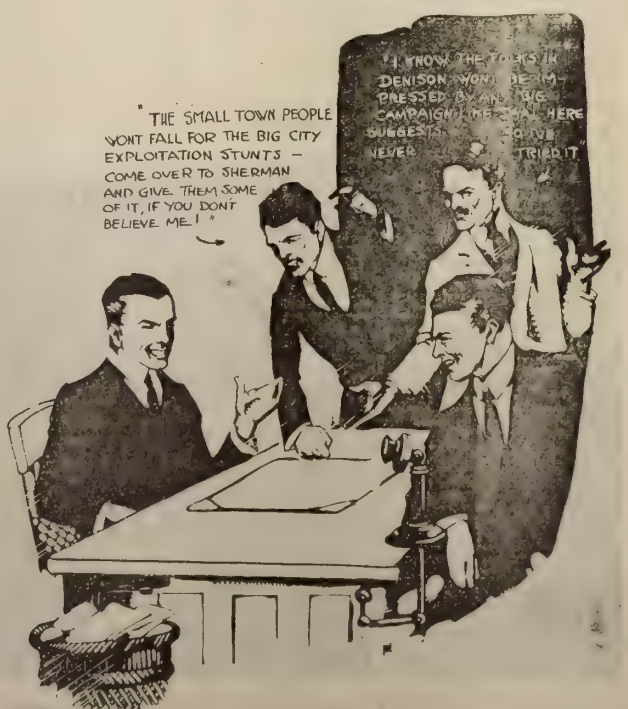
"Y-e-e-e-s," hesitated the editor, who also happened to be the business manager. "If you think you want it. And can pay for it," he added sharply. "You know this isn't a very large town and I'm a little bit afraid you're buying too much space."

A Deputy Publicity Man.

"Well, you let me worry about the

HOLY SMOKE! THAT'S MORE THAN ALL THE LOCAL EXHIBITORS USE IN A MONTH! CAN YOU PAY FOR IT NOW?
"I WANT TO BUY THREE OR FOUR PAGES OF ADVERTISING FOR THIS PICTURE!"
SHERMAN NEWS

Showing What Is Meant by Ruts, Dust, Mildew. And How to Clean Up.


"THE SMALL TOWN PEOPLE WONT FALL FOR THE BIG CITY EXPLOITATION STUNTS — COME OVER TO SHERMAN AND GIVE THEM SOME OF IT, IF YOU DONT BELIEVE ME!"

Telling the Home Office Folks the Old, Old Story. The H. O. F. Seem Fond of Encores.

financing of this picture and I'll appoint you my personal publicity representative to see that the columns of your worthy paper are chuck full of copy," replied Billy.

The editor promised to do his best to notify the citizenship of Denison that a truly wonderful motion picture was coming to their city. He began writing news announcements and was still at this work when Billy returned with ad copy and questions regarding the whereabouts of the local billboard owner.

"He's out fishing," replied the editor. "You see there hasn't been much business for him lately, so he's out trying to snag some trout. He'll be in day after to-morrow."

"Where's he fishing?" asked Billy.

Seeks the Billboarder.

And in fifteen minutes he was outward bound in a rented car to locate the man who had a corner of all billboard space.

"You want some billboard space," repeated the billboard man, after Billy had completed introduction formalities. "We-e-el, I got twelve. I guess you can use about the regular three, can't you."

"Three nothing," replied Billy. "I want all twelve and I'm going to help to glue the paper tonight."

"Aw, no," said the billboard man, and shook his head. "It'll be too late. It'll be ten o'clock before we can get back We can wait until tomorrow afternoon."

Billy insisted and the billboard man protested. Extra money was the winning argument and the billboards were soon covered with advertising matter heralding the coming of "Auction of Souls."

To make a short story shorter, the film scored the greatest success in the history of Denison. A two-night's showing in Denison resulted in clearing $350 over and above expenses.

Exhibitor Is Concinved.

The Denison exhibitor was astounded. He couldn't appreciate what had happened. Here was a Dallas man going away with $350 of Denison money which he might just as well have had.

But the Denison exhibitor wasn't alone in his grief. The same stunt was repeated in Sherman and another $350 clear profit was made.

By this time exhibitors throughout the state had heard of the exploitation success in the small towns, and they besieging Bickel to provide prints of "Auction of Souls" for them.

But Herschel Stuart, manager of the E. H. Hulsey concern, was calling Billy back to his regular job.

"Those small town exhibitors will learn some day that exploitation will make them rich," Herschel told Billy. "The staff needs you too much right here in Dallas for you to be wandering around the country showing those fellows the light. You've done enough humanitarian work, anyhow."

Paramount-Artcraft Announces Second Annual National Advertising Week Starting in August

ANNOUNCEMENT is made by the Famous Players-Lasky Corporation that the second annual National Paramount-Artcraft Week will be inaugurated Sunday, August 31. Every city and town in the United States, no matter what its size so long as it contains a theatre, is provided for in the exploitation campaign which involves the showing of Paramount-Artcraft pictures every exhibition day in as many theatres as it is possible to supply.

The full page advertisement in the Saturday Evening Post last year announcing the week proved to be of such great value that another page will be used this year for the first formal announcement direct to the public. This advertisement, which will bear conspicuously the catch lines, "A Drive for Better Motion Pictures" and "Beginning the Greatest Motion Picture Season in the History of the Screen," will appear in the issue of August 30, on the stands Thursday, August 28. The line, "A Drive for Better Motion Pictures," will be the slogan of the campaign.

The newspaper advertising schedule provides for a full-page in about ninety of the largest cities of the country. The copy calls for a general top-page display with space beneath for a list of all the theatres in the city co-operating.

This year, however, the campaign calls for advertising in 375 other newspapers, in every city over ten thousand population in which there is a theatre to present properly Paramount-Artcraft pictures. In the larger of these cities the advertisements will be of half-page size, space being provided for the listing of theatres just as in the full-page advertisements in the largest centers. As in the former campaign, the exchanges will supply the names of theatres, plays and stars to the newspapers carrying the full and half-page ads, as far in advance as possible and will see to the proper okaying of this part of the advertisement.

In the smaller cities, the copy will be about 420 lines, probably five or six inches deep. No theatres will be listed with this copy, which will be placed on a contingent basis with the newspapers, that is, the Famous Players-Lasky Corporation will pay for the Paramount-Artcraft Week advertising, provided the exhibitor runs beneath it his ad, using equal space. The newspaper list for this advertising has been completed, mats and cuts have been prepared and the final details for the entire campaign are practically completed.

In towns under ten thousand population especially designed postcards will be furnished to exhibitors by the exchanges free of charge to send out to the exhibitor's mailing lists. In addition, a complete line of accessories has been prepared.

Writes Song for "Destiny."

Dorothy Philipps' latest picture, "Destiny," is to be given wider exploitation by the new song hit just issued by the Jerome H. Remick & Company, with the title "Destiny." The words were written by Alfred Bryan, well known song writer, and the music is by Herbert Spencer, known for his many songs in musical comedies and light operas.

Exhibitors throughout the country are advised to get in touch with a Universal exchange or a branch office of the song publishers and obtain slides which exploit the song and the picture.

"The Perfect Lover" Is One Who Spends Twenty-five Hours a Day at the Main Office.
So it would appear from these views of Eugene O'Brien in "The Perfect Lover," his first feature for Select.

Brown Discovered Power of the Screen When Movie Man Got Right on the Job

Alderman Introduced a Sunday Closing Bill—One Slide Brought About Withdrawal of Measure.

The following story of "The Power of the Screen" was written by an exhibitor who, as his tale indicates, has had experience in local as well as larger politics. The editor can vouch for the standing of the writer as a manager and among his contemporaries. The correct names of the town and persons concerned are known to us. The story will have interest for those who hesitate to employ their screen for other than straight entertainment purposes.

THE writer has heard that phrase, "The power of the screen," used by speakers, at movie functions, scores of times, and seen it in print hundreds of times during the past twelve years. On several occasions he has noted the effect of its power when intelligently applied, but regrets to note the innumerable cases where exhibitors miserably fail to utilize their legitimate weapon of self-defense.

They never dream of using the screen as an aggressive weapon; don't seem to realize it is the exhibitors' "Big Stick," where one application suffices for a long time in a given locality. But such is the case to my actual knowledge, as the following story will illustrate.

Bill Would Close Sunday Shows.

Ten years ago in a certain large city one of the city fathers introduced an ordinance to close the movies on Sundays. A movie manager with an operator cartoonist promptly threw on the screen:

This is a picture of Alderman Brown, who wants to close this place on Sundays. Tell Mister Brown what you think of it.

Brown, of course, was not his name, but it will suffice. It so happened he had "ran" the ward for years and had a strong faction against him in his own party headed by — we'll call him Green (though that wasn't his name).

The Movie Man knew nothing of this, having been there but a short time, neither did he know the primaries were due that week.

The slide went on on Saturday. It was a workingman's show of about a thousand capacity. This was what actually took place.

"Get the hook for Brown!" they cried. Catcalls and inelegant remarks showed the manager at once what the people thought of Brown. Now note this, you who would aspire to be a power in your ward politically.

Brown Wanted to See that Slide.

On Sunday about 7.30 Brown appeared, offered the manager a real cigar and (after explaining to the astonished Movie Man who he was) begged him to take the slide off. Brown said:

"I only introduced that ordinance for a preacher by request."

"That means that you are not the father of the child?" said the Movie Man.

"That's right," said Brown, "and what's more it's dead so far as I am concerned."

He expressed a desire, however, to see the slide, but the Movie Man wanted him to see its effect, so he shot the order up the tube and poor Brown turned all colors at what he heard and saw. The showman satisfied Brown by presenting him with the glass cartoon, assuring him that he was merely testing the sentiment of his patrons.

It was then poor Brown told of his fears of the results next night—primary night. Shortly after Brown's departure Candidate Green appeared, cigar 'n everything.

The Movie Man did not know him either. Green started with profuse thanks "for giving me a lift. I didn't have a chance till Brown made that break," adding, "Your big Saturday and Sunday crowds have carried it all over this ward and, by thunder, I owe you something, mister!"

But Movie Man Wasn't in Politics—No.

"Mister" modestly explained he was taking no part, intentionally, in politics and Green and his crowd retired very grateful.

The primary was a battle royal.

The issue was "Sunday Movies." Brown was swamped and the nomination was equivalent to election. The big show was packed that night—"on Green."

Green after his election took care of Brown as a "lame duck." Brown afterward thanked the Movie Man, and does to this day, his appointment being lucrative and permanent.

Green still makes a good city father and the movie man has more "influence" with both than any man in the "Bloody Sixth." Not only that.

The story of that slide is well known to every politician in that county and that particular movie man is always the spokesman for his fellow-exhibitors, and always successful. The "Big Stick" has never been used since.

Theodore Roosevelt's theory, in the writer's opinion, is easily applicable, but the man who talks about the "power of the screen," but will not "under any circumstances, no—never—run a slide," ought to forever hold his peace.

Detroit Film Censors Make Change.

Detroit film censors, Messrs. Baker and Potter, are now censoring pictures under the supervision of the Recreation Commission, and not under auspices of the police department, as heretofore. The commission will direct a campaign against lurid posters.

Reviews in Moving Picture World are written from the screen—not press books.

Beverly Bayne and Francis X. Bushman Have Lighted the Candle at Both Ends of These Scenes from "Daring Hearts." The fact that they are not afraid of the flame is responsible, in a measure, for the "Daring" in the title of their Vitagraph feature.

Rambles Round Filmtown

With William J. Reilly

WE'VE CAUGHT THE FEVER TOO—HERE'S THE NEW RAMBLES POLICY.

NOW that Walt Hill is rambling on his vacation up in Maine and staging a daily Keystone in a one-act bathing suit, the office gang is gona pull a Fillim President Act and announce a complete change of policy.

For this and the succeeding issue, Rambles will be strictly pro-Republican, strong for the Sinn Feiners, absolutely against prohibition, and sternly opposed to the matching of quarters. We'd oppose the League of Nations, but we don't want to take the support of Rambles from behind the President, fearing that such a move would be the opening wedge for the Bolsheviks.

Anybody who owes Walt Hill money can mail the check to "Rambles Round Filmtown" and we'll take care of it. Bills sent to the same department will be given the business interpretation of "immediate consideration"—that is, thirty days. Walt'll be back by that time.

—p o p—

"EVERYFILM," AN IMMORALITY PLAY.

Below is the cast of our own immorality play, "Everyfilm." Casting has been going on for some time. Press Agent wanted to take all the parts himself, even publishing a 13-page statement as to why he was fitted for the role of Vice and Truth, quoting himself personally.

The batting order—the order in which they speak—as finally decided upon, is as follows:

Reticence—Press Agent.
Modesty—Empy News.
Wisdom—J. A. Quinn.
Beauty—Film President.
Innocence—The Exhibitor.
Youth—The Infant Industry.
Happiness—Open Booking.
Conscience—Censorship Board.
Everyfilm—See the Film Salesman.
Passion—Wid's Daily.
Truth—Reviewer.
Flattery—House Organ.
Sloth—(Ask the Astor Bartender).
Envy }
Greed } —Say it yourself.
Bluff }
Pity—The Poor Rambler.

—2.75—

The classical owl on the M. P. W. staff was reading an advance story from the press agent of Aeschylus, father of Greek tragedy, the other night. The P. A. was working way back in the B. C.'s with a limited number of reference books, but he dug up a line that might be used by the boys who write that clever stuff for the trade papers. In describing a forthcoming release from the pen of Aeschylus, the enterprising P. A. styled it as "A rare study in love, fear, jealousy, hate, sympathy, pathos and revenge." Not so bad for a guy 'way back there, eh?

—r y e—

The Fewer Kinks the Better.

The Kink of Bavaria thought he was in a Brownsville rent eviction the other day. They grabbed a dozen or so of his castles and left him with only one. If he only were a film magnate, what a good story he'd give out for the trade papers! Something like this:

"This radical step is but another manifestation of the determination of the Bavarian Film Company to give the exhibitor the very best possible in screen entertainment. I have given over my castles to the various Bavarian producing units, and have placed a castle, with all its marvelous interiors and equipment, under the personal supervision of each one of my twelve directors. No expense will be spared.

"**Personal sacrifice** will be the keynote of Bavarian productions during the coming year." (See any "announcement" for the rest).

—b e v o—

What Part'll You Take? Elmer Pe: son Says Take 'Em All.

Pathe press sheet warns exhibitors to "Look out for 'The World Aflame'—in six parts." Elmer Pearson, the Gold Rooster sales manager, says there isn't any division into **2.75 units about this picture!**

—o—

FOR TRADE PAPER EDITORS.

Fewer and Better Ratios.

—3 to 1—

WHAT HAPPENS WHEN GREEK MEETS GREEK?
IT'S ALL GREEK TO ME, SAYS SYD.

The trade paper editors dined and 2.75ed Syd Chaplin, Friday, July 18, at the Claridge (No advt.). Syd was called upon to make a few goodbye remarks, in view of the fact that he was about to exit to the continent.

At the conclusion of a neatly framed speech, which Syd said was his first offense (barring one), he announced that his studio manager would pass around copies of the address which had been prepared in advance. Studio manager was more prompt in passing 'em around than Congressional printers engrossing a Lodge speech.

Ye editors opened their neatly bound booklets and found that Syd's remarks had been translated into Greek and printed on the front page of one of Manhattan's Greek newspapers.

"What's all this, Syd?" came editorial chorus.

"It's all Greek to me," was response.

It was then Mr. Chaplin rang for the ambulances.

—o—

Understand that Frank Hall's **"Sun-Up"** and Stuart Blaekton's **"Dawn"** are both trying to arrange a big special first showing at the **Sunset** Theatre in Portland, Ore. Are they holding off for a **total eclipse** or the repeal of the **daylight saving bill?**

—s o d y—

MR. FORD! CALL FOR MR. HUGH FORD!

The London Daily Mail printed an interview with Al Kaufmann, on July 7, concerning the British producing plans of Famous Players-Lasky.

The article reads: "Mr. Kaufmann, whose official title is Production Manager (Right, Pete?), said: . . . 'I want to make our first film equal to the best in America. All the actors and actresses will be British, and we shall have no stars. **Hugh Ford is coming over to help me.**'"

—5.15—

The foot that rocks the Metro release cradle wouldn't get very far into a matrimonial bureau. Viola Dana's current picture is "Some Bride," to be followed by "Please Get Married."

—16 to 1—

Promoting the League of Trade Papers—Leslie M. to William J.

Says Leslie M. to William J.:
Say!
Tell me, pray,
How you come to get **that** way.
You've **run** an "ad"
My **lad,**
That makes me **merry,** makes me glad,
But puts your common **sense** in bad.
You stuck a **claim** in your swell sheet
That for a **joke** is hard to beat.
Some men are born
To **blow** their horn
From night to **morn**
And **claim** the earth
For all they're **worth;**
But what's the use
To go break **loose**
And poke your own **neck** in a noose
When by a **simple** little trick
From any **old** arithmetic
We all can prove **right** smart and quick
Your **boast** of beating, three to one,
All rival sheets is pure **bunk-um?**
Why, bless you, **son,**
I call you **pat**
And ask you what **you're** getting at?
Our books are open any day
To give the **laugh** to what you say.
And **hey!**
I prithee **heed,** good William J.—
The guy caught bluffing has to pay.
And the World moves calmly on.

E. W.

—a i l—

WALT HILL—PLEASE WRITE! (SOME MORE)

Some guys have got a crust! Some guys have got a crust that't make you think there was a whole string of union bakers in their ancestral line-up. This guy, Walt Hill, goes away on his vacation, taunting us poor birds cooped up here in the office about having to run his Rambles for two weeks.

And when he gets up in Maine what does the dude do but sit down in front of the first typewriter he meets and write us two pages of Rambles? Gee! Nerve like an ordinary film guy!

Well, we're gonna fool him! We're gonna print 'em and show him up. Here's what he wrote:

Sunday, July (What-is-it?)

Dear Pinch-Hitters.—May I intrude?

Alongside of the Bucksport tannery there is enough tanbark to revive the Forepaugh-Sells title.

P. S.—(This one for Tom North and other circus "kinkers.")

Met a man on the boat that used to live in Harlem.

"Whatever," said he, "became of that fellow Sam Rothapfel, who used to run the Regent?"

Bucksport has placed its new cinema near the wharf, where summer-folk from Boston, et al, may read the one-sheets.

The owner is in a constant contest of competition with himself.

He runs the Bill and "Dusty" Farnum pictures almost exclusively, as the boys were born here and helped the late Dora Wiley and Richard Golden make the town famous.

WALTHILL.

—o—

Want a full house? Try this one on your house organ:

Ace of Hearts (Biograph).
Ace of Diamonds (Domino).
Ace of Spades (Puritan).
Queen of Hearts (Fox).
Queen of Spades (Pathe).

MOVING PICTURE WORLD

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Saturday, August 2, 1919

"The Power of the Screen"

DON'T overlook that tale of the power of the screen which you will find somewhere in this issue. It was written by one of the old war-horses, old but in no sense decrepit. Far from that. He is up to the minute, aggressive, will fight at the drop of the hat for exhibitors individually and collectively when any right is threatened, and knows the officials of his home town well enough to call them by their first names. And he possesses as well a sharp tongue and a ready wit.

Here's one example: In the same large city where this exhibitor resides the city fathers had slipped over on the picture showmen an ordinance that would have taken out of the box office receipts something over $30,000 annually. Behind the movement were the churches. Our friend was as usual chosen as the spokesman for the exhibitors in an effort to have the obnoxious measure repealed—and it is no easy matter at any time to obtain a repeal. He secured from the exchanges a complete list of accumulated educationals, news weeklies and travel and kindred topics.

The spokesman asked of the opposing ministers if they could match such an "array of silent lecturers appearing before hundreds of thousands of the people of the state nightly." One of his opponents explained that this kind of pictures were not accessible because they were all "worn out." The spokesman clinched the argument and incidentally the repeal of the law by calling attention to the fact that the exhibitors had *worn them out* and delivered their educational messages to thousands who never went to church.

The exhibitor of whom we are writing asks if it is not possible to collate an array of releases similar to that which he found so effective and present it at Washington by a real pleader. "Are we ourselves forever to be merely referring incidentally to this redeeming feature of our business, when such a mass of educative and instructive stuff is being worn out weekly before the churches can get it?" he continues. "You will get nowhere by pleading from the dollar standpoint alone. We should take this angle in the tax fight, spring a big educational surprise, and supplement from the dollar standpoint, and we will win. Give the Congressman a chance to discriminate."

President Black in Fighting Mood

THE soft-spoken president of the Motion Picture Exhibitors of America is in fighting mood. Alfred S. Black's reply to the New York State exhibitors, printed on Page 645, bristles with defiance. While he admits the national body will not be financed and its organization perfected while controversies rage, he declares he will not remain passive under attack.

The national president charges the New Yorkers with bad faith in their statement that they never had acknowledged jurisdiction. He deplores the agreement between the old League and the Trade Review and says it was the cause of the animosity shown to the League by other trade papers and the most direct means of the former League's failure. He says Mr. Blumenthal personally is now paying League expenses upon the chance that later he will be reimbursed.

As to his personal relations toward the producers Mr. Black defies the New York organization to deny that while the present national executive was a member of the National Association of the Moving Picture Industry, he did not fight the producing interests whenever exhibitor problems in his opinion were getting unfair treatment and calls attention to the fact that he was active in precipitating the withdrawal of the League from the N. A. M. P. I.

The whole communication gives a new insight into the character of the man at the head of the national organization. The moving picture business never is dull, but it looks as if the exhibitor branch of the industry in the coming weeks will supply its full quota of lively doings.

"Every Cloud Has Its Silver Lining"

SO after all, as was predicted, prohibition is playing into the hands of the exhibitors of motion pictures. The lining of what many have looked upon as a cloud—and one considerably larger than a man's hand—is to the picture showman the added silver that flows into his cash drawer in the box office. Minneapolis and St. Paul have been heard from, in spite of the fact that prohibition as yet is but an infant industry.

Already in Minneapolis four of the five theatres that represented the last of the "nickelodeons"—and what a disagreeable sound that word always has had—have gone the way of John Barleycorn. They are not out of business, but have progressed to the class of ten-cent admissions. It is well. Theatres of the Twin

Cities report a far greater business in the month of July, the first month of the "great drouth," than during the corresponding month a year ago.

Just listen to Frank Smoleski, proprietor of the Mazda, one of the houses that raised, that doubled if you please, its price of admission: "Prohibition is the greatest thing that ever could have happened to the moving picture game. We have raised our admission prices and the audiences are larger than they were in June, despite the heat. I have noticed an increase in the number of men attending the shows. It has not been a great increase, but just the same it's an increase in the face of higher prices."

"Father is paying more attention to the family than to the bartender now," says Harry Billings, general manager of Ruben & Finkelstein's twenty-one houses. "He takes out the missus and the kiddies to see a wholesome moving picture show."

And so goes the testimony down the line. We'll hear a lot of this sort of talk in the next few months, if this story from the Northwest is any criterion. And if we do we may be sure there will be gold as well as silver to decorate the lining of the Cloud.

Macnamara Had Finger in That Pie

IN our issue of last week, in speaking of George Loane Tucker and "Traffic in Souls," the Moving Picture World was made to say that Mr. Tucker wrote the scenario of this great melodrama himself. We'll wager a cigar that somewhere between here and Los Angeles there is speeding eastward a letter from Walter Macnamara gently chiding the editor for letting the just-mentioned statement "get by." And Walter will be absolutely right. For he had much to do with the writing of "Traffic in Souls." If we recall correctly, at the time the subject was released there was no question that the always entertaining Irishman was the author.

And another word about "Traffic in Souls." In the story referred to there was an allusion to the "first million-dollar American picture." The sum mentioned must have to do with the money the production made for its distributors. The cost was roughly between five and six thousand dollars—a figure not without interest in these days of the high cost of film.

Good Luck to Sydney Chaplin

SYDNEY CHAPLIN is on the Atlantic, on his way to France to make pictures. His small party forms the vanguard of the friendly "American invasion," and it is probable he will have many followers. Mr. Chaplin stated before his departure that his brother and Douglas Fairbanks were much interested in the outcome of his trip and that the idea of making pictures abroad appealed strongly to both of them. Unquestionably it will to many others.

Mr. Chaplin admits the question of locations is a matter of concern in Los Angeles. To an American producer abroad that will be one of the least of his troubles. It is likely that just now one of the larger elements militating against him will be the matter of transportation—across country and between countries. But as to locations—these are practically endless. Americans never will tire of looking at American backgrounds so long as these are chosen with even average discretion, but the foreign settings will add the charm of variety and the fascination of viewing scenes associated with the romances of yesterday. The wide world is the camera's empire. The drawing power of the foreign scenic is conceded. Why should not the lure be many times multiplied if these locations are employed for dramatic—or comedy—productions?

The Motion Picture Is Not a Joke

A NUMBER of the daily newspapers in the larger cities have devoted considerable space to the misstatements given out by an exhibitor from California who has been telling a lot of New York clubwomen and other well meaning but poorly informed persons that "the motion picture as it stands today is the biggest joke in the world." As to the reliability of such an assertion a moment's intelligent thought will settle the matter on the negative side. The man who made the assertion may drop out of sight but the industry will go on improving its product without his aid or that of any other reformer perhaps not oblivious to the lure of the limelight. A list of the worthy pictures given to the public during the last three years is all the proof that is necessary to refute this exhibitor's statement.

The really regrettable part of the whole affair is that some of the newspapers have published articles upholding the stand this exhibitor has taken. The following extract from an article in the Pittsburgh Sun is the right view of the case:

> The progress made during the last few years is earnest that picture plays will continue to become better. But the people, who are good judges, are pretty well satisfied that in the films offered them now they are getting all that could be reasonably expected. The photography is excellent; the stories, though overdrawn, generally amusing; and the acting satisfactory.
>
> As for the stars, it is true one will not find on the screen today actresses of the caliber of Sarah Bernhardt, Ellen Terry, Charlotte Cushman, Maude Adams, Julia Marlowe; but it must be remembered that there are no such tragic and classic roles in the picture plays as gave the women named their fame. The film stars are mostly called upon to play the part of charming American girls, and they do it with surprising cleverness.

The best brains in the industry are constantly striving to make the best pictures possible. They know more about the difficulties in the way than any person outside the business. They do not need any urging from any outside source. They are very much alive to the advantage of making the best pictures possible, and their actual experience in making such pictures is the only practical way to learn how to make them.

Dual Role Kills Realism

MR. WALKER, manager of two theatres in Dartmouth and one in Imperoyal, N. S., enters in this issue a complaint against the dual role. He suggests that the appearance of a player in a dual role is advertised as a wonderful feat, but insists that not one in a thousand picturegoers is interested in any performance in which this illusion-killing device is a factor. He says truly that the playing of two parts by one person takes out the realism. He is not quoting his own opinion; he points out that he is expressing the views of his patrons.

We agree with Manager Walker. Once in a while, a great while, we see a picture in which a dual role may add to the novelty of a subject. But one swallow does not make a summer. The number of subjects in which we have had two brothers or two sisters played by one person is legion. The number of these that have been successful, that really have been satisfying, have been comparatively few. There was a time when the dual role was a novelty. That was a long time ago.

Personals, Wise and Otherwise

By Sam Spedon

THE Keeney Theatre, of Kingston, N. Y., has been taken over by O. S. Hathaway, owner of an extensive chain of theatres in central New York.

* * *

For several months the Vitgraph distributing organization at 1600 Broadway has been subject to many film thefts. Detectives have been trailing the thieves for some time and recently have placed under arrest two or three persons employed in the same building.

* * *

The Metropolitan Theatre of Brooklyn has been purchased from Louis Traub by Samuel Grossman.

* * *

A new director has been appointed by the Capellani Pictures Corporation to produce "The Right to Lie," featuring Dolores Cassineli. The "Right to Lie" was written by J. Murfin and the theme sustains the right to break the eighth commandment under certain circumstances.

* * *

The Exhibitors Mutual has refurnished and redecorated its New York projection room in cool tones, giving it a summer garden atmosphere. The walls have a trellis effect with artificial roses entwined. Somebody suggested serving iced teas and lemonade during the showings. It was unanimously indorsed by the reviewers.

* * *

St. Swithin, according to one exhibitor in New York, hasn't been so inconsiderate after all. He says the rainy spell has filled his house every night and he hopes it continues a little longer. We would mention his name but we wish him to be happy while the rain falls.

* * *

Jacob Fabian, of the Regent, Paterson, N. J., has signed for the Exhibitors Mutual program for one year.

* * *

Harry Newman, proprietor of the Victoria Theatre, Ossining, N. Y., has appointed his former organist, Charles D. Wagner, as manager of the Victoria. Mr. Newman found that the selection of his program required all of his time. On Saturdays he shows five acts of vaudeville, and beginning September 1 he will introduce vaudeville in connection with his feature picture Friday and Saturday. Another innovation he has made is the employment of women ushers.

* * *

J. L. Reardon, representative of the Famous Players-Lasky, has just returned from Cincinnati and vicinity, where he has been on official business. He is contemplating a trip to Washington, D. C.

* * *

Albert Capellani, on his return from Europe in the fall, will start work on a big production featuring Marjorie Rambeau.

* * *

Billy Brandt is some stuntster. While showing the "Man Who Turned White" at Feltman's, his Coney Island house, he had a man costumed as an Arab, his face painted half black and half white. He carried a spear and rode a dapple-gray horse. The man rode through the streets in the neighborhood and rode back to the theatre, where he pointed with his spear to a forty-eight sheet poster, announcing "'The Man Who Turned White' now showing inside—Don't Fail to See Him."

* * *

R. N. Abbey, the dean of moving picture salesmen, has joined the Pathe feature staff at Minneapolis. Mr. Abbey has been selling features for over twelve years. He has traveled all parts of the world and while sojourning in Paris in 1895 saw the first public exhibition ever given a Pathe film.

* * *

The inspection of a number of special features of the First National brought the First National directors to New York. M. Finkelstein, of Minneapolis, representing the firm of Ruben & Finkelstein, was the first to arrive, followed by Robert Lieber, president of the First National and owner of the Circle Theatre of Indianapolis; Seymour Tally, of Los Angeles; E. V. Richards, of the Sanger Amusement Company of New Orleans, and George W. Rendel, general manager of the John H. Kunsky interests of Detroit.

* * *

Phil Ryan, assistant feature sales manager for Pathe, has spent a week at the home office in New York, preparatory to arranging an extraordinary exploitation campaign on "The World Aflame." Mr. Ryan will leave this week for Detroit, where the campaign will be launched.

* * *

Miss Gladys E. McIntyre, one of the Salvation Army doughnut sisters, who will apppear in one of the Bloxbe American Series of two-reel pictures, was married to Lieut. Russell A. Harmon of Company C, 104th Regiment of the 26th New England Division. Mr. and Mrs. Harmon will make their home in Richmond, Va.

* * *

Leon Netter, from the Cleveland office of the Masterpiece Film Attractions, with George D. Jacobs, his associate, drove into New York in an automobile on Saturday, July 19. They returned to Cleveland Wednesday, July 23. Mr. Netter says: "Ohio is ripe for big features at the present time and I have more than I can do in anticipation of the fall trade."

* * *

Peter J. Schaefer will pass this coming winter in California. He will have had a cool summer in the wintry climate of Alaska and a warm winter in the summery climate of the Coast.

* * *

William G. Schmidt, branch manager of the Exhibitors Mutual distributing organization, is now the branch manager of the same organization at Albany.

* * *

The Select Pictures Corporation is establishing new offices at 679 Broadway, Albany, N. Y., occupying the entire building.

* * *

Willard Bradley has resigned as editor and staff of the "White Way" magazine. He is now engaged in special press and scenario work.

* * *

The Paramount Theatre, Newark, N. J., Putnam and Jacobs proprietors, has contracted for entire output of the Exhibitors Mutual for one year.

* * *

Allan Rock, publicity director of the Capellani Pictures Corporation, probably will announce his entrance into the producing field in the fall. He has under consideration the production of a series of two-reel subjects.

* * *

Mr. Fennivessey, general manager of the Strand and the Trojan theatres in Troy, N. Y., owned by Harry Hall, is contemplating a change in his activities.

* * *

Fred Elliott, of the Clinton Square Theatre, Albany, has purchased a new automobile which he christened by using it in the collection of contributions for the use of a fellow film man in defraying his expenses to Denver, where he is obliged to go for his health. Mr. Elliott is to be commended for the ready response he gave to one in need and we will gamble that no one begrudges Fred his new car. We hope it gives him much pleasure and carries him to still greater happiness and prosperity. All branches of the industry in Albany and vicinity were so pleased with Fred's example, that they generously responded to his call and a considerable sum was raised to meet the needs of the friend in question.

* * *

Frank de Lorenzo, branch manager of the Metro in Milwaukee, has resigned and has been appointed branch manager of the Exhibitors Mutual in the same city.

* * *

Frederick F. Hartick, branch manager of the Vitagraph at Syracuse for four years, has joined the Pathe exchange as special representative of the feature department at Boston.

* * *

John Dromey, for several years associated with the legal department of the Exhibitors Mutual, has been appointed purchasing agent of the company.

* * *

Leo Landau has resigned from the sales force of the First National and is now associated with the New York sales force of the United Artists Distributing Corporation.

* * *

Ralph Proctor, general sales manager of the United Artists, is in Los Angeles, from which point he will visit the different cities in which the United Artists exchanges have been established. The circuit of exchanges is now complete and Mr. Proctor will give them the "once over" and assist in their organization. His trip will keep him away for about six weeks.

* * *

B. Amsterdam, of the Philadelphia office of the Masterpiece Film Attractions, was seen breezing through the lobby of the Hotel Astor, New York, on Wednesday, July 23. Nothing slow about those Philadelphia fellows.

ROBERTSON-COLE AND MUTUAL IN COURT

Distributing Firm Seeks Injunction to Prevent Termination of Contract with Producing Concern

THE Exhibitors Mutual Distributing Corporation filed an action in the United States District Court on July 19 against the Robertson-Cole Company to compel the latter to carry out a contract executed November 18, 1918, under the terms of which the Mutual became the distributing agency for Robertson-Cole releases for a period of two years.

The Mutual alleges in the complaint filed by Wing & Russell that the Robertson-Cole Company notified the officials of the distributing company on July 18 of its termination of the contract and a copy of the letter is embodied in an affidavit subscribed to by William J. Clark, president of the Mutual, filed with the bill of complaint.

Desires Contract Termination.

In the letter contained in the affidavit the Robertson-Cole Company assigns as the reasons for the termination of the contract the claim that the Mutual company is insolvent, that the Mutual has failed to perform certain terms of the contract and that the distributing company has discriminated in exploiting films owned by its officials. Excerpts from the letter follow:

"You have wholly failed to comply with your obligations to intensively and energetically solicit and procure contracts for the exhibition of our motion pictures, and to procure the best prices therefor obtainable, and in no event to accept a price less than the minimum specified by us, and have failed to properly exploit and distribute the same.

"You improperly arranged that the Chaplin re-issues should be acquired by your officers personally, instead of by your company, and are preparing to distribute and exploit same in violation of the terms and conditions of the agreements between us."

Insolvency Denied.

Both in the complaint and in Mr. Clark's affidavit an emphatic denial of the allegation as to the insolvency of the Mutual is set forth in no uncertain terms and Mr. Clark embodies a copy of the company's last financial statement issued last May which shows the assets of the corporation to be $1,874,263 with liabilities of only $167,663 in his affidavit to refute the allegation.

"Plaintiff is not insolvent and has not been insolvent at any time since the execution of the contract of November 18, 1918," the papers recite. "Plaintiff is in all respects a solvent going concern with a large and growing business."

Figures Quoted.

In support of the contention that the business of the Mutual is on a sound basis and is expanding rapidly the papers set forth that the company has negotiated contracts with over three thousand motion picture exhibitors and that its income has increased from $30,000 weekly in January to $64,000 in May, but unless the enforcement of the Robertson-Cole contract is directed by the Court the business of the distributing company will be destroyed it is alleged.

"The films owned and to be acquired by defendant (Robertson-Cole Company) are the productions of a number of high class artists, whose services are unique and which are exclusively controlled by the defendant or persons producing films for it and the said productions cannot be acquired except through defendant," the complaint recites.

Wants Contract Upheld.

If the Robertson-Cole Company is permitted to terminate the contract the Mutual company alleges its business will be seriously crippled, if not entirely destroyed, and the company will be laid open to damage suits by exhibitors with whom it has contracted to furnish films on a rental basis.

The Mutual company asks that the Robertson-Cole Company be enjoined from publishing announcements in the trade of its termination of the contract or circulating statements that the Mutual is insolvent and that the defendant be enjoined from making other arrangements for the distribution of its films and compelled to carry out the contract which is the subject of the suit.

The trial of the issues involved in the suit, which was expedited by the court in the interest of both parties, commenced before Judge Mack on July 23.

Press Representatives Guests at Fox Luncheon

ARTHUR JAMES, the newly appointed supervisor of advertising and publicity for the Fox Film Corporation, was the host at a luncheon given by the company Wednesday, July 23, to about twenty representatives of the trade publications at Rector's Cafe de Paris.

The luncheon preceded the first of a series of showings which will extend over three days, covering three features, as well as shorter subjects which are now ready for the exhibitor but which will not be released for two months. Mr. James explained that it will be the policy of the Fox company to continue to have pictures ready for showing at least eight weeks in advance of release and that exploitation details are being worked out now on productions, some of which will not be distributed for six or eight months. This will be done in order to assist the picture showmen in preparing their own advertising and exploitation campaigns well in advance of exhibition.

Mr. James also introduced to the guests Merritt Crawford, the new director of publicity; J. M. Lufboro, who will be in charge of special exploitation, and Tom North, in charge of the Fox short subjects.

Stahl to Direct Mollie King.

After running its first production, "Greater Than Love," starring Mollie King, Walter Niebuhr, president of the American Cinema Corporation, has signed John M. Stahl to direct the next five productions with Miss King. Work on her second picture will begin within two weeks. Title and author of her next picture will be announced shortly.

Anita Stewart Would Evidently Have the Kingdom Supplanted by a Democracy in "Her Kingdom of Dreams."
Tom Santschi beards the bearded one at the right in this scene from the Anita Stewart Production for First National.

Well, Goodbye, Jim—Take Keer Yourself

Is What Insurance Man Will Say to Jim Corbett When James Starts On Features After Completing "Midnight" Serial.

By William J. Reilly

*Round 21.—This round was short. Sullivan was visibly distressed, but he assumed the aggressive. He attempted to rush, but received Corbett's left in his face with terrific force. It staggered him and the big fellow backed to his corner. Corbett was now like a tiger. He delivered blow after blow * * * . Corbett swung his big right hand to the point of the chin and that lick made him the hero of the day and the world's champion.*

THE lights go down. The stage is in roaring blackness, and the scene shifts with amazing rapidity. The ringside at the Olympia in New Orleans, gripped by the cholera scourge of 1892, becomes the ringside at Rector's on New York's little own Broadway, clutched in the grip of the prohibition of 1919.

Corbett is not now crouching like a waiting tiger over the form of the dethroned Sullivan. Twenty-six years, ten months, twelve days and nine minutes have elapsed since the moment John L.'s rugged strength fell before the speed and science of the marvelous young Corbett. Gentleman Jim, instead of being like a bit of cork in the trough of the waves of yelling humanity at the New Orleans arena, is surrounded by a quiet little group of press representatives at Rector's and is ordering sliced peaches as the opening round of a midday grapple with the demon hunger.

A Different Kind of Grapple.

The luncheon grapple was taking place only a few doors below the offices of the Clipper, from whose pages the above account of the final round of the Corbett-Sullivan conflict was taken.

The setting was perfect. Jim Corbett, having completed his serial, "The Midnight Man," for Universal, was in New York for a vacation, and Lowell Cash of the Big U publicity staff had co-starred with St. Swithin in getting a black, midnight-like hour as an appropriate setting in which to ensconce this meeting with "The Midnight Man" himself.

St. Swithin was supporting the publicity man with barrels and bucketfuls of talent. It could not be seen which was predominant, the barrels or the buckets. But, anyhow, the weather was wuthering in that sheetlike formation of rain which made so many congratulations pour into St. Swithin headquarters last week. And the clouds were many and of the blackest hue. And the thunder was supplying the incidental music for the occasion and leaping from one Broadway canyon to another in tone deafening enough to remind the listener of Byron's "Childe Harold."

Ebony Setting for "Midnight."

The only appropriate, surrounding circumstance which the publicity man had overlooked, was the fact that the meeting with "The Midnight Man" had not been called at the moment of midnight. It was probably out of deference to the ladies present, however, that Mr. Cash had put this thought out of his mind.

But such was the dark and lowering setting for the meeting with Gentleman Jim Corbett, "The Midnight Man." He was the center of the occasion last week just as his physical beauty and the graceful force of his body made him the cynosure of eyes at the New Orleans battle over twenty-six years ago. At 52 there is not a gray hair in his head, which is still crowned by the same hirsute adornment which many, many days ago won him the soubriquet of "Pompadour Jim."

Jim Corbett is still the big, straight-as-an-arrow, well-proportioned man he was a quarter of a century ago. He has taken on weight, and his nose-glasses give him the air of a college professor of social survey. But undeniably there is still that athletic poise about him which made the Clipper representative at the New Orleans ringside write:

"Corbett, tall, straight and shapely in every line and curve looked the ideal of the artist. Every muscle was gracefully cut and laid in place with artistic accuracy, and each curve had the ideal length and radius. His proportions everywhere appeared to absolute artistic perfection. His movements were graceful, but there was a power behind them that spoke volumes for the tremendous force wrapped up in that graceful exterior."

"Gentleman Jim" Corbett
Hasn't lost his smile, pompadour, pep punch or poise in Universal's serial, "The Midnight Man."

Will See Same Old Jim.

Such was the Jim Corbett of yesterday. And such, plus a few units of avoirdupois, is the Jim Corbett of today, the Jim whom the serial fans and the Corbett admirers will see in "The Midnight Man," the first of whose eighteen episodes will be released in September.

Jim's favorite gesture, as shown at the luncheon, is a motion approximating no other like it does that of a trained boxer assuming a defensive attitude with his hands. His ring experience is responsible for that, of course, but the habit has been encouraged during the past six months more than ever. For it is during the past six months that Jim has been working, every day, on "The Midnight Man," and it safely may be assumed that no battling bets were overlooked in any episode.

Not one of the eighteen chapters goes by but Jim wages fistic war on the villainous hordes of the picture, collectively or individually. And the fights are none of the rolling-on-the-ground, chair-throwing, punch-pulling kind. They are of the stand-up-and-take-what's-coming variety, each one a classic in feinting, footwork, ducking, and all the other arts of the ring.

Corbett Has Many Admirers.

Jim personally conducted the writer and several other representatives of the press through two episodes of the picture in one of the Universal projection rooms, so the above is not conjecture. It was all Sam Zierler, Big U exchange manager, could do to keep his entire office force out of the projection room in which Jim was commenting on each trick of the villain and each punch delivered into the anatomy of some serial brutish one. And a lot of exhibitors who had come to book Big U pictures and who met Corbett, undoubtedly went home with a mental reservation to pounce on "The Midnight Man" when he makes his debut in September.

Jim is not new to the acting game, as he has been on the legitimate stage and in vaudeville ever since he won the laurels of the world's best fighter under the Marquis of Queensbury rules. His big following of admirers, including those who knew him in his ring days, those who followed him on the stage, and those who read "Corbett's Corner" on the sporting page of many large dailies, will be augmented when his first serial starts its circuit through the country in the fall.

Will Make Five-Reelers.

And in the fall the big Californian is going back to his native heath to make five-reel features at Universal City. The first item on his working calendar will be a visit to his insurance office.

After writing out a few odd extra thousands of insurance for Jim, the agent, mindful of all the villains who are still nursing bruised ribs and reflectively stroking fatal chin points at Universal City, will wipe away the tears from his eyes, wring Jim's hand (and have his own arm pumped off) and say:

"Well, good-bye, Jim. Take keer yourself."

Better opportunities are offered in The World's Classified advertising than in any other medium known to the trade. Large needs have been supplied by small advertisements. Think it over and then try it.

COMMITTEE PASSES SHIPMENT BILL

Measure Soon to Come Before House Provides Return or Forwarding of Film Consignments

THE House Committee on Post Offices and Post Roads, on July 21, instructed its chairman, Congressman Halvor Steenerson, to make a favorable report to the House of Representatives of his bill authorizing the return to the sender or the forwarding of undeliverable second, third and fourth class mail matter.

It develops that this legislation, which will mean much to the industry, was suggested by Harry Sigmond, general counsel for the Northwest Film Board of Trade, of Seattle, who secured also the assistance of Congressman John F. Miller, of that State. The Post Office Department has expressed its approval of the proposed legislation and, in fact, suggested the wording therefor.

Exchanges Now Deprived of Rent.

Under existing law matter other than of the first class which cannot be delivered at the post office to which it is addressed, may not be forwarded to the addressee or returned to the sender at another post office until the postage for its forwarding or return is first prepaid. This procedure necessitates the holding of such undeliverable matter at the office of original address pending notification of the addressee or the sender and the receipt of the required postage for its transmission to its ultimate destination, and the delay which necessarily is involved frequently causes inconvenience, loss and hardship to the sender or addressee, or both. In the case of parcels containing motion picture films, the owners are deprived of the rental for the films during the period they are being held for the forwarding or return postage.

Matter to Bear Pledges.

The Post Office Department informed Congressman Steenerson that under the circumstances it is believed that provision should be made for the prompt forwarding or return of undeliverable perishable matter and also for the return of other undeliverable fourth-class matter and that of the second and third classes bearing the pledge of the sender to pay the return postage, the collection of such postage to be made upon delivery of the matter. This would expedite the handling and disposition of such matter in the mails and would relieve the postal service of the labor and expense of sending notices that the matter is held and will be returned on receipt of the postage.

"In view of these facts and the widespread demand for this postal facility as evidenced by the numerous communications concerning the subject received by the Department," said Postmaster General Burleson, "I am heartily in favor of the forwarding and return of mail under the conditions indicated and to this end recommend the enactment of legislation as follows:

Wording of New Bill.

"That hereafter, under such regulations as the Postmaster General may prescribe, fourth-class matter of obvious value which is of a perishable nature may be forwarded to the addressee at another post office charged with the amount of the forwarding postage, and is undeliverable to the addressee it may when such matter of a perishable nature be returned to the sender charged with the return postage: Provided, That other undeliverable matter of the second, third, and fourth classes may be forwarded to the addressee or to such other person as the sender may direct, at another post office, charged with the amount of the forwarding postage, or it may be returned to the sender charged with the return postage, when it bears the sender's pledge that the postage for forwarding and return will be paid, such postage to be collected on delivery: Provided further, That when the sender refuses to furnish such postage in accordance with his pledge, the acceptance from him of further matter bearing such pledge may be refused."

Feminine Sphere in the Field of Movies Is Large Indeed, Says Clara S. Beranger

OF all the different industries that have offered opportunities to women, none have given them the chance that motion pictures have," says Clara S. Beranger, scenario and continuity writer.

"In every department of the industry women have shown an aptitude that has earned for them the appreciation of their superiors in the form of substantial salaries.

"If women had shown that their sphere was limited in pictures then the number employed outside of purely clerical positions would have been no greater than what holds in other commercial lines. But women have scored as directors. They have shown a marked value in the creation of scenic ideas and artistic stage settings. It is also true that women who have invaded the hitherto sacred precincts given over to men of handling exchanges, have more than succeeded.

Women Hold Reins in Fiction Field.

"In passing judgment on the value of pictures for foreign markets, women are now being employed and so down the list. But in one particular branch women are more than holding their own and in many instances proving that the female angle is worth serious consideration and that is in the contriving of situations in building up a continuity. It is also true that women are the equal of men in writing original stories just as it is true that women today in the field of fiction are holding the reins. No man among the current successful authors has a larger following than Mary Roberts Rinehart or Gertrude Atherton.

"In the writing of picture stories women seem to have the call and just why this should be is easily understood. The largest proportion of motion picture 'fans' are women. Women writers know better what pleases their sisters than men for has it not been true since time immemorial that men never understood women but the baby girl just beginning to toddle knows men?"

Figures Do Not Lie.

"Measured" by this view of Vera Stedman, Rainbow-Universal comedy girl, the old adage is still good. Vera is "figuring" on a new kind of dive.

Films on Sericulture Are Needed by Chinese Trade

THE United States "commerce report" for July 11 gives the information quoted below on the possibilities for American educational films in China:

The following letter has been received by this office from the British Chamber of Commerce of Chefoo, China:

With a view to fostering the pongee-silk industry in this district and to enlighten the Chinese as to the possibilities in the development of the scrub oak and cocoons, this chamber is desirous of exhibiting cinema pictures demonstrating the process of cultivation from the silkworm to the finished article, and my committee would deeply appreciate your services in putting us in touch with some one who could supply such pictures, especially those taken from the Chinese field of operation, which we feel sure would intensify the interest.

As American mills are the principal users of the tussah silk reeled in this district, the importance of this educational movement from an American standpoint will be readily appreciated.

[Firms who can supply motion pictures on this subject are requested to communicate with the American consul or direct with the British Chamber of Commerce, at Chefoo, China.]

Anita Stewart in Vitagraph Film.

Vitagraph announces that it is soon to release an Anita Stewart feature, "Shadows of the Past." As the title would indicate, the story has to do with the efforts of three ex-convicts to tread the straight and narrow path. As the sympathy of the spectator is with them throughout it follows naturally that they were not guilty in the first place. But the fact remains that they are jailbirds and the prey of those who would do them harm.

RUBBERNECKING IN FILMLAND

Mix Has His Waterfall, Banty His Doughnuts, and May Allison Her Make-Up That Wanders

By Giebler

A FAIRLY quiet week, but a week in which much of moment has happened and in which a burning question has been settled in a manner that fills Filmland with joy and knocks the props from another of the preposterous presumptions of a town in the northern part of the state.

D. W. Griffith is not going to arise and depart from our fair city, as has been reported. Here are Mr. Griffith's own words:

"I'm not going to San Francisco to make pictures, and I'm not going to locate in the east, although there is a chance that I may go there for two stories that I have in mind."

Dave Isn't Frisky At All.

None of us took the San Francisco stuff seriously; we knew that Frisco could not frisk us for our Dave, but many of us feared that Gotham might get him.

Tom Mix, Charlie Murray, Bobby Vernon, Fatty Arbuckle, Kathleen Clifford, Fred Niblo, Houdini and Will Rogers helped put over the benefit at the Mason Opera House on Sunday night that brought in seven thousand dollars for the Actors' Fund. And every car owner of the colony is throbbing with expectancy as he looks forward to the coming of the day when all speed feuds will be settled at the Auto Classic race to be held at the Ascot Speedway—also an Actors' Fund benefit.

Players who heretofore have never been able to show what they could really do with their cars because of an unfeeling attitude on the part of the speed cops, are going to open her up, step on it and otherwise show how fast they can go when that happy day arrives.

Cecil De Mille and Eddie Hearne are going to stage an auto airplane race. Mr. De Mille will take the course in the air while Hearne covers it on the ground, and Hal Roach, Charles Ray, Donald Crisp, Tom Mix and several others will tear up the track in their efforts to hang up a record.

Clothes, Melody, and Doughnuts.

Clara Kimball Young is back with ten trunks full of new clothes.

Fatty Arbuckle has written a song—an Irish song called "Molly Malone."

I did considerable Rubbernecking this week, called on the Metroites, and spent part of a night on a Tom Mix location, watching Tom ride his horse through a waterfall, and eating Banty Colwell's doughnuts.

Tom is making "A Hard Boiled Tenderfoot," a play that calls for one of the most unusual scenes ever used in the films. Tom wrote the story and is directing himself, and you can always trust him to figure up something different.

The Tenderfoot is trying to locate the lair of a gang of bandits, and one moonlight night when he is riding Tony, his trusty steed, down a mountain trail, he comes upon a beautiful waterfall.

While Tom is getting an eyeful of the sylvan beauty of the scene, the curtain of water that falls from the racks high above is disturbed, and a rough and rude looking person wearing a wide hat, a ferocious look and a brace of guns, rides through the waterfall down the bosky dell and away.

The mystery of the bandits' rendevous is solved; the Tenderfoot rides up the bed of the stream, straight through the falling water, down a long passage into the bandits' cave and and hornet's nest of trouble.

Oil Paintings 'n Everything.

The bandits, who have been robbing trains with especial attention to the sleeping cars, have got the cavern fitted up with Pullmanesque luxury, ranging from paper drinking cups to colored porters.

Of course the bandits all "pack" guns, and Tom has a terrible time, but he outwits the Pullman pirates, saves and wins the "gell," played by Eva Novak, and makes a typical Mix mix-up of mystery, thrills and massive moments.

Tom hurts himself again—I say again because he manages to get bunged up in nearly every picture he makes. This time he rode too close to the wall in the passageway leading to the bandits' cave and cut a two-inch gash in his left knee when he struck the sharp edge of a property rock. If Tom doesn't stop being so reckless with himself, people will be referring to him as the late Mr. Mix one of these days.

The waterfall was a remarkable example of the ingenuity of the Fox technical department. It reminded me of the story of the Irishman, who upon seeing a monkey for the first time in his life, scratched his head and sad, "Well, well, what will the Frinch do next?" Looking at the waterfall made me ask myself "What'll the movies do next?"

The whole thing was man-made, as of course it had to be. Neither waterfalls nor caves are hard to find; any location man will lead a director to a dozen of each on short notice, but the combination of a nice roomy robbers' cave with a tame waterfall acting as a front door is rare.

A Fire Engine Waterfall.

The mountainside was made of real looking rocks and boulders tastefully decorated with vines, bushes and other vegetable matter used by Mrs. Nature in her best moments.

The opening that led to the cave, wide and high enough for a man to ride through on horseback, was completely screened by thousands of gallons of water that tumbled over the rocks twenty feet above. Two fire engines were used to keep the waterfall going, and water enough to float a battleship was used.

We had quite a little party on the location. Sol Wuertzel, manager of the studio, Mrs. Wuertzel, Howard Sheehan, brother to Winnie, of New York, who has just come to the coast as western district manager for Fox films, Mrs. Sheehan, and Mrs. Tom Mix, who used to be Virginia Forde, were all there.

Along about ten bells we all went over to the chuck wagon and staged an attack on the coffee and doughnuts. The chuck wagon, which belongs exclusively to the Tom Mix outfit, and follows Tom wherever he goes on location, is the real thing, and Tex Graham, the captain and J. D., his brother, as first mate, have covered many miles of the western cattle range with the outfit before it went into the movies.

Tex surely knows how to make coffee. He does not use percolators or any fancy doings; the coffee is boiled over a long trench in the ground filled with blazing greasewood and sage brush, and the coffee is as black as ink and as strong as a mule, but ye gods! how it does warm the cockles of the heart.

Making S. A. Lassies Jealous.

The doughnuts were by Banty Colwell. Banty's doughnuts are as popular around the Fox lot as Tom Mix's films are with the fans.

Banty is a character actor and was working as one of the bandits the night

May Allison Is Well Suited and Bert Lytell Adds It's Just a Question of Form.

At the right are Jack Conway, director; Bert Lytell, star, and Maxwell Karger, director-general, who say that "Lombardi, Ltd.," Bert's first "fewer" Metro, has unlimited possibilities.

we were presented to his pastry, but that is merely a side line with him—doughnuts are Banty's real mission in life.

Banty does all the work on his doughnuts personally, story, continuity, direction, hot grease, hole, everything; and when they are done they are as tender as a hero's heart and as seductive as a vampire's glance.

The day after the Mix location I went out to the Metro camp and saw three films on the fire at once. Viola Dana was making "Please Get Married," with John Ince as director, Antrim Short as lead, Margaret Campbell and Harry Todd in the father and mother parts, and Ralph Bell, Emmett King and Thomas Ricketts in support.

Director Harry Franklin was putting Hale Hamilton through a scene of "The Four Flusher," with Ruth Stonehouse, Harry Holden, Effie Conley as a Spanish girl, Frederick Malatesta, Louis Fitzroy and young Robert Badger as assistant interpreters of the action.

Nothing Limited About Bert.

Bert Lytell was deep in the throes of "Lombardi, Ltd," and from the looks of things he's going to put the piece over on the screen just about as big as it went on the stage. He's got Jack Conway for a director, Alice Lake for a leading lady, Juanita Hansen, Anna May, Vera Lewis, Joseph Kilgour, Jean Mendoza and George MacDonald as support, the cutest little mustache you ever saw, and Maxwell Karger lending his personal supervision.

I've heard a lot about this personal supervision stuff, and I have often wondered how one man could lend anything more than the most perfunctory attention to two or three films all in course of production at the same time.

Here's how Karger manages it.

Usually a director rehearses a scene two, three, or a dozen times, then takes it. Then he rehearses another scene and takes that. By this method it sometimes requires two or three hours to shoot two or three scenes, with an actual shooting time of only a few minutes for each.

The Metro method is to rehearse as many scenes as can be done in a morning or an afternoon, get them letter perfect, and then Karger comes along and watches the final rehearsing and the shooting, which takes only a very short time.

The players all like the new plan.

A Wandering Make Up.

May Allison, who was working in "Fair and Warmer," under Director Henry Otto, was enthusiastic.

"Here we are," she said, "working away on a number of scenes on a hot day. We get all tired out, but it will never show in the finished picture because this is only rehearsal. We'll get a number of scenes all ready to shoot and then go home, get a good night's rest and come back in the morning fresh as daisies, ready for the final taking. And the best part of it is that we can rehearse without make-up. Make-up has an aggravating habit of moving around on the face in warm weather. On many occasions, under the old system, I have found the make-up that I put on my forehead in the beginning had maved down to my chin long before we were through."

Manager Walker Wonders Why Producers Feature Dual Roles

H. R. WALKER, manager of the Royal and Classic theatres in Dartmouth, N. S., and the Princess in Imperoyal, N. S., makes the following timely criticism of the habit producers are at present indulging in of casting their stars in dual roles:

Why are so many stars playing a dual role? is the question Mr. Walker asks. This, he points out, is advertised as a wonderful feat, but whom does it interest?—perhaps the stars and directors, but certainly not one in a thousand picture fans. It only gives the impression that there are not enough players in the company to take the parts—something after the fashion of the old-time traveling shows when three or four players would have to take a dozen parts because there were not enough in the company to put on the play properly.

A Blow at Realism.

Very few, if any, theatre patrons care a cent whether Pearl Prunella or Sapphire Whoosis can carry two or three roles. It does not interest them in the least, but rather tends to decrease their interest in the story. Patrons of the silent drama like to get as much reality out of the pictures as possible. They like to think of it as something that really could happen, and one person, particularly the star, playing two parts takes the realism out of the play for most people. Surely the star can show off his or her accomplishments to advantage in a single part rather than in a dual role.

Showmen Could Tell Them.

I keep in close touch with my patrons, and think that I am in a position to judge from their comments. If producers, directors and stars themselves would condescend to consult the exhibitor near at hand regarding their plays, they would certainly learn much to their advantage. The exhibitor does not know it all by any means, but he certainly has learned by experience the likes and dislikes of moving picture patrons. After all, it is the wishes of the public that makes the picture industry.

The "Gripping" Scene.

Then again, my patrons have often asked me about these long drawn-out scenes where some person is supposed to be driven crazy through grief or fear. Their expressions and actions always arouse an outburst of laughter from the younger people, who look upon it as a bit of comedy introduced for their amusement. This kind of acting may indicate that the star is a wonderfully accomplished person who can truthfully portray the actions of a crazy person, but to whom does insanity make any sort of appeal, I wonder?

Two Chance-Takers—Tom Mix and Tony.

Tom's about to ride through a waterfall and take a fall out of some Pullman robbers for a Fox feature.

Hodkinson Announces Six New Exchange Managers

F. B. WARREN, vice president of the W. W. Hodkinson Corporation, announces the appointment of the following new managers:

Chicago—Sidney J. Goldman, for a year the manager of the Chicago Goldwyn office and more lately division manager for Jewel productions, has become the Hodkinson manager, succeeding E. C. Fielder, who has gone with another company.

New York—Marx Nathan has been promoted to the managership of the metropolitan exchange, succeeding Geo. F. Lenchan, who joined another company.

Cleveland—J. J. Mooney, of Cleveland, is made the Hodkinson manager succeeding Carlos E. Moore, who goes elsewhere. Mr. Mooney is a brother of Paul C. Mooney, long time division manager in the central states and Pacific Coast for Fox Film Corporation.

Omaha—R. H. Allan has taken over the Hodkinson management, succeeding A. J. Huesman. Mr. Allen was brought into the Hodkinson organization from the Pacific Coast.

Albany—H. E. Thompson has been made the Hodkinson manager, succeeding H. R. Wimsatt.

Oklahoma City—J. C. DeWalt has been appointed Hodkinson manager at this point.

Melville Shauer Back from Europe.

The motion picture industry is welcoming home another of its representatives with the A. E. F. in France in the person of Lieutenant Melville A. Shauer, formerly assistant studio manager of the New York studio of the Famous Players-Lasky Corporation, and the son of Emil E. Shauer, assistant treasurer of the corporation. Lieutenant Shauer served for more than a year as a member of the intelligence section of the 309th Infantry of the Seventy-eighth division. After a brief rest he will return to the Famous Players-Lasky Corporation

Chicago News Letter

by Jas. S. McQuade

MEMBER OF PROMINENT FIRM MARRIES

P. J. Schaefer, of Jones, Linick & Schaefer, of Chicago, Is Wedded to Mrs. Clara Arnold

PETER J. SCHAEFER, of the firm of Jones, Linick & Schaefer, Chicago, and nationally known in the trade by his active interest in matters pertaining to the exhibiting of moving pictures, was married to Mrs. Clara Arnold, also of Chicago, on July 16.

The marriage ceremony was held in the French room of the Blackstone Hotel, which was tastefully decorated for the occasion, American beauty roses predominating in the attractive scheme. Judge Joseph Sabath, who has been the fidus Achates of Mr. Schaefer for many years, officiated. The affair was exclusive, as only immediate relatives were present in addition to Mr. and Mrs. Aaron J. Jones and Mr. and Mrs. Adolph Linick.

Dinner was served in an adjoining room after the ceremony, and at 6:30 p. m. the bride and groom left for a wedding tour of the Canadian Rockies. They will continue their tour to Alaskan points from Vancouver, B. C., on July 26, where it is expected they will spend several weeks. On the home trip they will visit Yellowstone Park and spend a week at the Broadmoor Hotel, Colorado Springs. They will afterwards sojourn at Hot Springs, Va., and will spend the winter in California.

Bride is Popular in Society Circles.

The bride, formerly of Oak Park, is well known and popular in North Shore society circles, and, like her husband, is a golf enthusiast. She has been prominent at the Country Club horse shows, is an accomplished equestrienne and is conceded to be one of Chicago's most beautiful women. She has closed her former residence at Bittersweet Place.

Mr. Schaefer is well known in club circles and has made his home at the South Shore Country Club for the past three years. He is also a member of the Chicago Athletic Club.

In view of his marriage Mr. Schaefer recently resigned as president of the Motion Picture Exhibitors Association of America and also as president of the Allied Amusements Association, of Chicago.

The Moving Picture World takes advantage of this occasion to wish Mr. and Mrs. Schaefer a long and happy married life.

Fienberg Buys Fern, Milwaukee.

E. Laugmack, owner of the Colonial, Milwaukee, and David Fienberg, owner of the Fern, in the same city, were visitors in Chicago last week. Mr. Laugmack recently sold the Fern to Mr. Fienberg, who has been connected with the Saxe Bros. enterprises for the past twelve years, resigning on June 1.

Mr. Laugmack stated that the past year has been a banner year for Milwaukee exhibitors, the hot weather of the last few weeks causing the only exception to the rule. He has been an exhibitor since 1911 and has prospered. The Colonial seats 860 and the Fern

Peter J. Schaefer.

800 persons. Both theatres use the product of Metro, Goldwyn, Select, First National and the World. The admissions are 11 and 17 cents, war tax included.

Rights to Sennett Comedy Purchased for Illinois

F. L. BROCKELL and C. E. Elliott, associate managers of the Greater Stars Productions, Inc., with headquarters in the Consumers Building, this city, announce that they have secured the exclusive Illinois rights to "Yankee Doodle in Berlin," Mack Sennett's successful comedy. The deal was closed in New York during the week of July 7, with Sol Lesser—who owns the rights to this picture for the entire United States, Messrs. Brockell and Elliott having gone on to New York for that purpose.

Messrs. Brockell and Elliott will handle the comedy as a road show attraction, and it will be rented to moving picture and dramatic theatres on a percentage basis only.

The Chicago opening will be given at the Ziegfeld Theatre July 28, and the run will be continued at that house as long as it proves a paying proposition. "Why Bathing Beaches Are Popular," in one reel, will precede the Sennett comedy at all presentations, and Mack Sennett's famous bathing girls will repeat in Chicago the great success won by them in New York and other large cities. They will accompany the picture in all the larger Illinois cities and possibly in some of the smaller ones.

Messrs. Brockell and Elliott, very deserving young men, are favorably known to the trade in Chicago and Illinois. Mr. Brockell was manager of the Chicago office of Famous Players-Lasky for a number of years, while Mr. Elliott was sales manager. They announce—without revealing the figure—that a high cash price was paid for the Illinois rights to this attraction, and admission prices will be fixed by them accordingly.

Fox Chicago Office Makes Enlargements to Its Staff

THE first half of the week, July 14, was devoted by Division Manager Eckhardt, of the Fox forces, to a get-together meeting in the Chicago office, of the salesmen in Chicago and tributary territory, for the purpose of becoming thoroughly familiarized with the new fall policies of the company.

Mr. Eckhardt has added Joe Lyons to the Chicago sales force, as he is intimately acquainted through long experience with all the leading exhibitors. To the road forces he has added Howard Boyle, just returned from the Great War, in which he served for four years, in the British aviation service. He will represent Fox in Indiana and eastern Illinois territory. John Ploner, recently with Universal, has been assigned territory in southeastern Wisconsin, which was formerly covered by M. Whitmoyre, who has been transferred to central Illinois. Salesman Parker will retain his former territory in western Illinois, including the Iowa river towns.

Rents Additional Space.

Mr. Eckhardt informed me that the increased volume of business had necessitated the renting of 1,000 square feet of additional space in the Mallers Building. The added space is on the fourth floor, the main offices being on the fifth.

Mr. Eckhardt had just returned from a holiday trip in northern Minnesota, where he traveled 1,500 miles by auto, and looked fit to undertake the most strenuous tasks. He is at present negotiating principal runs for the Fox product in Chicago, Milwaukee, and in the important key cities, in Chicago territory, along the lines of the fall policy,

which he announces is being well received by many already interviewed.

To quote Mr. Eckhardt: "Our fall line-up appeals to the smaller as well as the larger theatres. I expect to be in a position to announce first run houses in Chicago within the coming ten days."

Chicago Picture Thieves in Clutch of the Law

CHICAGO film circles have been much perturbed by the recent revelations in the matter of film thefts in the city. It is exceedingly difficult to write anything definite at the time about these thefts, owing to the natural inclination of exchange managers to keep all information sub rosa, and to the enforced reticence of those specially engaged in the work of investigation for the theft committee of the N. A. M. P. I.

Morris Titus, shipping clerk of the Unity Photoplays Co.; Izzy Cohen, shipping clerk of the Goldwyn exchange; Morris Kline, owner of a film exchange and vendor of raincoats, and Albert Leavinson, who carried the stolen films from the Goldwyn offices to the Morris Kline store, were arrested around July 2 and locked up. They were released on bail and their trial set for Wednesday, July 16, before Judge Trude, in the Chicago Avenue Police Court. The trial was postponed, however, until Thursday morning July 17.

At this trial Cohen and Leavinson confessed that they were induced by Morris Titus to engage in the unlawful business as he showed them that considerable easy money could be made. Judge Trude held the four men for the grand jury, in bonds of $1,000 each.

Goldwyn Films Recovered

The Goldwyn films have all been recovered by Manager Ike Van Ronkel. The list includes "Freedom of the World," "Thais," "The Manx Man" and "Oh, Johnny!"

Izzy Cohen has worked in Chicago for a number of years as shipping clerk. He has been with Goldwyn for two years and prior to that was shipping clerk for the World and the Central Film Company for several years. He was always honest, so far as known, until he made his recent, great mistake. Leavinson also, so far as known, has been straight until this time.

Very mysteriously has been the disappearance recently of three Chaplin films, owned by the Exhibitors Mutual Distributing Corporation. One of these, "The Cure," disappeared about two months ago, on the way from Freeport, Ill., where it was shown at the Strand Theatre by Proprietor Dittman, and afterwards shipped by him to the Mutual office in Chicago, by express. Another Chaplin disappeared on June 2, after it was shown at the Oak Theatre, in Chicago, and another disappeared about June 10. The night shipper states that this third film was checked in at the Mutual office, but he may have been mistaken.

About a month and a half ago "His Birthright," featuring Sessue Hayakawa, disappeared from the Mutual offices. The shipper reported to Manager Levey that he found the film and that it was in the vault. Next day it had disappeared. Manager Levey believes that the shipper likely made a mistake regarding this film also.

Exhibitor Placed Under $2,500 Bond

A short time ago Manager Levey was given the tip that "The Cure" had been shown in a certain Chicago theatre. He immediately got busy and succeeded in securing the film. The exhibitor inculpated was placed under a bond of $2,500 Saturday, July 5, for his appearance. Within the next few days (from the time of writing) he will be given a hearing before the District Attorney when the date of his trial will be set.

At the Magnet Exchange, this city, where it is said films are unlawfully handled, it is held that "The Red Lantern," "The Heart of Humanity," "The Carter Case," "The Red Glove" and also features of Fairbanks, Hart and Mary Pickford had been offered recently.

Within the week of Monday, July 14, it was given out by reliable authority that a large number of Sidney Drew comedies, owned by Metro, were missing and that the State's Attorney had several of them in his possession. At the trial for stolen Goldwyn pictures, held July 17, in the Chicago Avenue police court, my informant says that the State's Attorney had several of these Drew comedies in the courtroom at the time and that he had seen them there.

Author-Creators of Three of the Forthcoming Serials on Pathe's Program.
Left to right: Frank Leon Smith, author of "Bound and Gagged"; Gilson Willets, who wrote the scenario for Ruth Roland's serial, "The Adventures of Ruth"; and Bertram Millhauser, author of the scenario for "The Black Secret," from the story of Robert W. Chambers.

Indiana Operators Get Charter from I. A. T. S. E.

ERNEST STELLINGS, operator at the Grand Theatre, Washington, Ind., furnishes the information that operators of his city recently received charter number 554 from the international office of the I. A. T. S. E. and Moving Picture Machine Operators of the United States and Canada.

Following are the officers of the new Washington local: President, Will C. Long; vice president, Harry M. Bray; secretary-treasurer, Ernest Stellings, and financial secretary, Harry Palmer. The other members of the local are Maurice Whetsell, Robert Babrick, Virgil Grubb, Palmer Miller and Roy Queen.

Mr. Stellings sent P. M. O. for the latest handbook, which he prizes as his bible on projection matters.

Venus Amusement Company Formed at Gary, Indiana

A. J. OBRESHK and Nick Bikos, leading exhibitors in Gary, Ind., have combined their business and formed the Venus Amusement Company, Inc., of which Mr. Obreshk is president and Mr. Bikos vice president.

This company controls a chain of seven theatres, which includes the Star in Whiting, the Indiana, Venus, Gem, Lyric, Cosmo and Royal in Gary, and the Hegewisch, in Hegewisch, Ill. The Gem and Lyric, in Gary, were purchased since the incorporation of the company. Messrs Obreshk and Bikos have adopted the policy of showing only the best pictures at reasonable admissions.

Catherine Calvert Goes to Ince Studios.

Catherine Calvert passed through the city last week on her way to the Ince studios, where she will begin work on "Americanism," a Famous Players-Lasky feature, under the direction of Mr. Ince. This is the first of a series in which she will play the lead, under the direction of Mr. Ince.

Vivian Martin Pleases

Vivian Martin in "Louisiana" drew good business at Orchestra Hall during the week of Monday, July 14. This is considered her best work on the screen, and she won quite a following from Orchestra Hall patrons. The comedy, the "Unmovable Guest," with Flora Finch, in two reels, was an added attraction for the week of July 21.

Fielder Joins "Big 4" Forces.

E. C. Fielder, who has been division manager in the Middle West for the W. W. Hodkinson Corporation for a year, will resign that position to take up the duties of sales manager and assistant manager for the United Artists Corporation in the state of Ohio. His resignation takes effect July 26. He was appointed to his new position by Ralph O. Proctor, assistant general manager of the "Big 4." His headquarters will be in Cleveland.

Rupert Hughes Off to Culver City.

Rupert Hughes stopped in Chicago, between trains, July 17, on his way to Culver City, Cal., where "The Cup of Fury," adapted from his story of that name, will be produced for Goldwyn by the Eminent Authors' Pictures Corpora-

tion. Mr. Hughes will co-operate with the director in the production of the story.

Siler Wanted in Chicago.

Detectives are on the trail of E. E. Siler, a Chicago broker, who is wanted on a warrant charging him with defrauding Theodore F. Brett, of the firm of Brett & Lenham, this city. Mr. Brett charges Siler with having failed to account for the 200 shares of stock in "The Birth of a Race" picture, which were placed in his care for sale. Siler has left the city and was last heard of in Indianapolis.

At the Randolph and Ziegfeld.

Clara Kimball Young in "The Better Wife," showed to good business at the Ziegfeld last week. The next attraction at this house will be Norma Talmadge in "The Way of a Woman" (Select.)

"The Woman Thou Gavest Me" drew so well at the Randolph Theatre last week that it has been held over for the succeeding week.

Haas Is Head of Art Branch of Famous Players-Lasky

J. N. NULTY, general manager of the Eastern studios of the Famous Players-Lasky Corporation, has announced a change in the personnel of the art department, necessitated by the departure for Europe of Richard Murphy, formerly director of the art and technical department of the Famous Players-Lasky studios in New York and W. C. Menzies, his assistant, who have gone to join the staff of Al. Kaufman, in charge of production with the Famous Players-Lasky British Producers, Ltd.

Robert M. Haas has been placed in charge of that department and is assisted by W. E. Keller in architectual work. Associated with Mr. Haas is O. O. Cecil, interior decorator and William Reilly, chief property man. Mr. Haas is a graduate of the University of Pennsylvania, School of Architecture, and had a number of years' experience in designing and art work before becoming connected with the Famous Players-Lasky Corporation.

Daniel Carson Goodman
Author and director of "Paradise Annie," a Pathe Feature with Alma Rubens, seen across the page.

MAY SELECT CENSOR COMMITTEE SOON

W. P. Capes, Secretary of Mayors' Conference, Hopes to Announce Personnel Next Week

WITHIN the next two weeks Mayor Walter Stone, of Syracuse, will be in a position to announce the make-up of the committee which will have within its province the settling, at least for the time being, of the sort of censorship which in their opinion should prevail in New York State, and the recommendations along this line which will be made to the next legislature.

W. P. Capes, secretary of the State Mayors' Conference, today stated that he already had some eight or ten names which had been submitted to him for consideration as members of the committee. Mr. Capes hopes to receive more names within the next week. He will submit the list to Mayor Stone, who will choose the personnel of the committee.

According to Mr. Capes, the State Mayors' Conference will go no further than to name the committee and place before it the situation so far as censorship exists in this State. It will make no suggestions to the committee as to whether or not censorship is needed, and if needed, the kind which should be recommended to the legislature.

Cities Are Now Own Censors.

Mr. Capes himself is a member of the National Board of Review and has taken a rather active attitude along censorship matters for the past two or three years. Three years ago there was adopted in this state a provision which gives the cities the individual right to censor pictures shown within their own borders. Syracuse and Rochester are doing this now, according to Mr. Capes, through their commissioners of public safety, who view any picture in the respective cities before it is shown, providing that there has been any protest made against this picture, or in case that it has not been approved by the National Board of Review. The scheme is said to be working out in a satisfactory way.

Questions Before Committee.

Just where the proposed committee will hold its first meeting is a matter that will rest entirely with Mayor Stone. Three questions will be put up to the committee. These will be:

"Is the National Board of Review covering the situation today in a satisfactory manner, and if not what betterment is suggested? Are the penalties against salacious pictures severe enough, and if not, to what amount should they be increased?

"Is there need of a state board of censorship in New York, and if so, how large should be its personnel and what should be the limitation of its powers?

"Should the question of what constitutes a morally good or bad film be left to the community itself to decide, without regard to any previous attitude on the part of the National Board of Review?"

Mayors Are Undecided.

Some members of the State Conference of Mayors recently expressed themselves as being well satisfied in leaving well enough alone, saying that they did not believe a state board of censorship was advisable on account of the politics which would be sooner or later injected, and which would work a distinct hardship against the film producer as well as the exhibitor.

It is apparent, however, that the present agitation is either paving the way toward the introduction of a censorship bill at the next legislature, or of clearing the atmosphere for the next few years to come, by recommending to the legislature that present day pictures are not in need of further censorship and that the producers themselves, wise to the situation, will see to it that the pictures which are turned out do not merit criticism which would eventually bring the hardships of censorship.

Mr. Capes returned to his office in this city today. To a representative of the Moving Picture World he stated that with the exception of Corning, which has enjoyed Sunday shows for some little time past, and which through its common council a few days ago decided to give official approval of their continuance. There has been little or nothing doing among the cities in settling for themselves the question of authorizing Sunday shows.

GRANT.

Fire Marshal Installs Projector.

H. H. Friedley, Indiana fire marshal, with offices at the state house in Indianapolis, has purchased a projecting machine for the use of his department.

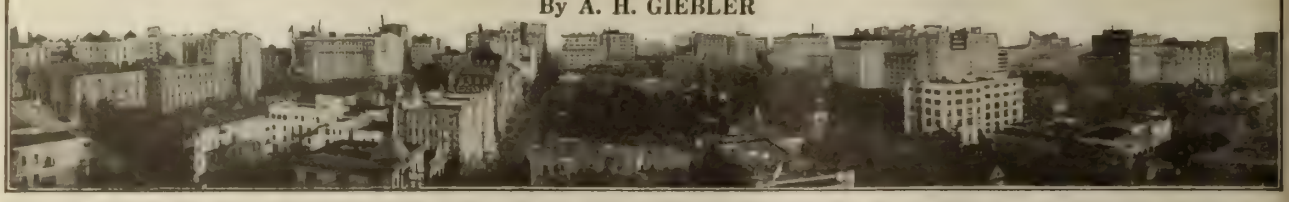
Plans are being completed for a series of illustrated lectures on fire prevention before schools, teachers' institutes and other public gatherings in the fall.

Several films devoted to fire prevention subjects will be added to the equipment. Officials connected with the department will deliver talks in connection with the exhibitions.

Alma Rubens
Who will be "Paradise Annie" in the Pathe production of that name written and directed by Daniel Carson Goodman.

News of Los Angeles and Vicinity

By A. H. GIEBLER



Amendment to California Law Lengthens Life of Actors' Contracts to Five Years

AN announcement that will be of interest to members of the moving picture profession has been made by Albert J. Kidder, Jr., a Los Angeles attorney, regarding an amendment affecting employment contracts in California, which went into effect on July 21.

Heretofore, according to Attorney Kidder, an employment contract in California has only been enforceable against a player for a period of two years from the date of commencement of employment.

This, however, was changed by the forty-third session of the legislature, held in 1919, and an amendment increasing the period from two to five years went into effect on July 21.

Mr. Kidder says that the effect of this new law has made valid a considerable number of contracts of players who continued in their employment beyond the date of the 21st that otherwise would have been void, or if not void, voidable and unenforceable if action to void them had been taken before the date the new amendment began functioning. For instance, a player who has made a contract for two years, with an option on his services for three years all in one contract, and who continued his employment after July 21, can be compelled to finish the full term of five years.

Players executing contracts in the future should take into consideration the effect of the amendment and give careful thought to any contract whereby their services are to be required for more than two years.

City Asks Removal of Old Sets.

A movement has been started by the City Council of Los Angeles to have old sets that have been erected for motion picture purposes removed by order of that body. The set erected on Sunset Boulevard in Hollywood and used by D. W. Griffith in filming scenes for "Intolerance," which is no longer in use and which has become unsightly, will be the first to be ordered demolished if the suggestion is adopted.

Lehrman's Diffuser System

Henry Lehrman is equipping his new studio at Culver City with an ingenious diffuser system that gives perfect protection to the diffusers without the necessity of a covered stage. Above the center of the stage is a small A-shaped glass roof, under which all the diffusers are pulled in case of rain, or when work is finished at the end of the day. The system is made up of two sets of diffusers meeting in the center, all made so that they may be pulled in either direction, so that light may be admitted to any desired spot on the stage and nowhere else. To keep out undesired streaks of light, each diffuser is hung at a slight angle and overlaps its neighbors for about a foot on each side. The result is a stage covering that is absolutely light-tight. The system prolongs the life of a great expanse of diffuser canvas, and other studio heads on the west coast are considering plans for using the system on their open stages.

Players' Union Gives Dance.

At a dance given by the Players' Union at the old Horsley studio at Main and Washington streets last Saturday night for the benefit of the striking telephone workers, more than a thousand members of the union and others were present. The affair was designated as an informal western dance, where conventional evening clothes was not required. The Horsley studio is at present occupied by the Motive Motion Picture Company, which is making a big railroad feature.

Movie Dogs at Santa Barbara Show.

Among the famous movie dogs that will probably be seen at the Dog Show to be held in Santa Barbara on August 1 and 2, are Keystone Teddy, owned by Mack Sennett; Killarney, Charles Ray's terrier; Roscoe Arbuckle's Luke, and many others. Some of the film folk who own dogs that are eligible for trophies are Bessie Barriscale, Pauline Frederick, Tom Mix, Wallace Reid, Vivian Martin, Margarita Fisher, Douglas Fairbanks and W. S. Hart.

Ince To Build Aviators' Lighthouse

Thomas H. Ince, whose recent prize offer for a trans-Pacific air flight has caused much interest in flying circles, has set aside the sum of $5,000 to build a lighthouse for aviators. The lighthouse will be erected on the Venice field and will be sixty feet in height and surmounted by a globe sixteen feet in diameter. Three thousand 10-watt lights will be used in the illumination, which will be visible for many miles around. A nautical pennant at the top of a 112-foot pole will be flown to show the prevailing air currents, as a further aid to aviators.

Major Beith Leaves West

Major Ian Hay Beith, noted English author, lecturer and soldier, left Los Angeles last week for New York, where he will immediately sail for London to

Panoramic View of the New Lehrman Studios in Los Angeles.

report to military headquarters. During his stay on the west coast Major Beith assisted Jeanie MacPherson in picturizing Sir James M. Barrie's "The Admirable Crichton" at the Lasky studio. Major Beith hopes to secure his discharge from the army so that he may be free to devote at least part of his time to motion pictures.

Horne to Direct Pathe Serial.

James W. Horne, who has just recently completed the James J. Corbett serial for Universal, has been engaged to produce a serial at the Astra studio in Glendale for the Pathe program with Warner Oland, Olga Grey and Eileen Percy as the featured players.

Quinn Returns.

J. A. Quinn, proprietor of Quinn's Rialto Theatre, on Broadway, who has been in the east for several weeks in the interests of an association for better pictures, returned to his home in Los Angeles on July 12 to remain only a few days, when he will again depart for New York to complete the organization of a company that will produce pictures according to the standards of the promoters of the better pictures movement. After his return from this trip, Mr. Quinn will travel through Canada on a similar mission to the one that now takes him east.

Visitor From Kansas City

Nugent C. Flynn, owner of the First National Exhibitors Circuit franchise in Kansas City and surrounding territory, has been a visitor at several of the Los Angeles studios during the past few weeks.

Seymour Tally Off to New York

Seymour Tally, son of T. L. Tally, vice-president of the First National Exhibitors, left on July 15 to attend the directors meeting of the First National Exhibitors that will be held in New York on July 21.

Cosmo to Build New Studio.

The Cosmo Pictures Corporation has announced, through a representative, that a new studio will be built in the near future for the company in Los Angeles, on a site not yet decided upon. While the studio is in course of construction, Jules Ratzkowski, vice-president and director of the company, will take a number of his players to Palestine and Egypt, where he will film a special production. Mr. Ratzkowski left last week for New York, accompanied by his wife and daughter. Miss Ratzkowski has played in various pictures produced by French and Italian companies before France and Italy were plunged in war, and she will play an important part in the production to be filmed abroad. The company expects to sail August 1 and to remain away five months.

Stone Films Scenes in Wyoming.

Fred Stone, with his director, Frank Borzage, and several members of his company, including Vola Vale and Josie Sedwick, made a trip to Cheyenne, Wyoming, last week to participate in the annual Frontier Day Celebration held in that city from July 23 to 26. Scenes of the various events in which Stone took part will be incorporated in his current film production.

Studio Shots

MARY PICKFORD entertained a party of friends at a preview of her newest picture for the First National Exhibitors, "The Hoodlum," at the Brunton studio one evening last week.

Vera Lewis is taking the part of Molly in "Lombardi, Ltd.," now being filmed at Metro.

Mabel Normand started work last week as a circus waif in a new Goldwyn production.

Among the film players who attended the Seattle motion picture convention were Bessie Love, Fay Tincher, Frank Keenan and Wallace Reid.

Art Acord, who was recently divorced from Edith Sterling, was married last week to Miss Edna Nores, of Pasadena.

Louis King, who has been playing in Fox productions, is now a member of the Gale Henry Model Comedy Company.

Bessie Love will begin work on an Irish story written for her by Gerald C. Duffy, immediately upon her return to Vitagraph from the Seattle convention.

Mrs. Alma Fern Carey has applied for a divorce from Harry Carey, Universal star.

Henry Walthall will soon be working in "The Kentucky Colonel," his next National production following "The Confession."

The film rights to "Overland Red," by Henry Herbert Knibbs, have been secured by Goldwyn for Will Rogers.

Production on "The Pleasant Devil," the first of the Lew Cody productions for Pathe, began at the Louis Gasnier studio in Glendale last week.

Al Green, of the Marshall Neilan staff of directors, will direct Peggy Hyland in a Fox feature during Mr. Neilan's absence in Europe.

The Universal City baseball team defeated the Thos. H. Ince nine in a score of 5 to 4 at Vernon last Sunday.

George Beban is making preparations to begin production on his second independent venture.

Christine Mayo is playing an important role in "Fair and Warmer," in support of May Allison.

Charles Hochberg has been appointed film editor of the forthcoming Lehrman comedies for the First National Exhibitors.

Rupert Hughes is expected at the Goldwyn plant in Culver City within a few days to supervise the filming of his story, "The Cup of Fury," the first picture to be made by the Eminent Authors Pictures, Inc.

Jack Mower, Eileen Percy, Doris Pawn and Kathleen Kirkham are cast in important parts in the new Lew Cody picture for Pathe.

J. Warren Kerrigan's second picture under the Robert Brunton management has been given the title of "The Joyous Liar."

Tom Geraghty has severed his connection with the Louis B. Mayer Company, to accept an offer on the editorial staff at the Lasky studio.

A son was born to the wife of Bernard McConville, scenario writer, on July 10.

Earle Williams began production last week on a new Vitagraph feature entitled "On The Black Gate," from the story by Hilliard Booth.

Thomas Meighan has gone to Pittsburgh to visit his mother, who is seriously ill.

Marguerite Clark and her husband, H. Palmerston Williams, spent last week-end at Catalina.

Kathlyn Williams will play an important part in Marguerite Clark's new picture, "A Girl Named Mary," now being filmed at the Morosco studio.

Sarah Y. Mason, of the Brentwood scenario department, has organized a feminine Ping Pong club, which she hopes will become a formidable rival of Brentwood's masculine golf club.

Clara Kimball Young returned from New York last week, and is getting

They Will Be Operated as a Community Production Center.

ready to film "Eyes of Youth," at her new studio in Glendale.

Winifred Westover is spending a vacation in San Francisco since finishing her work in the recent William S. Hart picture.

Harvey Thew, photoplaywright and continuity writer, has become a free lance.

Larry Semon, with Lucille Carlisle as his leading lady, is producing "A Heap of Trouble," a new Big V comedy.

The Mary Pickford Company, in charge of Director Sydney Franklin, has gone to Big Bear to make scenes for "Heart of the Hills."

Eugene Pallette has been signed up by Metro to play with May Allison in "Fair and Warmer."

Eddie Flannagan and Neely Edwards will soon begin on the fifth of the Hall Room Boys series of comedies at the National studios under the direction of Harry Edwards.

Geraldine Farrar and her husband, Lou Tellegen, spent last week-end in Santa Barbara, going by motor from Culver City.

Vivian Martin, who has just finished "His Official Fiancee," at the Lasky studio, has departed for New York on a vacation.

Frederick Malatesta, of the Metro company, is one of three candidates for the appointment of consul in Los Angeles by the Italian government.

Wallace MacDonald will play opposite Marguerite Clark in "A Girl Named Mary."

W. Christy Cabanne will direct Lew Cody in his first Astra-Pathe picture, "The Pleasant Devil."

Peggy Wood will return to New York to fill a stage engagement as soon as her work in the Will Rogers picture for Goldwyn is completed.

Louis J. Gasnier is planning to start a serial early in August in which Olga Grey, Warner Oland and Eileen Percy will be featured.

James Kirkwood, who has been directing pictures for the past two or three years, will play one of the principal roles in a coming Allan Dwan production.

Nat H. Spitzer, of Bulls-Eye, will go to San Francisco in August, to look over the Bay city with the idea of possibly building a studio there.

William Farnum and his company have returned from a three week's location stay at Catalina Island. After a few days' work at the studio the company will go to Balboa Beach to make shipwreck scenes for "The Wings of the Morning."

Hal Rosson, former cameraman, just recently landed in New York with the overseas forces from France, has been engaged as cameraman by wire for Allan Dwan.

Jay Mulhauser, formerly with Cohen and Harris, is now writing titles for Bulls-Eye productions.

Opens Atlanta Exchange for Realart.

Like a home coming was the return on July 17 of Ben F. Simpson, field manager for Realart Pictures to Atlanta. Four years ago and for some time previously, Mr. Simpson represented George Kleine in the Southern territory. The result was that his arrival last week took him back among many friends.

After several days in Atlanta establishing an exchange for Realart and installing a manager, it is expected that Mr. Simpson will return North.

Up to this time, Realart's field manager has established exchanges at Boston, Buffalo, Pittsburgh, Washington and Atlanta.

Reviews in Moving Picture World are written from the screen—not press books.

Arthur Loew and Mildred Zukor, Whose Engagement Was Recently Announced.

Arthur Loew is the son of Marcus Loew, and Miss Zukor is the daughter of Adolph Zukor. Two great houses—one an exhibiting and the other a producing corporation—will soon be represented under the same roof

Buffalo's Academy Theatre Sold to Western Syndicate

THE Academy Theatre, Buffalo, one of the oldest theatrical institutions in New York State, has been sold to a Western syndicate, represented by S. Levy, of Detroit. The first theatre on the Main street site was called the Metropolitan and was built in 1864. Five years afterward, it was named the Academy of Music. The building burned September 1, 1895. It was rebuilt and housed melodrama until the Mark-Brock interests took it over ten years ago. Under the new management the Academy will be a burlesque house showing plays on the second Columbia wheel.

At present the house is presenting feature motion picture plays and stock musical sketches. The house for the past several years has been managed by J. H. Michael who came to Buffalo from Detroit.

The Academy will close Sunday night, July 27, for a two week period, during which it will be redecorated and renovated and will reopen August 23. It is possible that the Mark-Brock interests may move their Academy shows to another downtown house, but nothing definite has been decided on this proposition.

Universal Resumes Use of Studios in New Jersey

UNIVERSAL is once more to produce in the East. This announcement was made the week of July 20 at the Universal home office.

Tarkington Baker, Universal's general manager, who made the announcement, states that the entire studio is to be overhauled and re-equipped with all modern appliances, including a new heating plant. It has been some time since Universal produced at the Fort Lee studio, which is one of the largest in the East.

The plan of producing at the Fort Lee studio has been under consideration for some time by Universal officials. The plans as outlined now are to produce a number of short features there, especially comedies, which will be made under the supervision of Tarkington Baker.

Work on the new comedies is expected to start this week and further details of the new comedies to be made there will be made known within a short time.

In opening the Fort Lee studio again Universal will have studio space to let for any other producing company that may wish the use of an Eastern studio.

Krows Joins Vitagraph.

George Randolph Chester, Vitagraph production editor, has by special arrangement enlisted the services of Arthur Edwin Krows, who will adapt for the screen several literary works purchased by Vitagraph.

Mr. Krows was for a number of years associated with Winthrop Ames at the Little Theatre. He is the author of several works dealing with the theatre and the screen. His first work for Vitagraph is the screen adaptation of "The Winchester Woman," a magazine story, now being produced under the direction of Wesley Ruggles, with Alice Joyce in the stellar role.

FOX TO HAVE STRONG FOREIGN POLICY

Visit of Firm's Heads to Europe Convinces Them World Looks to America for Entertainment

THE strong foreign demand for American-made motion pictures is illustrated by the world-wide policy of distribution which has just been adopted by Fox Film Corporation. This policy is the result of requests for Fox pictures from all parts of the globe.

William Fox, head of Fox Film Corporation, and Winfield R. Sheehan, general manager, recently went to Europe to survey the foreign situation. They found that the return of peace had left the entire civilized world looking toward the United States not only for food and other supplies, but for entertainment.

Seventeen Foreign Offices.

Investigation made by Mr. Fox and Mr. Sheehan caused them to arrange for important extension of their foreign service. Sixteen branch offices were opened abroad and three in Canada. Thus the Fox corporation was put in touch with practically every corner of the globe, and thus the Fox plan for contact with exhibitors all over the world realized. Eight men at present are handling the Fox foreign interests, under the supervision of Mr. Fox and Mr. Sheehan. They are Abraham Carlos, general representative of Fox Film Corporation and supervisor of the foreign exchanges, headquarters Paris; Ernest Reed, managing director for the United Kingdom; Fred W. Lange, foreign manager for Fox Film Corporation; Joseph R. Darling, foreign representative; Joseph P. Ryan, district manager for South America, headquarters Buenos Aires; Alberto Rosenwald, manager for Brazil, headquarters Rio de Janeiro; Aquileo C. Calve, manager for Central America, headquarters Mexico City; Sidney E. Abel, foreign representative.

The Fox foreign chain is to be further increased. The new offices will be established in addition to the sixteen just added and all will be based on the idea of direct contact with the exhibitor. William Fox, who is a pioneer in the foreign field and who from the first has adopted the policy of dealing direct and cutting out the middleman, has found that this policy is more satisfactory.

New York Department.

In New York the Fox foreign department carries a corps of seventy-six, of whom forty-six are experts on foreign relations in motion pictures and thirty have a command of foreign languages. In the new Fox building which is to opened at Fifty-fifth and Fifty-sixth streets and Tenth avenue, special emphasis will be placed upon the foreign department. A large section is to be set aside for foreign interests in motion pictures, and here will be reference rooms, desks for foreign visitors, and stenographers to take dictation in any language. This department will be conducted as a special feature of the Fox service for foreign buyers and exhibitors, so that their visits to New York may be made as agreeable as possible.

In two special projection rooms attached to the foreign department will be shown pictures titled according to the languages of the countries in which the Fox interest intend to feature them.

All United Artists' Sales Managers Now Appointed

THE seventeen sales managers to head the distributing depots of United Artists Corporation have all been appointed. This week Hiram Abrams named the last three lieutenants still required to round out the "Big Four's" sales organization and the entire staff is now in operation through the company's seventeen offices.

J. E. Luckett goes to the Dallas office, J. F. Brett goes to Minneapolis and M. C. Coyne to Atlanta.

Mr. Luckett, who goes to Dallas, is a native of Richmond, Va. He was originally a newspaper man in Washington, D. C., and then became owner and manager of the Columbus Theatre in that city. For four years he has represented D. W. Griffith in the handling of the Griffith productions.

Mr. Brett has actual theatre experience as a basis for the handling of film rental. For seven years he was general manager of the South Side Theatres Company, Chicago, managing as well as owning the Monroe, Marlowe, Windsor Park, Independent, Victoria, Rich, Ellis, Apollo and President theatres. Leaving the theatre field Mr. Brett embarked as a film salesman and advanced to managerial positions in several of the larger companies.

Atlanta will have a native of the South in charge of its "Big Four" office, in the person of M. C. Coyne. For eight years Mr. Coyne was in the theatrical field doing advance work and looking after the business interests of a number of the largest companies in the "legitimate" field. He operated an independent film exchange for a time and later became D. W. Griffith's representative in the south-eastern territory.

Holt Does Thrilling Stunt in Robertson-Cole Film

CALIFORNIA'S society leaders who gather at the Midwick Country Club near Pasadena are accustomed to thrills but none has ever equalled the sensation that was their's recently when Jack Holt, during the filming of "The Woman Michael Married", a Robertson-Cole feature distributed by Exhibitors Mutual, staged a fall from a fast traveling mount during a game of polo.

The death-defying fall was recorded by three cameras, so that picture audiences will receive the same thrill that was conveyed the elite of California at the Pasadena club when Holt slipped from his pony, crashed to the ground and was nearly crushed under the feet of the mounts racing down the field in pursuit of the white ball.

Henry Kolker directed the picture.

North, South, East, West Fall Within the Distribution Compass of the Corps of Fox Film.

Here are some of the men who represent the various fields: Top row, left to right: Albert Rosenvald, manager in Brazil; Joseph R. Darling; foreign representative; Fred W. Lange, manager foreign department; and A. Carlos, general representative, Paris. Bottom row, Joseph P. Ryan, South American district manager; Ernest Reed, managing director, United Kingdom; Sidney A. Abel, special representative; and A. C. Calvo, special representative, Mexico City.

GOLDWYN HAS BIG EXPLOITATION CORPS

Fourteen Field Service and Publicity Men Are Engaged with Seven More Shortly Joining Staff

RECENT announcement by the Goldwyn organization has been followed by the appointment of fourteen exploitation and publicity men who are already at their desks in the Goldwyn branch offices. By July 29 seven more will begin work, and the entire staff will be under the general direction of Charles D. Isaacson, who has appointed Morton Blumenstock to assist him in keeping the men in the field informed of the plans of the organization and to supply them with publicity and exploitation matter for the various Goldwyn productions.

Force Is Co-ordinated.

According to the ideas outlined by Mr. Isaacson, the duties of the men in the field will, on the one hand, bring them in personal contact with Goldwyn exhibitors, and on the other, with the newspaper and other advertising and publicity mediums in their particular districts. Besides consulting with the individual exhibitor as to the best method to pursue in exploiting a particular picture, the individual press and service men will be equipped to offer to the exhibitor the experience of every other Goldwyn press man in the organization

Regular Reports.

A series of daily and weekly reports, embodying suggestions and plans has been instituted whereby the home office will receive a constant stream of information from the branches regarding the feasibility of publicity stunts, advertising methods and other material which will be of interest to a Goldwyn exhibitor anywhere. This matter will come to Mr. Isaacson, who will pass it on to all the men in the field with suggestions for local application. In this way the press and service man will be the personal representative of the Goldwyn office among local newspapers and magazines, and the personal advertising and publicity adviser to the individual Goldwyn exhibitor.

Distribution of Material.

The plan of the home departments which will take care of the men in the field is so organized that service and exploitation matter will be furnished by the present service department, under the direction of Hunt Stromberg, who will give his material to Mr. Isaacson.

It will then reach his assistant, Mr. Blumenstock for final distribution to the service and press men in the branches. In a similar way, press material arising in the home editorial office, which is under the directorship of Ralph Block, will be sent to Mr. Isaacson, who will distribute it according to the plan outlined.

Bret to Title Lee Kiddies Comedy.

Tom Bret has been engaged by Lou Rogers, president of the Rogers Film Corporation, presenting Jane and Katherine Lee in a series of two-reel comedy playlets, to write the titles for the entire series of pictures. Mr. Bret has had a long experience in this angle of the business.

Big "U" Filming Roche Novel.

With an all-star cast headed by Ora Carew and Darrel Foss, Arthur Somers Roche's melodramatic mystery novel of crook life is now being made into a six-reel underworld feature by Universal.

Francis Ford Has a Few Sharp Remarks Addressed at Him in "The Mystery of '13'."
This one wasn't so well directed, but it might have been worse—in this scene from the Burston serial's fifth episode, and she doesn't look like a "cutting" kind of a girl, either.

Scandinavia Builds Five Motion Picture Houses

THE scores of motion picture palaces erected throughout America in recent years to provide the proper sort of presentation for motion pictures have encouraged foreign exhibitors to compete with their American brothers in providing artistic theatres.

This is especially true in the Scandinavian countries.

One of their finest examples of modern motion picture theatre is the Balladian of Stockholm. This magnificent picture house is controlled by Lars Bjorck, one of the leading exhibitors of Sweden, and the Scandinavisk Film Central. It has a seating capacity of 1,200 and was erected at a cost of 3,000,000 kroner, or approximately $850,000 in American money. Here Paramount and Artcraft pictures are shown regularly, each week's program consisting of a Paramount or Artcraft feature, an assortment of short subjects.

Another modern motion picture house is the Palads Theatre of Copenhagen, which shows Paramount and Artcraft productions frequently. The World Cinema, Circus Variete, of Copenhagen is also one of Denmark's most sightly and attractive motion picture theatres. Paramount and Artcraft pictures are exhibited there practically every week.

Hampton Picks Strong Cast for Blanche Sweet Picture

NO sooner had Joseph D. Hampton signed the contract with Blanche Sweet to appear under his management, and with Pathe Exchange, Inc. for distribution, than he selected a strong supporting cast.

Miss Sweet's initial production as already announced will be "A Woman of Pleasure," from the London melodrama by James Willard, and selected particularly on account of its tense dramatic values, unusual plot and stirring action. Wallace Worsley directs the feature under Mr. Hampton's supervision.

Wheeler Oakman, Wesley Barry, Wilfred Lucas, Walter Perry and Carmen Phillips, will be in the supporting cast.

Briggs Supervises His Comedies.

So that he will be sure the atmosphere which he has made famous in his cartoons will be preserved in his motion pictures, Clare A. Briggs, the cartoonist, supervises every one of the Paramount-Briggs Comedies, which are screen adaptations of the stories told in the Briggs cartoons.

Mr. Briggs spends part of every working day at the Ideal Studio, in Hudson Heights, N. J., where the Paramount-Briggs Comedies are produced, working in the closest co-operation with John William Kellette, director of the pictures.

Major Beith Returns to London.

Major Ian Hay Beith, noted British author and playwright, has deserted the Los Angeles film colony and is now en route to London, where he will report for military duty. During his stay in southern California, Major Beith has been a member of Cecil B. De Mille's literary staff in the production of "Male and Female (Created He Them)."

GRIFFITH'S "THE FALL OF BABYLON"

Novel Combination of Screen and Stage Forms Entertainment Which Includes Dancing and Singing and Reveals Impressive Replica of Early Civilization

By Edward Weitzel

THE production at the George M. Cohan Theatre, Monday evening, July 21, of "The Fall of Babylon," marked the second number of the D. W. Griffith repertory season in New York. The theatre was crowded by a body of spectators made up of prominent film representatives and the usual first nighters that are to be found at the principal Broadway openings. There were none of the special decorations, attractively costumed ushers and smell of incense which greeted the spectator during the engagement of "Broken Blossoms;" but the management had promised a style of entertainment that was entirely new, a combination of moving pictures, singing and dancing which should help to interpret the story shown on the screen. The program gives the synopsis of the entertainment as follows:

Act I.

ON THE STAGE
Introduction.....Betty Kaye
ON THE SCREEN
Babylon—"The glory of kingdoms, the beauty of the Chaldees' excellency."
ON THE STAGE
Shawl Dance.....KYRA
ON THE SCREEN
The High Priests conspire with Cyrus to overthrow Belshazzar.
ON THE STAGE
Duet—"Love, Love, Love"...Margaret Fritts and Samuel Critcherson
ON THE SCREEN
The hordes of Cyrus descend on Babylon.

INTERMISSION OF TEN MINUTES

Act II.

ON THE STAGE
A Hall in Babylon. Ensemble.
Song—"The Mountain Maid"..Margaret Fritts
ON THE SCREEN
Persian Army is repulsed by the Babylonians.
ON THE STAGE
Dance of Undulation.....KYRA
ON THE SCREEN
The Feast of Belshazzar is at its height when Babylon falls.

It is generally known that "The Fall of Babylon" is an amplification of the Babylonian episodes used in the Griffith spectacle, "Intolerance." The curtain rises on a totally dark stage. Out of the gloom a globe representing the earth gradually appears, the figure of a woman typifying ancient Babylon, showing among the clouds above it. Upon this globe is thrown a series of moving pictures illustrating the life of today in the greatest city of the western world. This scene—the introduction of the program—fades from view and is followed by the first screen episode of the Babylonian story.

Fidelity in Ancient Settings.

The mighty city on the Euphrates, in the year 539 B. C., with its varied activities of peace and war which has been reproduced with such marvelous fidelity, is contrasted with the civilization of the twentieth century, and is the scene of the love of the Mountain girl for Prince Belshazzar after he has saved her from being sold in the Marriage Market. The jealousy of the great High Priest of Bel because the Babylonians worship Ishtar, Goddess of Love, is also disclosed.

During a feast given by Belshazzar to his favorite, Attarea, the action is transferred from the screen to the stage by a clever arrangement of the lights, and the dance which follows seems an appropriate part of the story. It is called the shawl dance, and, as performed by Kyra, is a remarkable exhibition of grace and dexterity.

Mountain Girl Fights with Men.

The second screen episode shows the camp of Cyrus, King of the Persians, and reveals his determination to overthrow Babylon with the help of his army. Then comes a love scene between the mountain girl and a young poet, whose suit was looked upon with favor by the girl until the prince won her heart. The two are sitting by the side of the road during the scene as the action is again changed to the stage, and a duet is introduced, sung by Margaret Frittz and Samuel Critcherson, made up as the characters just shown.

This effect is not as successful as the dancing, the singing not blending properly with the feeling engendered by the shadow drama. The closing episode of the first act is full of movement and interest, as the army of Cyrus attacks the city of Belshazzar and the soldiers on both sides fight with the greatest bravery. The massive walls of Babylon are lined with troops and the enemy brings up battering-rams, towers and other engines of destruction, and hurl stones and arrows at the defenders of the city. The Mountain Girl takes her place near the Prince and fights equally with the best of his men. The act ends with the defeat of the Persians.

Kyras Dance a Big Feature.

When the curtain rises on the second act, the stage represents a hall in a Babylonian palace in which a number of handmaidens assist in a characteristic dance led by Betty Kaye. A solo is also introduced in the same surroundings. The other stage number is the "Dance of Undulation" given by Kyra. This is even more remarkable than her first exhibition, and it received the heartiest applause of the evening. It is a weirdly fascinating performance, the dancer's imitation of the movements of a pair of serpents being realistic enough to make some spectators more reconciled to the dry laws.

Rush of Army of Cyrus.

The remaining screen episodes show the Feast of Belshazzar, the sending of the poet with a message to Cyrus by the High Priest that he will open the great gate, the mad race of the Mountain Girl in a chariot after the poet, that never-to-be-forgotten onrush of the army of Cyrus (the greatest spectacular effect ever devised), the entrance of the Persians into the city, and the overthrow of the Babylonians. Contrary to the ending of the original version, the Mountain Girl is not killed, but accepts the love of the poet and

A Glimpse of the Pagan Power and Beauty in "The Fall of Babylon."
Alfred Paget is seen here as Belshazzar in the D. W. Griffith production, the second on his repertory schedule at the Cohan Theatre.

goes with him to her old home in the mountains.

Romance Does Not Strongly Grip.

Separated from the other stories of "Intolerance" and the character of the Mountain Girl built up into a star part, it is now possible to get a correct line on the human interest in "The Fall of Babylon." Like most stories in which the spectacular predominates, its romance does not take a very strong grip on the spectator. Its theme is the fall of Babylon, and the fate of a nation is what fills the mind, not the outcome of a single love affair. Just how far such a combination of screen and stage in the telling of a story may be carried in the future it would be foolish to conjecture; but there is still room for improvement.

The novelty of the method will commend it, and D. W. Griffith is to be applauded for his willingness to try something new and to add to the scope of the screen. The atmospheric backgrounds he used with sub-titles and scenes in "Broken Blossoms" have been utilized in this picture, and again demonstrate their artistic value.

Constance Talmadge Delights.

Constance Talmadge, as the Mountain Girl, improves on being reintroduced. The new version gives her considerably more to do and she does it all with that delightful independence and charm of person which won her so much praise when she was first seen in the part. Tully Marshall as the High Priest, Elmer Clifton as the poet, Alfred Paget as Belshazzar, Seena Owen as Attarea, and George Stegmann as Cyrus, also benefit by better acquaintance.

It is interesting to find among the minor names of the cast those of Alma Rubens, Mildred Harris and Pauline Stark.

FAY TINCHER LEADS SEATTLE PARADE

Accompanied by Squad of Horsemen She Opens Northwest Convention with Revolver Salvos

RIDING through the main streets of Seattle on a fiery pony and accompanied by Chief of Police Warren and a squadron of his mounted officers in wild Western garb, Fay Tincher, Christie star, fired the opening gun of the convention of the Northwest Film Trade Board by her spectacular entry into the city.

Miss Tincher was met at the train by the Chief of Police and his escort; Jack Lannon, of Greater Features, Inc.; L. O. Lukan, president of the Northwest Film Board; W. J. Drummond, director-general of the convention; Teddy Hanson, son of the noted Seattle mayor, Ole Hanson, and a long parade of automobiles containing the leading exhibitors and film men of the Northwest. The Tincher parade passed through the streets of Seattle with the chief of police and Miss Tincher firing dozens of cartridges and "putting the show on wild."

Train Held Up.

On the eve of the big convention, the Christie star was entertained by Jack Lannon, J. T. Sheffield and W. W. Kofeldt, officials of Greater Features, and on July 17 by Alexander Pantages, in an impromptu party on the stage of the home office theatre of his circuit.

Miss Tincher was given a great send-off from Los Angeles on the northern trip when her train out of Southern California was held up at the Newhall Tunnel, where forty of her own cowboys, still on location completing the remaining scenes of her newest Christie Special, "Dangerous Nan McGrew," roped the star on the observation platform and presented her with a diamond horseshoe pin.

The balance of the trip north was completed under difficulties. A wreck near Ashland, Ore., was the first hold-up, followed by the quarantine of the train at Portland, when a case of smallpox was discovered on board.

Miss Tincher was featured at the closing affair of the convention when she led the grand ball with Governor Hart of the State of Washington. This signal honor came as a surprise to the star, who was completely overwhelmed by the ovation given her by the film men of the Northwest.

Before leaving the territory to return to the Christie Studio in Los Angeles, Miss Tincher will make personal appearances at the Clemmer Theatre in Seattle, and will also stop in Portland, Tacoma, San Francisco and other large cities along the Pacific Coast. Completing her tour in San Francisco, Miss Tincher will go to Sacramento, where she will be taken to Los Angeles in an airplane of the Syd Chaplin Aircraft Corporation, piloted by Lieut. Howard Wells.

Change Title of Vitagraph Film.

The title of Gladys Leslie's next Vitagraph feature has been changed from "Belinda Puts Her Hair Up" to "The Girl Woman." The play was taken from the story by A. Van Buren Powell, under the title of "Belinda Puts Her Hair Up," but Vitagraph felt that the original title, attractive as it was, did not fit the picture as it had a tendency to convey the idea of a light comedy. The play, quite the contrary, is serious drama.

Universal Sells Supply.

The entire supply department of Branch K, Universal Exchange, 118 West Second street, Oklahoma City, has been sold to the Kelley Theatre Supply Department, 7 North Dewey street, of that city.

Alma Rubens in "Paradise Annie."

Alma Rubens, in "Paradise Annie," will soon be released by Pathe. Dan Carson Goodman has written the story.

"Calling Up a Fog—a Moonlight Night"

—And "a series of scenes as thoroughly English as the chimney-pots of Portman Square."

It's not very often you get a chance to follow a director through a production from rehearhal to final cutting.

"Watching Fitzmaurice in Action" is just what you want—a story by Edward Weitzel on the making of Elsie Ferguson's "A Society Exile" (on page 683).

Governors' Testimonials Aid Cleveland Tax Repeal

THE expressions given by thirty-five governors of states concerning education value of the screen on the occasion of the recent visit to America of Charles Pathe, was a big factor in defeating the proposition to tax the motion picture theatres of Cleveland.

Strong opposition, to which a number of clergymen were energetic contributors, developed to the plan to take the tax of the film theatres, but the committee representing the exhibitors went ahead with the argument and won. In repealing the tax ordinance, the Cleveland City Council went on record in recognizing the screen as a powerful instrument in the education of all classes and of all ages.

Governor Cox, of Ohio, was among the executives who gave expression of the high regard with which they held the cinema, saying: "The remarkable development of motion photography has been given no better exposition than in the portrayal of world events in the making."

In a letter of appreciation to Paul Brunet, vice-president and general manager of Pathe, Sam Bullock, executive secretary of the exhibitors, says: "Our sole plea, prepared as above stated, and supplemented by governmental testimony regarding our screen value in educational war work was, 'You cannot legally tax an educational institution.' Regardless of the strong opposition of a number of clergymen, the Cleveland city fathers went upon record and repealed the ordinance, thus recognizing the educative value of the sometimes despised movie.

"Your roster of some thirty-five United States governors attesting the screen's value in this respect is a 'knock-out.' We should go to Washington upon this basis for a repeal of movie taxes. No other business can make such a plea."

Universal Makes Plans.

Five Universal stars will be featured in at least thirty-four special attractions within the coming year is the announcement made by Carl Laemmle, Universal's president, late last week.

The announcement states that there will be four Monroe Salisbury attractions, eight pictures in which Mrs. Sessue Hayakawa (Tsuru Aoki) will be featured, six attractions with Mary MacLaren in the leading role, eight dramas starring Harry Carey, the Western star, and selected pictures for James J. Corbett, who recently completed his first serial production.

Constance Binney to Begin Screen Work

Constance Binney will attempt to "steal" time enough from her appearances in "39 East," the current stage success now playing at the Maxine Elliot Theatre in New York, to make her first production for Realart. She will make the start by beginning work on "Erstwhile Susan," a picturization of the successful stage play of the same name which served Mrs. Fiske as a starring vehicle for a few seasons ago.

Production will be started at her New York studios on Monday, July 28, under the direction of John S. Robertson.

Neglected Opportunities Abound in Undervaluing the Press Book

By Walter K. Hill

WE find in the press books furnished to exhibitors by Famous Players-Lasky as series of "Questions Often Asked" that are so pertinent that we are reproducing some of them here and now for the benefit of picture-showmen who do not receive them direct from F. P.-L.; and because they are of sufficient importance to the general promotion of the business of exhibiting photoplays that the space occupied would seem to be well employed. Famous Players-Lasky declare their purpose to revise these lists of questions frequently.

The very question that is on your mind may be answered in some of the following paragraphs. If you have any questions to ask, send them along, and Moving Picture World will provide you with an expert answer and full explanation. Not every exhibitor of pictures possesses the proper initiative to get the most for his advertising money out of the local paper in which he announces his attractions. The newspapers are of such great importance that every picture-showman should consider the matter as of vital moment in getting the greatest possible number of people into his theatre.

Here Are Some F. P.-L. "Q's and A's."

Q.—What is the press book for? A.—To show you how to make a larger profit on the picture it exploits by means of publicity and advertising.

Q.—How can I get publicity for my theatre? A.—By going to the editor of your paper and making arrangements with him to (a) give you space in his reading columns in proportion to your advertising space, (b) by convincing him that his people want to read news about motion pictures.

Q.—How can I convince him on that? A.—Tell him that there are 40,000,000 motion picture "fans" in this country, and tell him what proportion of the 40,000,000 are yours. You can do this from your box-office records. His judgment will tell him that these people want to know what's what in moving pictures.

Q.—Will he want anything but the publicity stories? A.—Yes. He will want good cuts to illustrate them with. Ask him whether he wants them in electro or mat form.

Illustrations Are Very Important.

Judge for yourself—are you not personally attracted by the presence of illustrations in a news story or novelette that your eye strikes upon in the papers you read? So will it be with your patrons who see "stories" about the movies in the papers they read. Scene cuts, personal pictures of stars and prominent players and illustrations will first catch the eye and then center attention on the printed matter accompanying the pictures. On this point F. P.-L. press books have this to say:

Q.—What is a mat? A.—A mat is a papier mache mould from which the plates used in printing newspapers are made. It needs a special machine to make these plates and you should make sure that your paper has one before you order mats.

Q.—What is an electro? A.—An electro is a metal plate from which programs, circulars and small newspapers are printed. Order electros for your newspaper when it is a small shop that cannot use mats.

Q.—Do editors want long or short stories? A.—They want both. Take long stories to the editor when you order your advertising. Send "shorts" from the page headed "Publicity Notes For Live-Wire Exhibitors." Keep him well supplied with the "shorts" so that whenever he has a little room at the bottom of a column he can run one of them in.

Attend to Your Own Publicity.

There is every reason why the picture-showman should attend to the handling and placing of his own publicity with local papers. Some picture-distributors maintain a large and expensive system of "firing" pictures, mats, electros and stories of all sorts broadcast to the photoplay editors. **This amounts to the same thing as the much vaunted "national advertising" some distributors talk so much about. The elephant hunt is conducted with bird-shot rammed into the weapon of "destruction."**

Communities of only a few thousand (sometimes as limited as 2,000) have daily papers; and the semi-weekly is not unusual in smaller towns. And there are usually two or three publishers to contest for the subscriptions of their fellow-citizens. In some of these newspaper offices can be found a bright young chap with imagination and ambition who would be glad to handle the matter of advertising and publicity for the small-town showman—and give his intelligent service and produce results.

Find the Right Young Man.

The compensation this young chap might require would surely be modest, and his employment would unquestionably mean increased attendance at the theatre where he is employed. He could do your work "on the side" and interfere in no way with his main occupation as a newspaper employee.

There is no picture-showman in any town, no matter how small his community, who cannot thus afford a press agent; and there is no picture theatre that does not require a press agent. With the work of advertising removed from the responsibilities of management, the house-owner or manager can devote himself to keeping his place clean, bright and attractive. After the press agent "gets them in" the manager or owner of the theatre is responsible to himself and his public.

Soap and water; fresh paint and fresh air; courtesy and conveniences; cheerfulness and ambition—and the greatest of these is soap and water! Hire a press agent—if you can only afford a few dollars pocket-money for some bright young newspaper chap—and then make your theatre realize all that he may claim for it. The press book is wasted paper if it is not used—and used to the fullness of its possibilities.

Watch your own business. Know what the opposition is doing, but don't worry about it. If you can't keep your mind off the other fellow, sell out before the sheriff sells you out.

Your lobby is your show window whether you dress it or not, but the good merchant not only dresses his windows but makes frequent changes.

As Indicated Above, There Is Much of the Picturesque in "The Man in the Moonlight," with Monroe Salisbury.
His transition from haughtiness to abject submission is seen in its three stages from left to right. The moonlight did it, as the moonlight often does in pictures and in life.

BAY CITY NOW LOS ANGELES SUBURB

Neilan in Taxiplane Reduces Running Time to Four and a Half Hours and Saves a Lot of Money

FOLLOWING the completion of some exterior scenes for "In Old Kentucky" at Santa Cruz, Cal., which did not require the presence of Anita Stewart, Marshall Neilan received a wire telling him his sets were all ready and his star awaited the taking of some interiors at the studio. This wire was received late Sunday night and the earliest time Mr. Neilan could arrive in Lon Angeles by train was six o'clock the next day. Having read what he considered the rather boastful claims of an aviation company that it was running an aerial taxiline he decided to give it a try, so he phoned the home office of the company at Los Angeles, and said with affected nonchalance: "Send me a taxiplane to San Francisco the first thing in the morning." Not to be outdone in the matter of nonchalance the man at the other end of the wire merely said "Yes, sir."

In San Francisco the company keeps several planes for just such emergencies, and the driver, Lieutenant Pikup, pulled Mr. Neilan out of bed at 6 o'clock the next morning with the news that the taxiplane awaited without. At 6.30 the lieutenant and his fare got off, as you might say, to a flying start, and at 11 o'clock they hovered over and landed near the Anita Stewart Studios, and at 11.15 Mr. Neilan, still preserving his nonchalance, walked on the set and said "All ready, Miss Stewart. Camera!"

By the use of the taxiplane, which cost $500, it is figured by the business manager of the Stewart Company that Mr. Neilan saved several thousand dollars which would have been lost had the company remained idle during the remainder of the day.

A Prophecy About the Next President of Exhibitors

IF their friends have any influence there will be two candidates from the South for presidential honors when the Motion Picture Exhibitors meet in annual convention at Ocean View, Va., next year. These will be Jake Wells, of Richmond, Va., and Henry B. Varner, of Lexington, Ky. Neither of the men has been interviewed on the subject, and it is presumed that neither will be anxious for the office. However, it is thought that the fact of the convention being held in the South for the first time should be incentive enough to bring candidates from below the Mason and Dixon line to the front, and it is known that Varner and Wells are two of the most popular, influential and powerful showmen of the South.

Varner, who started the first exhibitor organization in North Carolina and has steadfastly fathered it for five years, has recently become somewhat discouraged by the inertia displayed by his supporters, in fact he declared against acceptance of an office in the state league at the annual convention in June. However the secretaryship was forced upon him. Varner, it is known, will not want the national presidency. His first experience in motion picture politics at the farcical convention in Chicago two years ago, embittered him against the national organization. But it is believed that his friends can persuade him to stand for a run.

Jake Wells has taken an active interest in the national organization during the past three years and was instrumental in bringing the next convention South. He is well known throughout the country, and is a powerful figure in the trade; it is therefore believed that he will be forced into the race for the presidency of the new association.

Hollander Heads Realart at Minneapolis Branch

HARRY L. HOLLANDER, who has been engaged in the selling of photoplays for the past five years, has been appointed manager of the Minneapolis exchange of Realart Pictures Corporation by J. S. Woody, general sales manager. He started in his new position on July 14.

Starting with Fox, with whom he remained three years, Mr. Hollander has been associated with some of the biggest motion picture companies. In the sales organization of Fox, he was connected with the New York exchange, later being transferred to Minneapolis. Mr. Hollander's next affiliation after his long term with Fox, was with Select, where he remained for a year as a sales representative, operating from the Minneapolis branch. Prior to joining forces with Realart, he was connected with the First National Exhibitors' Circuit.

H. L. Hollander
Goes to Minneapolis as exchange manager for Realart.

As Mr. Hollander has spent the major portion of the time he has been an active member of the photoplay profession in Minneapolis, the territory which he will handle for Realart is familiar ground.

Offices have been established in the Film Exchange Building at 16 North Fourth street, where Mr. Hollander will be glad to meet his many friends among exhibitors and acquaint them with the productions and plans of Realart.

Retain Original Title of "Her Kingdom of Dreams"

AFTER weeks of discussion as to the advisability of changing the title of the next Anita Stewart Production, it has been definitely decided to keep the original title of the story on which the production is founded, namely "Her Kingdom of Dreams."

Numerous other titles were suggested, but none of them seemed adequate until Mr. Mayer hit upon "The Way of the World." This title was considered not only appropriate, but also conveyed the idea of immensity which characterized the production. This title was sent to the New York office, and to say that it caused a shock is putting it mildly. A complete advertising campaign had been planned on the original title of "Her Kingdom of Dreams," Miss Stewart had already written a song to be used in connection with the exploitation of the picture, and exhibitors generally had come to expect the production under the title of "Her Kingdom of Dreams."

Mr. Mayer sent the following telegram in reply to this contention:

"You are wrong on title "Her Kingdom of Dreams." Production too big for whimsical title. It is a great tremendous story from life, and needs a tremendous title. This is not for publicity, but a fact. I'll stake everything on the production, and my opinion is shared by all who have seen it. Absolutely do not release it until the first week in September, as it is too big and expensive to take any chances."

At this point the copyright office at Washington announced that the title which Mr. Mayer wanted had been copyrighted and used. When informed of this Mr. Mayer bowed to the inevitable, and the next Stewart production will be known by its original title of "Her Kingdom of Dreams."

"The Gray Horizon" Has Mountain Cloud Effect

THE latest Sessue Hayakawa film "The Gray Horizon" is one of the most artistic photoplays ever made by Robertson-Cole and distributed by Exhibition Mutual.

The greater part of the production was made out of doors, and it has as its background the splendor of the Sierra-Nevada Mountains. The entire locale is located in the hills, and every advantage was taken of the extraordinary light and cloud formations that at times take place in these famous mountains.

To get the desired effect in some of the scenes, the entire company had to be transported by mule packs through the narrow mountain trails to an elevation of nearly 5,000 feet. It is at this height in the early hours of the morning that the cloud banks are found, and it was the good fortune of the Haworth players to get one scene that was so necessary to convey the full meaning of the name of the story. This is used as the opening scene and is followed by many that are colorful.

Reviews in Moving Picture World are best used as press work in your papers.

Letting Film Advertising Profits Slip Through Fingers Is Charity from Showmen, Says Chamberlin

EXHIBITORS of the country are going to do some "editing" of films if producers continue the practice of accepting fat advertising fees from outside interests without consideration for the medium that makes this source of revenue possible, is the opinion of Dan Chamberlain of Minneapolis, members of the ways and means committee of the Motion Picture Exhibitors of America, Inc.

Will Act in September.

Home from the St. Louis convention of the national exhibitors, Mr. Chamberlain, together with the other members of this committee, Chairman Jake Wells of Virginia, Alfred Black of Maine, Harry Lustig of Cleveland and Marcus Loew of New York, is working on plans to see that the exhibitor gets a square deal from the producer in this advertising proposition.

According to Mr. Chamberlain, a meeting of the committee will be called in New York by President Black, probably in September, when the advertising proposition will be put squarely up to the producers.

Large Amount Involved.

"During the last year the producers netted $3,000,000 from the advertising of various products of outside interests in scenes that appeared in moving picture plays," said Mr. Chamberlain. "It was a neat graft the way it was worked and was thrust upon the exhibitor without his consent or without consulting him. Scenes were filmed so that a billboard or some other medium advertising a cereal, a brand of shoes, chewing gum or some other product would appear in the background. Many of the exhibitors did not realize what was done, but the matter was taken up at the national convention and we are now working out a campaign to see that the exhibitor gets a square deal.

Must Split Fifty-fifty.

"If the producers are to continue slipping in these advertisements, most of which are harmless enough and do not detract in any way from the value of the screen subject, they must split fifty-fifty with the exhibitor. These advertising scenes have been artfully slipped into the pictures. They are a part of every day life and perhaps lend to the atmosphere of realism at times, but the exhibitor is entitled to his share of this revenue. The only problem remaining is how this advertising money should be apportioned between the producer and exhibitor. That is what we are working on now, and we will be prepared to make more explicit demands later.

Scenes May Be Cut.

"If the producer insists on hogging it all, then the exhibitor is going to do a little editing of the films. He is going to cut out the scenes which carry these advertisements. The ways and means committee will notify the advertiser that the exhibitors have not been consulted about these advertisements and that inasmuch as no arrangements have been made to carry them the advertising scenes will be cut out of the picture. This would effectively kill the graft of the producers. Realizing that the exhibitors would no longer run these scenes, the advertisers would withdraw their advertising.

"It would be legitimate business to run these scenes if the producer would only play fair with the exhibitor, and we propose to make him do that very thing.

A Case of Free Advertising.

"Who ever heard of a newspaper running an advertisement for which an outside party received the payment for its publication? Who ever heard of a first class newspaper printing a news story with a strong advertising angle to it? The newspaper editor who knew his business would perhaps run the story with the advertising angle eliminated. And so the exhibitor will show his film, cutting out all advertising scenes unless they are paid for.

Hopes for Settlement.

"There is absolutely no reason why this practice should be allowed to continue without any renumeration for the exhibitor. It has gone along too far already and now is the time to act."

With the exhibitors of the United States back of the national association in its demands Mr. Chamberlain said he felt certain some satisfactory adjustment of the matter would be made with the producers.

Left: A Group of Members of the Miami Valley Exhibitors' League, Dayton, Ohio, and, at the Right, Their Officers. The executive group at the right reads from left to right: A. F. Kinzeler, secretary; John Siefert, president; and Bert Fiala, treasurer. The League now has members in four states, Ohio, West Virginia, Kentucky and Indiana.

WOULD SUPPRESS UNDESIRABLE FILMS

Congressman Walsh Introduces Measure in House Whereby Certain Pictures Will Be Denied Mails

CONGRESSMAN WALSH, of Massachusetts, one of the most ardent motion picture fans in the House of Representatives, has introduced a bill to amend section 245 of the penal code of the United States so as to give jurisdiction to the Government over obscene films.

In an interview with the Moving Picture World correspondent in Washington Congressman Walsh declared that the motion picture business has reached the stage where it has become necessary to prohibit unscrupulous producers and exploiters from dealing in a type of pictures that "should never be permitted to be exhibited."

Not Many Bad Pictures.

"The exploiters of obscene, indecent, filthy pictures are very much in the minority," declared Congressman Walsh. "We cannot be too careful, in view of the millions of people, including such a vast number with immature minds—children—who attend these motion pictureture exhibitions, to safeguard them from exhibitions of such films. The legislation proposed would impose a penalty upon the shipper of obscene, filthy and improper motion picture films as is now imposed upon still pictures, books and other similar matter. When the law was written, motion pictures were not thought of and my bill is to amend the law so as to include them with these other things.

Limit of Government Interference.

"I think that this is as far as the Government ought to go. In prohibiting the shipment of indecent films through the mails or by common carriers, with the law properly enforced, the Government would make unnecessary national supervision in the way of censorship. I believe that the matter of censorship should be left to the police power of the several states."

Mr. Walsh is a member of the House Committee on the Judiciary, to which his bill has been referred. This fact practically insures its adoption by the lower branch of Congress, and it probably will meet with no opposition in the Senate.

LINZ.

Alice Brady Will Tour and Act for Film at Same Time

FOR the first time in the history of the amusement world a star of both the stage and the screen will make photoplays while touring the country with her last season's Broadway success. This innovation will be initiated by Alice Brady, star in Realart Pictures, when she goes on the road in the early fall in "Forever After."

Miss Brady will make a number of pictures during the summer in New York. This work will be in the nature of a vacation as compared with what she will do on the road later on. When that happy time comes, she will have to travel, work at pictures by day and on Sundays, and appear in "Forever After" at night. This will mean "on the jump" from before eight in the morning until after eleven at night.

The route of "Forever After" will take Miss Brady to Boston, Philadelphia, Chicago, Los Angeles and other large cities. There are well equipped photoplay studios in all the cities mentioned, with the exception of Boston, where exteriors can be made and special arrangements made for interiors. Miss Brady's contract calls for her appearance in eight Realart productions the coming year. Four pictures will be divided between New York and Los Angeles, and four among Boston, Philadelphia and Chicago.

Miss Brady's entourage will include not only the players and staffs connected with the stage play, but also all the principal people associated with her motion picture productions, including her director, his assistant, supporting players, cameramen, business and technical staffs.

The appearance of Miss Brady in "Forever After" will have the effect of personal appearances for the photoplays which are being shown at the same time in the cities where the stage play is scheduled to appear.

Moore Postpones Regular Bill to Accommodate Four-Hour Return Date of "Daddy Long Legs"

SUSPENDING his regular program, Tom Moore, manager of the Rialto Theatre, Washington, D. C., arranged a four-hour return date for "Daddy Long Legs," starring Mary Pickford, and released by First National Exhibitors' Circuit, in honor of a recent visit of Mrs. Charlotte Pickford, Mary's mother, to Washington.

Performing some lightning work, Moore arranged for the afternoon newspapers to carry his ads notifying patrons of the change in arrangements and also that the mother of Mary Pickford would be a guest at the Rialto.

Congressman Joseph Walsh.

"The regular program will be resumed tomorrow," Moore's advertisement read, "and the above arrangements meeting the desire of Mrs. Pickford to personally witness the Rialto's presentation will also afford opportunity to thousands who missed this attraction which broke all attendance records in America."

By box office figures "Daddy Long Legs" played to nearly 100,000 upon its first presentation in Washington at the Rialto.

New House for North Carolina.

A new motion picture theatre, to be one of the most modern in the state, is rapidly nearing completion at Wilson, N. C., and it is expected to open within the next few months. It is being built by interests of which H. R. Mason, of Goldsboro, and H. F. Stallings, of Kingston, are leaders, and will give this town three active theatres, although there is some local opinion that two houses are sufficient for the population. It is expected the battle for business will be keen once the new house is opened.

Pathe's Washington Head Is Assaulted by Negroes

E. R. CHAMPION, Washington City manager for Pathe, Inc., is receiving congratulations from his friends in the industry upon his narrow escape from death. After calling upon Manager Davis, of the Jewel Theatre in Southwest Washington recently, Mr. Champion, who is not very well acquainted with that section of the city, started to walk toward the capitol. He had not proceeded far when he was approached by a young negro who asked him if he wanted to buy some "likker." The film man replied in the negative and walked away. The negro was persistent and after both had gone a short distance, asked the same question again.

Mr. Champion realized that he was in a bad section of the town and so turned down another street with a view to reaching a car line. He had walked but a very short distance in this new direction when the negro put a gun in his face, commanding him to move his hands skyward and not to make an outcry, while two other huskies stepped from behind a tree and started to "frisk" him.

The film man grasped the gun in his left hand, punched one of the big fellows in the vicinity of the knock-out spot and then hit the third man over the head with a heavy cane he was carrying. In the meantime, he held on to the gun. The little negro was a bad customer and before Mr. Champion could do much to him, the gun exploded and he received the charge in his hand, mutilating two fingers. With the report of the gun, the film manager, who had put the two others hors d'combat, made a hasty getaway. One of the men recovered and started to chase him, whereupon the heavy cane was again brought into action, there came a report as wood hit flesh and bone, and Mr. Champion hurried to a drugstore for first aid and then to a hospital. He may lose one of his fingers as a result of the scrimmage.

What "Heff" Did with Picture Section Blazed Trail for Michigan Writers

AFTER two years of effort successfully applied to convincing the populace of Detroit and the editors of every newspaper in Michigan that the screen deserves the same serious consideration that is given to the legitimate stage, Harold Heffernan—known as "Heff" to every exhibitor and newspaper reader in the state—and acknowledged by his employers to be the highest salaried man in the United States for the position he has held—has resigned as motion picture editor for the Detroit News to become director of exploitation for the First National Exhibitors' Circuit exchange in that territory.

Beginning his fight for an intelligent recognition of motion pictures with a column published semi-weekly in the Detroit News, Mr. Heffernan has gradually forced the industry upward in the estimation of the men who control the publicity channels of the state by methods and tactics which established his department as one of the best in the country, until today there is not a representative newspaper in Michigan which had not been encouraged to follow the lead of the News in removing restrictions from the amount of space devoted to screen news.

Exhibitors Men of Consequence.

Convinced that exhibitors are men of public consequence, Mr. Heffernan has proven that this is an essential viewpoint for the editor of any motion picture department in a daily if that space contribution to public interest in the industry is to become valuable and influential.

Today this section of the Detroit News is composed of from four to eight pages of original material in the Sunday editions, and space without limit in the daily issues. Screen comment has become as regular and important a part of the daily contents of the News as is the stock market reports, Washington dispatches and stories about the progress of the Ford libel suit.

As in all other territories, editors of the smaller newspapers in cities and towns throughout Michigan are guided to an extent by the editorial policies and important featured departments of the biggest paper in the state. The situation in the newspaper game is identical with that in the film business, whereby exhibitors are guided largely by the bookings of the big first run accounts in the principal city in each territory.

Other Motion Picture Editors Influenced

True to the practice, the effect of Mr. Heffernan's work as motion picture editor of the Detroit News soon began to have its effect in various parts of the state. Shrewd exhibitors, who knew the rating local editors gave to the News, used Heffernan's department, with its gradual increase in size, as an argument for a local recognition of the screen. One by one Michigan editors followed the lead set by "Heff."

Then, because screen news in the smaller cities and towns was not prolific enough to warrant appreciable space, the editors turned to the Detroit News motion picture section for the additional material necessary to make up a department of respectable size. Heffernan's stories about stars, his feature articles on the trend of the industry, his practice of writing things about the business side of the screen as well as the entertainment side, were clipped bodily and reprinted, with credit given to "Heff," in scores of dailies.

Built Up a Reputation.

Mr. Heffernan purposely accomplished one thing, and unconsciously succeeded in another, by his policy of editing his department up to a standard instead of down to an ad. He won not only local recognition for the motion picture, backed by the power and influence of the Detroit News, but he won state recognition for it in ultra-conservative papers whose editors figured that whatever the News did must be in accord with public interest. The reprinting of his stories and reviews, with his name used as the credit, gave him a reputation which grew without his knowledge.

Harold Heffernan
Formerly of the Detroit News, sometimes called "The Michigan Thunderer."

Exhibitors throughout the state long since have made it plan to film salesmen and exchange managers that any production which had earned "Heff's" approval was a release they wanted to book, and that any attraction which went below the Detroit News' Standard for screen entertainment was less useful to them than a lemon in orange juice.

Will Aid Michigan Exhibitors.

Harry Scott, manager of First National's Michigan exchange, created the department of exploitation and finally induced Mr. Heffernan, whose resignation becomes effective August 4, to accept the important post.

An office already has been added to the suite which form the Detroit headquarters of the First National, which Mr. Heffernan will occupy immediately upon leaving the staff of the News. When an exhibitor books a First National attraction, Mr. Heffernan will have a detailed knowledge of the production's value in exploitation and an equal knowledge of every condition surrounding the exhibitor. Then when called upon he will offer suggestions containing the proper punch and if necessary personally direct a campaign of exploitation designed to show the real worth of the attraction.

Reader Returns to France; to Sell Vitagraph Films

DONALD A. READER, formerly at the head of the Vitagraph Company in Paris, has sailed for France, where he will open a number of sales offices for the renting of Vitagraph films in that country.

While abroad, Mr. Reader will make an exhaustive study of post-war conditions in the picture field, not only in France, but in England and other countries. He is thoroughly conversant with the European field, both as it concerns the native and the American-made product.

In addition to a general office in Paris, Mr. Reader will open offices in Marseilles, Bordeaux, Dunkirk, Havre, Lyons, Nice, Rouen, Toulon and possibly other French cities.

The foreign field for motion pictures having been made practically sterile at the outbreak of the war, Mr. Reader returned to this country after a residence in Paris of several years. He has since been business manager at Vitagraph's Brooklyn studio.

Lee Kiddies Start Second Picture.

With the completion of their first comedy playlet, Jane and Katherine Lee have started their second picture. No titles has yet been selected for the first production. Tefft Johnson will direct.

"Exhibitors will be greatly assisted by the publicity campaign which will be given to Jane and Katherine Lee," said Lou Rogers, president of the Rogers Film Corporation, "and as it will be one direct to the public, it should increase their popularity. Though the youngsters have not worked for several months prior to this, still the flood of 'fan' letters come pouring in with queries of their next picture."

Beck Signs Stuart Holmes.

Another motion picture star to be added to the list contributing to the production activities of Arthur F. Beck is announced in Stuart Holmes. The features starring Holmes will be released on the Pathe program. Mr. Holmes' contract is for two years.

Inspector Make Surprising Statement About Conditions in Salt Lake Projection Rooms

OPERATING rooms in the moving picture theatres of Salt Lake were inspected this week by J. L. Chattron, factory inspector for the state industrial commission, and Dr. T. B. Beatty, state health commissioner. In some of the houses conditions have been said not to be up to the standard requirements and the inspection was made in order to call defects to the attention of the theatre managers. Mr. Chattron reports that about 28 per cent. of motion picture operators are tubercular and that many work under such conditions that when they leave the operating rooms they are almost unable to walk for from twenty to thirty minutes.

[The report of J. L. Chattron, factory inspector for state industrial commission, Salt Lake City, Utah, that 28 per cent. of projectionists—presumably of Salt Lake City—are tubercular is quite possibly true; projection room conditions in many theatres are still such that tubercular trouble is fostered. But Mr. Chattron's statement—if he actually made it—that many projectionists work under such conditions that when they leave the projection room they are almost unable to walk is pure bunk, and absurd to the point of being ridiculous.

Projection rooms should be amply ventilated by the circulation of fresh air from out of doors. Lack of such ventilation is, as the projection department of this paper has time and again pointed out, little less than a crime. The California state board of health made an exhaustive examination of projection room conditions of that state about two years ago and reported that conditions therein were, except for the properly ventilated ones—a relatively small percentage of the whole at that time—decidedly unhealthful and that such conditions made for tubercular trouble.

Just what percentage of projectionists have such trouble I do not know. Undoubtedly the percentage is high, because until of late years projection room ventilation existed mostly in imagination. The best available statistics, published in the projection department some time since, placed the annual death rate of projectionists in this country and Canada at between 600 and 700, if I rightly remember. The report credited to Inspector Chattron contains nothing unreasonable except the last half of its last sentence.—F. H. Richardson.]

New York Strand President Books Film After Midnight

STEWART EDWARD WHITE'S "The Westerners," the first of the Benjamin B. Hampton productions for Great Authors Pictures, Inc., and distributed exclusively by the W. W. Hodkinson Corporation, has been booked by the New York Strand and will be presented for the week beginning August 10.

Moe H. Mark, president of the Mark-Strand interests in the East, is virtually commuting between three big eastern cities, owing to the building activities of his firm which is now rushing to completion houses in Brooklyn and Albany. He arrived in New York from Buffalo, the headquarters of his organization, at midnight, held a showing of film after 1 a. m. and signed his contract as 2:15 a. m., displacing one picture entirely and setting back two others.

The following morning the print was placed in initial rehearsal with the Strand orchestra under the direction of Carl Edouard and Jack Eaton.

Cohen Is Appointed Head of Select's Denver Branch

BEN S. COHEN has been appointed to the position of manager of Select Pictures Corporation's Denver exchange. Mr. Cohen took charge July 21 and in the future will divide his time between the Denver office and the high spots in the Denver territory. Oren F. Woody, who formerly held the position of branch manager at Denver, is being retained in the Select organization.

Before the organization of Select, Mr. Cohen was affiliated with President Lewis J. Selznick when the latter organized Selznick Pictures, Incorporated. He was the first Selznick manager at Philadelphia. Later he was transferred to a traveling position and organized several of the Selznick exchanges throughout the west. He was also at one time manager of the Denver exchange for Selznick.

Weaver Writes for Goldwynner.

Jay W. Weaver, artist for the New York Strand Theatre, whose lobby decorations have been copied by theatres in every section of the country, and whose experience in theatrical display advertising covers a period of ten years, has begun a series of monthly articles devoted to the details of his craft. They will be published in the Goldwynner, the magazine which the Goldwyn Pictures Corporation supplies to its exhibitors.

The first of Mr. Weaver's articles, printed in the July 15th number of the Goldwynner, is devoted to suggestions to architects and builders of motion picture theatres.

Who Will Win It?

Bud Fisher is offering this nifty cup to the Fox salesman who puts over the greatest amount of business on the Mutt and Jeff Cartoons. They're off!

Rialto Drummer Designs Sound Effect for Cartoons

PROBABLY the queerest musical score ever devised has been prepared in conjunction with the Mutt and Jeff Animated Cartoon production release by William Fox. It is really a "sound sheet," since it applies to noises rather than to music. It has been developed for Mr. Fox by Max H. Manne, trap drummer at the Rivoli Theatre, New York.

Mr. Manne virtually makes Mutt and Jeff live and talk. There is not a sound, human or otherwise, that he cannot produce from the amazing medley of traps he has invented. He has a laugh-making contraption to accompany every motion on the screen, and so interpret for the ear what the eye is registering.

In getting Mr. Manne to write the "sound sheet" for the Mutt and Jeff Animated Cartoons, William Fox seeks to give audiences throughout the country the same delight as those at the Rivoli experience. On his part, Mr. Manne generously agreed to reveal the secrets of his traps to other drummers, because of the enthusiasm with which his efforts have been received.

"Much, of course, will depend upon the adaptability and interest of the individual drummer," says Mr. Manne, "but if he tries conscientiously he can add much to the amusement of his audience. Personally I study the picture on Sunday and figure out what instruments must be used to fit the antics of these drawn puppets. By Monday I have my store down pat and thereafter it is a case of concentrating on the picture and taking my sound cues."

E. Roth Shows "Sahara" to California Shriners

EUGENE ROTH, who guides the destinies of the California Theatre, San Francisco, contracted to run "Sahara" for the week of August 3 and took time by the forelock by giving a special invitation showing to California Shriners on July 10, their annual day for merrymaking in their Temple auditorium.

This event was staged at midnight following the final performance at the California, thus allowing Mr. Roth the services of his forty-piece orchestra for the delectation of the Masonic organization.

Mr. Roth's special audience numbered 500, among them some of the best known men in the civic, professional and industrial life of the Golden State. Many of the Shriners were accompanied by their wives, and, though the program was not concluded until the wee hours of the morn, they kept their seats until the end, the desert scenes making a strong appeal.

"SKINNAY" ANSWERS CALL OF SCREEN

The Kid Born in Briggs Cartoons Becomes Principal in Screen Comedies That Tell Stories of Boyhood Days and Childhood "Love" with an Appeal That Reaches the Heart

By Walter K. Hill

IT may not be generally known, but it is a fact that General John J. Pershing has been indirectly responsible for millions of chuckles, thousands of miles of smiles and unending "footage" of inundations athwart the rotund midriff of our most distinguished citizens. While Pershing's soldiers have won victory over the Hun, the off-hand remark Professor J. J. Pershing made to a student in the Nebraska State University has resulted in joyous victories over the forces of General Grouch and Field Marshal Blues.

Underdone eggs and overbaked cantaloupes have failed to register their full effect at the world's breakfast-table, because "Prof" Pershing said to Clare A. Briggs, off-hand:

"Briggs, stand aside. You don't know anything."

Out of sixty students in a class of geometry, Pershing, then the teacher of mathematics in the State University at Lincoln, Neb., had picked young Briggs to give a blackboard demonstration of what he knew about signs and symbols. Briggs drew a lot of impersonations of half-moons, cheeseboxes, gables, triangles and zig-zags that meant nothing to Professor Pershing and called forth the military order to let somebody get at the blackboard who could trig, geom, fraction and figger according to the Hoyle of mathematics.

P. A. Says the Professor Was Right.

Such a deep impression did Professor Pershing's remarks make upon Briggs (who at the time was "carrying a route" for the Nebraska State Journal), that Briggs put the same scrawls, flashes and zig-zags into the screen comedy he lately turned out—decorating the blackboard in a school-room scene exactly as he had chalked up the fateful scrawls that caused "Prof" Pershing to take his mathematical measure in one sentence. Charles E. McCarthy is an expert "fractioner," and he said (after seeing the Briggs comedy—which the same McCarthy is press agenting for F. P.-L.) that Pershing was unquestionably a good judge of poor mathematics.

But all this is getting off to a bad start on what is intended to be a clarion call to the youth and maturity of our land to "stand by" for something good that is coming their way via comedies made from the Briggs cartoons—"When a Feller Needs a Friend." Newspaper readers who "take" any one of nearly a hundred and fifty dailies in which the Briggs cartoons are "syndicated," know all about Skinnay—the kid who is a real kid; hundred per cent. kid; regular kid and just all kid.

Skinnay Going Into Pictures.

Clare Briggs is "putting 'Skinnay' into pictures." Famous Players-Lasky will distribute them to exhibitors starting early in September. They will be two-reelers. They have only been shown two weeks at the New York Strand—as a "try out" on the audience.

It is recorded that "being the goat" was a happy occupation for the crowds that saw Skinnay at his tricks and watched that blissful disease, love, take the kid into thralldom when "Her"—THE girl—came into his young life and, by a process cruel to imagine, sent him to the woodshed as consort for father, who swung a strap idly at his side.

In those two weeks Briggs found encouragement to go on with his picture venture. The other day the World man sat with Briggs—and McCarthy and with Yokel—in the Paramount projection room and watched Skinnay act out upon the screen. McCarthy, as we have said, is a publicist, and Yokel, here mentioned, is the showman who led Briggs into the way he should go as a picture creator. Yokel proved that he was nothing of the sort in picking out Briggs and bringing his cartoon ideas to the screen.

For, be it remembered, these are not cartoon pictures at all. They are stories introducing Skinnay, his best girl ("Her"), his pal, Bud, and his joyously youthful and appealingly natural "goings on" in school and out. They are amplifications of the ideas Briggs has drawn in cartoon designs for newspapers—reduced to the nth degree of entertainment, with smiles, chuckles and midriff inundations carried irresistibly through the narratives. While youth remains youth, these comedies will appeal—and when youth grows up, those priceless memories of by-gone days will be recalled with all the mellow joy c reveries borrowed from the misty past.

Real Life—Kidhood—Not Acting.

Briggs and his producers have done a common sense thing in taking children as their principals and turning them loose to do natural things. Young men made up to appear as "kids" are not in the ensembles. The grown-ups are there only to enact their necessary roles—father, mother, the school-mam, doctor, "board of education," and others who simply provide the proper atmosphere.

John Stephen and Rosemary Carr are the principal "kids"—and they act the role of "kids" without any artifices. It's the naturalness of the juveniles that will make Briggs' comedies "go over"—unless human nature does a complete somersault and "flops" into a new and unheard-of poise.

The author of the ideas is a country-town product—from a place so small that he simply said "born in Wisconsin" when he was asked whence he came. "I've also lived in Illinois," Briggs added, "—and in Nebraska."

But his majority years have been spent in big-town newspaper offices drawing cartoons—in creating "Skinnay" and demonstrating the thousand and one occasions "When a Feller Needs a Friend." His fame is fixed for "movie fans"—and his comedies will come as a wholesome breath of refreshing entertainment into any program where they may land.

Exchange Board Meets.

The Detroit board of exchange managers, at its recent annual meeting, re-elected all of the old officers, which means J. E. Flynn, Goldwyn, president; J. M. Duncan, vice-president, Vitagraph; J. C. Fishman, Standard, treasurer. In re-electing these officers, the members complimented them very highly for the efficient work they performed during the past year. J. E. Flynn read his annual report reviewing the work of the association, since its organization in June, 1918.

Present Plunkett with Platinum Watch.

In appreciation of his services as managing director of the Strand Theatre, New York, Joseph L. Plunkett, resigned, was presented with a handsome platinum watch by the Mitchel H. Mark Realty Corporation.

John Carr ("Skinnay"), Rosemary Carr ("Her"), and Clare A. Briggs (Himself).

Clare A. Briggs, creator of the Briggs cartoons in the Tribune and Paramount-Briggs comedies, is seen here with the two principals of his pictures.

THEFT COMMITTEE KEEPS ON THE JOB

New York Broker Is Held at Syracuse Pending Action by Grand Jury—Bail Placed at $5,000

DEVELOPMENTS in the case of Hans Frohman, New York film broker, who was held at Syracuse on July 16 for action by the Grand Jury in $5,000 bail, followed the recovery in June of $80,000 worth of films, which, it is charged were stolen in transit and received by him at greatly reduced prices. John R. Van Arnam, former Syracuse University football star and now under bail, is awaiting action by the Grand Jury, accused of acting with Frohman.

National Association Active.

Frederick H. Elliott, executive secretary of the National Association, was present at Frohman's hearing before Justice Benjamin J. Shove, of the Court of Special Sessions, accompanied by John J. McInerney, of Rochester, attorney. The two detectives who gave testimony, Charles P. Jordan and Irving I. Brown, will remain upstate for the moving picture interests, to follow leads furnished by statements of the men in the alleged plots.

Among the film companies' representatives present at the hearing at Syracuse, last week, were E. H. Goldstein, New York office of Universal; F. S. Hopkins, Buffalo manager Universal; Robert C. Fox, Buffalo manager Famous Players-Lasky; Charles P. Jordan, manager inventories, Famous Players-Lasky; B. M. Moran, Albany manager, Pathe; Mr. Dobson, sales department, Famous Players-Lasky; and G. M. Blackman, Syracuse representative of Universal.

Future Thievery Discouraged.

Aside from its importance as a specific deterrent of further alleged illegal activities, the film theft committee of the National Association is certain that the result of the present action, when added to previous arrests and indictments of film thieves, will advertise to such persons the determination of the National Association to stamp out this traffic entirely. The extent of thefts may be estimated from the statements made by motion picture officials that thousands of films, most of them good prints, have been stolen from July 1, 1918, to May 1, 1919. They were taken from offices, trucks, elevators, and in some cases, delivery wagons, the total value being given at over $250,000.

Syracuse has been named as "fence" office for a ring of thieves whose activities extended to other cities and states, including Albany, Rochester, Buffalo, Harrisburg and Wilkes-Barre in Pennsylvania.

The film theft committee of the National Association, composed of H. Minot Pitman, chairman (Famous Players-Lasky); Bert Adler (Inter-Ocean Film); E. L. Franconi (Pathe Exchange, Inc.); Tarkington Baker (Universal Film Manufacturing); Samuel Eckman, Jr. (Goldwyn Pictures); and William Wright (Vitagraph, Inc.), has done sterling work during its brief existence.

Those Incriminated.

In addition to the cases of Frohman and Van Arnam, just held, the committee's investigations have resulted in the following arrests: William Burns, New York, for larceny of a five-reel feature from Universal; Frank Dolan, New York, for larceny of a film belonging to Famous Players-Lasky; H. W. Fowzer, New York County, indicted on bench warrant issued for arrest; W. R. Casterline, attorney of Wilkes-Barre, Pa., arrested and held on bail for action of Grand Jury; Davis Film Exchange, Lee Park, Pa.—there were recovered from this concern one Pathe feature, three Universal features and two World features; S. A. Huffman, Syracuse, arrested for receiving stolen films in Chicago—by co-operation with the State Attorney's office and aided by four city detectives, the committee recovered from a local ring many stolen films and secured the arrest of four of the ringleaders.

The committee has assured the executive committee of the National Association that this is only a beginning. They want it understood by friends and foes alike that they are "on the job" until film thieves throughout the country realize thoroughly that the occupation is unhealthy.

George LeGuere and Lucy Cotton Render Tribute to the Sunrise in "Sun-Up."
"Sun-Up" is the attractive title of Gerald Bacon's first production for release by Frank Hall through Independent Sales.

Pathe Opens Exchange at Little Rock, Arkansas

FRED C. QUIMBY, director of exchanges for Pathe Exchange, Inc., now on a tour of the United States, has opened a new branch office for Pathe in Little Rock, Ark. The Little Rock territory will consist of Arkansas, the northwestern part of Mississippi and western Tennessee, and Dunklin and Pemiscot counties in the southern part of Missouri.

"We have opened this office," said Mr. Quimby, "with a view to giving better service to the exhibitors in the State of Arkansas and the surrounding territory. We have taken part of the territories away from the St. Louis, New Orleans, Dallas, Oklahoma City, Kansas City and Atlanta branches. This will now constitute the territory served by Little Rock. This office makes Pathe's thirty-first in the United States."

V. H. Hodupp will be appointed manager of the Little Rock office. He entered this organization in May, 1914, as a salesman for the Pathe News in Jersey City. Later the same year he was appointed salesman in the Syracuse office, and, after several months' service in this capacity, he was appointed branch manager of the Pathe Syracuse exchange.

In 1915, Mr. Hodupp was appointed branch manager of the Chicago exchange, remaining there over a year. He was later called to the home office and appointed special representative. Recently he has been visiting the various Pathe exchanges to promote better service for exhibitors.

Union Contract Expires Soon.

Will the Portland theatrical unions make any new demands upon the theatre owners when the contract between these parties expires about the first of September?

The reason for the speculation is that in the past at the expiration of the contract periods new demands by the unions were invariably objected to by the managers.

As far as the exhibiting end of the theatrical business is concerned, it is not believed that the unions will have much cause for complaint as to treatment received during the past year. Theatres have been classified by the unions and operators are getting as high as $55 a week in the best class of houses.

Up to date Portland picture theatres have succeeded in putting on their shows without the use of orchestras. Organists are being featured and usually receive wages far above the union scale so that the Musicians Union will have few if any claims to make on the first of September.

WATCHING FITZMAURICE IN ACTION

Methods of the Director of the Next Paramount-Artcraft Picture for Elsie Ferguson Are Studied While He Rehearses, Assembles and Edits "A Society Exile"

By Edward Weitzel

UP to the present no moving picture producer in need of a London fog has been enterprising enough to import one. But the producer hasn't gone without his fog, for the good and sufficient reason that his director is able to create a perfect imitation of the real article without leaving the studio. Sounds like a bit of magic, but after watching Director George Fitzmaurice call up a fog, a moonlight night on one of the canals of Venice, and a series of scenes that were as thoroughly English as the chimney pots of Portman Square and all within the confines of the Famous Players-Lasky studio on Fifty-sixth street, New York, I was reminded of the cigar salesman who explained his ability to undersell his rivals by remarking that he had a brother in New York who made a fine imported cigar.

The Magic Rain Storm.

A trip to New Jersey with this same wizard of the screen revealed another marvel. The objective point was a country residence of the perfect English manor type. The scenario called for such an exterior but stipulated that it should be shown at night while a storm raged and the rain beat upon the roof and drove against the latticed window-panes.

Atmospheric conditions were just the reverse. Not a cloud in the sky and not a drop of rain—until the master magician had rehearsed the actors in their part of the business. Then, at the word of command, the torrent broke and one side of the house was enveloped in storm and darkness, while the other side stood out against the moonlight and gave no hint of the sinister scene that was being enacted on its west front.

Rhearsing "A Society Exile."

It is not my intention to disclose how any of these mysteries were brought about, but to give a slight suggestion of the manifold duties which fall to the share of a moving picture director and the extent of the information he must have on any and all subjects relating to the story he is transferring from the scenario to the film.

With this object in view I haunted the Fifty-sixth street studio during the making of the Elsie Ferguson picture, "A Society Exile," and improved every chance to accompany the director when "on location" became the order of the day. The picture, which is adapted from a stage play by Sir Henry Arthur Jones, called "We Can't Be As Bad As All That," opens in Venice and then moves its scene of action to England, social life in town and country forming the background of the story. Ouida Bergere made the screen version.

The Local Color Test.

The man who is given a scenario and held responsible for its production has one test which must be applied to every character and to every object, animate and inanimate, in the story—namely, local color. Less favored mortals always have been given to understand that "the correct thing" is the first commandment in the book of laws which regulates the lives of those whose names are to be found in the English social register. The reproduction of "the correct thing" is the chief aim of a moving picture director when working on what is known on the stage as a society drama. Past experience enables George Fitzmaurice to keep all details of architecture, landscape effect and social usage belonging to the kingdom of George V. eminently proper and absolute good form.

There is one series of scenes in the home of the English nobleman who marries the American girl, played by Elsie Ferguson, that shows a reception hall adjoining a drawing-room which is entered by mounting a short flight of steps. The rooms are not only impressive in themselves, but are singularly well adapted to the action which is here the most dramatic in the picture. The method by which the action is shifted from one room to the other without slacking up the tension is admirable and illustrates the care required to spread

George Fitzmaurice.

the movement of the characters over two large spaces and keep the tempo of the situation up to the mark.

An Unwelcome Freight Train.

Arriving at a location which called for an exterior swimming pool, Director Fitzmaurice noted the elaborately carved marble work that railed it in and the fine sweep of its surface; then stepped back and surveyed the surroundings of the pool. As he did so the satisfied look left his face.

"Won't the place do, Mr. Fitzmaurice?" asked the location man anxiously.

"Not if we shoot it from this side," was the reply. "Those buildings in the background are altogether too American to belong on an English estate."

"How about the other side?"

An inspection revealed nothing to shatter the correct atmosphere if the "shot" were taken from one certain spot. But the unexpected often happens to upset a director's calculations: The top of a Jersey Central freight train showed above a cut in the distance just as the camera man started to grind, and the scene had to be taken over again.

The "Getting Ready" Process.

And so it goes constantly during the making of a picture. Eternal vigilance is the price of correct detail of every description. A stranger visiting a studio for the first time would be more than likely to come away with the impression that a director and those under him spend hours getting ready to do a minute's work. In reality "getting ready" is almost the whole thing. To watch Director Fitzmaurice go over a scene with Elsie Ferguson and a member of her support and explain certain changes he wants tried makes one feel like an eavesdropper. It is all so quiet and confidential that it seems a bit of private conversation. But when the director says, "Try it, please," and the star turns to William P. Carleton with tears in her eyes and shows that her heart is breaking at the thought of losing his love, you note how much more effective the scene is this time and you are quite sure Mr. Fitzmaurice is going to give the signal to the cameraman to take it. But he doesn't. He walks quietly over to the tall officer in the British uniform and the beautifully gowned woman at his side and resumes his confidential manner and his pleasant little chat. Later on, when he's satisfied, the thing is done.

Up in the cutting room where "A Society Exile" was assembled, George Fitzmaurice gave another exhibition of his many-sided profession. Surrounding him were the strips of film, 638 in number, which had been taken for the picture. On the winding table lay the working scenario. An assistant helped him to select the strip he wanted next. The rapidity with which this was done and the ease with which the director was able to recall the scenes that had been taken, without consulting the scenario, was a source of wonderment to the onlooker. A quick glance at a strip, its length was as quickly determined upon, the piece of film torn off, pinned in place and wound on the reel.

Inspecting the First Run.

A few days later I sat in the studio projection room in company with the director and his assistants and watched the picture run off for the first time. I had expected to find the continuity rather disjointed, but it proved to be surprisingly smooth when the circumstances are considered. Changes were ordered in the way of cuts, new titles and tinting of scenes during a running fire of comments.

"How do you like the picture?" asked Director Fitzmaurice, when the last reel came to an end.

"The interest is held all through, and it never for an instant gets out of its class," was my reply.

"It came precious near it the day that Jersey Central freight train poked herself into the background," laughed the director.

MOVIES NOT INJURIOUS TO EYESIGHT

Oculist Says Eyestrain from Viewing Films May Indicate Ocular Trouble, Not Poor Projection

By Frank H. Madison

OCULISTS are advertising "Good Eyesight—Good Movies." How recently was it that the only oculists who broke into print were those who declared the moving picture was blinding the nation!

A prominent New York firm of oculists and optometrists are emphasizing the delights of watching the screen's most famous comedian as one of the reasons why people should see if their eyes need attention.

"If your eyes become tired from constant focusing on the screen," says this firm's advertising, "or if you are inclined to have a headache after an evening at the theatre, it is a fair indication that you need glasses."

There is little doubt that in days gone by a great many persons discovered when they went to a picture show their eyes could hurt them.

Then the pictures could rightly be blamed, since projection "'n everything" was at a low standard. But now, if you go to a legitimate moving picture show and your eyes hurt you, it is better to worry about them and not about the projection.

The Eye at Fault, Not the Pictures.

In fact, George T. Hills, of Youngstown, Ohio, writing in the Optical Journal and Review of Optometry says: "With the picture shows at the standard that they are kept in most places, the care in seating, mechanism, screen and films and the science of photography in its present state, we find the eye more often at fault than the pictures."

Furthermore he says that if a picture under favorable conditions has caused "annoyance, fatigue or pain, the show has called attention to pre-existing ocular defects that have heretofore passed unnoticed." And he adds that the majority who complain of discomfort really have defective vision of which they had been unaware.

Evil in "Gripping" Pictures.

If all patrons had been in consultation with this eye specialist, exhibitors might lose business by advertising pictures as "gripping"; for he points out that focusing the eyes sharply is tiring to them. Such focusing is occasioned by viewing pictures in which interest is intense.

In discussing the effect of moving pictures on the eyes he shows that the physical, mental or nervous make-up of the person may cause a condition that will interfere with the enjoyment of a show but may be only a sign that the individual should consult an oculist or optometrist.

Comfort a Big Factor.

Among the conditions which would contribute to eye annoyance are several that could be remedied by the manager—and these conditions are seldom found in the progressive house. Comfort is a big factor—comfort as provided by proper seating which allows the spectator to relax and by ventilation that permits normal breathing and keeps the blood circulating normally. The illumination too is important—poorly placed wall or ceiling lights may contribute no little discomfort.

With the present standard of projection and films, the average theatre has few things to guard against. Poor projection machinery or scratched films are cited as really injurious. If the spectator has any defect of vision the flickering film is declared to be "distinctly harmful." And such a film is also pronounced annoying to persons with normal eyes. The proper recommendation in this case is that the individual hunt up a better picture show.

Thirty Films a Week Uninjurious.

If patrons worry as to whether seeing the new bill every night is going to result disastrously to their eyesight, exhibitors might quote this optical authority to the effect that if their vision is normal they can easily see thirty reels a week and be free of all fear of injury to eyesight.

Inasmuch as there has been in the past much publicity in regard to the injurious effect of moving pictures upon the vision, men in the picture world will welcome the counsel of Mr. Hills to his fellows that they perform a splendid duty in helping patrons to have better vision both in and out of the theatre. And they will further welcome his summary statement that "there is no report of specific harm and but few complaints of slight inconvenience from viewing motion pictures."

Huffman, Overlooker, Is Now Showing 'Em Sundays

SIDNEY A. HUFFMAN, exhibitor, used to be a Manhattanite, but he must have followed the trail of the Catskill aqueduct up to Saugerties, N. Y. Saugerties has a population of 4,000, and it overlooks the Hudson. It also overlooks Esopus Creek, from whose headwaters comes the aqua pura which Greater New York now quaffs in more abundance than ever.

But Sidney A. Huffman overlooks nothing. Looking over the matter of Sunday opening, however, Sidney A. found that the board of directors for Saugerties township was split three "for" and three "against" after the bill had gone through Albany.

So when the three "against" said: "We'll put it to a vote," Mr. Huffman, overlooking nothing, said "We Will." The polls were opened for a special election one balmy summer evening from 4 until 7, and during those 180 minutes 1,127 citizens of Saugerties, imbued with the principle of life, liberty, and the pursuit of the movies, walked into the booths and registered their right of suffrage.

Said rights, being duly and lawfully counted, showed a win by four votes for Sunday pictures. Whereupon the township board, acting like a typical Congress, flopped over, and voted against the Sabbath proposition four to two.

But Sidney A. Huffman overlooks nothing. So he didn't overlook the fact that the people of Saugerties had, by the great American ballot, registered the fact that they wanted Sunday motion pictures.

Result: Saugerties is having its motion pictures every Sunday. Mr. Huffman is not an overlooker.

The Transition in Mabel Normand in "Upstairs," Showing How the Scullery Maid's Wish to Jazz Upstairs Was Granted.
Down in the sub-kitchen she pined for just one fling at romance, and the fling flung itself at her in this, her next Goldwyn.

ARIDITY HELPS NORTHWEST THEATRES

Twin City Exhibitors Report That Closing of Drinkeries by National Law Increases Receipts

PROHIBITION is playing into the hands of the moving picture game in the Northwest. Slowly but surely since July 1, when John Barleycorn passed out, larger audiences passed into the moving picture theatres of Minneapolis and St. Paul, exhibitors say.

But what perhaps is the most significant development of all is the passing of the father of moving picture theatres, the five cent house. Four of these theatres are out of existence as "nickelodeons," their admission price advancing to 10 cents when the larger audiences made such a step possible. Taxes and the higher cost of films in these days, of course, had something to do with the advance of price, but back of it all was prohibition.

One Nickel House Remains.

The theatres which made this change and assured the use of better pictures in the future were the Cyril, Mazda, Gem and National. Their action left only one Minneapolis house continuing the 5 cent admission charge—the Bijou Theatre.

The four theatres which have taken a step to elevate the photoplay to a higher and more dignified plane are all located in or near what is known as the Gateway district, which in days gone by abounded with saloons. It is in the Gateway district that thousands of transient laborers, harvest hands and lumberjacks congregate before "shipping out" from the Northwest's great labor market.

Soft Drinks Not Popular.

These sons of toil are adjusting themselves to the new order of life. The soft drink parlors into which many of the saloons have been converted do not seem to hold any spell over them. The atmosphere of the saloon, with its customary bar, shining footrail, polished glasses and mirrors, remains, but the harvest hand or lumberjack cannot stand more than one or two glasses of pop or buttermilk, and soon seeks new diversion. He is turning to the movies and finding it, according to the exhibitors.

Movies Are Prosperous.

The weather has been excessively hot this summer, hotter in fact than it has been in years, and consequently there has not been a great rush to the theatres since July 1, but there has been a steady, gradual increase.

All houses report a far greater business in July to date than during the same month a year ago. The coming of peace followed by the clamping of the dry lid has been responsible, they say; the real test of the effect of prohibition will come in the fall, and all predict the greatest film season ever recorded in history.

Edwards Is Optimistic.

"There has certainly been a change for the better since July 1," said H. M. Edwards, proprietor of the Gem. "There has not been a great rush, but business has picked up. I have noticed that there have been more men than usual at the showings. The raising of the price to 10 cents has not been followed by a falling off in business, which has increased, and I look for a boom season in the fall. The men who formerly spent most of their time in the saloon will now come to the movies."

Increased Prices Work Well.

"Prohibition is the greatest thing that ever could have happened to the moving picture game," said Frank Smoleski, proprietor of the Mazda. "We have raised our admission price and the audiences are larger than they were in June, despite the heat. We could not hope to have a better patronage in such weather as we have been experiencing. I have noticed an increase in the numbers of men attending the shows. It has not been a great increase, but just the same it's an increase in the face of higher prices.

"Our following consists mostly of persons of modest means, but, with the increased cost of films and taxes, we could not continue doing business on a five cent basis. Working people are making better pay now than ever before and are saving more as a result of prohibition."

Aridity Increases Business.

"I have noticed that business has become better since the town went dry," said A. H. Janson, proprietor of the New Crystal. "More workingmen are bringing their families to the theatre. I don't know, but I suppose the reason is that many of them no longer have the saloons in which to spend their time. Business is bound to be better and I predict that the fall will be a recordbreaker."

More Family Items.

Harry Billings, general manager of Ruben & Finkelstein's twenty-one moving picture houses, reports a perceptible increase in the size of audiences since July 1. "There isn't any question but that prohibition is sending more people to our theatres," he said. "Since the first of the month banks report a big increase in savings deposits. Father is paying more attention to the family than to the bartender now. He takes out the missus and the kiddies to see a good wholesome moving picture show."

Good Summer Audiences.

Billy B. Watson, manager of the V. B. Valleau's Idle Hour and Broadway theatres at Albert Lea, Minn., is another who waxes optimistic over the first evidences of the effect of prohibition on moving pictures.

"I have been noticing these summertime audiences growing gradually in size," he said. "They are not enormous; that would be unnatural in this weather. But they are unquestionably growing. It means simply that a considerable proportion of the population is adjusting itself to a new condition and is finding in the movies what it could never find in the saloon."

Nazimova Performs Decorative Rabbit Dance Before Decorative Setting in "The Brat"

NAZIMOVA'S talents as a dancer have opportunity for display in "The Brat," her own and Charles Bryant's adaptation of Maude Fulton's stage success, in which the Russian star is presented by Richard A. Rowland and Maxwell Karger, is announced for release September 1 and will be distributed exclusively by Metro.

"The rabbit dance" is the terpsichorean number performed by Nazimova. It is described as more fantastic and fascinating than the sword dance, or "dance of death," that Nazimova did as the Bedouin girl Hassouna, in Henry Kistemaecker's drama, "Eye for Eye."

Herbert Blache, director, spent several days filming Nazimova's rabbit dance, which the star performed on the stage of the "Nazimova Theatre"—a complete theatre erected on the light stage at the Nazimova studios in Hollywood, and so named in recognition of the star, who assisted M. P. Staulcup in its design and decorative scheme.

For the rabbit dance Nazimova was clad in an ingenious rabbit costume of gray plush, with a Baby Bunting hood, huge ears and bristling feelers or whiskers. She tripped the number to the strains of "Anitra's Dance," from the "Per Gynt" suite by Grieg, with Dvorak's "Humoresque" serving as a brief introduction.

Other scenes show debutantes, dressed in inconsequential costumes of classic gossamer, doing a "Greek" dance in the approved manner. Many scenes "behind the scenes" were taken, for much clever action transpiring in the wings and the dressing rooms of the chorus girls was interpolated by June Mathis in her scenarization of the comedy drama.

Other days were devoted to the chorus rehearsal, during which "the brat's" experiences as a "pony" are disclosed. For these scenes a troupe of professionals were engaged. A feature of this part of the production is the solid glass runway, constructed in the theatre aisle. Fifty Klieg arcs, used from below, lighted up this runway.

Alice Brady
Celebrates her recently signed Realart contract by giving us this new, attractive picture.

Famous Players Announce Two More September Releases Ready for Inspection and Booking

TWO more productions are announced by Famous Players-Lasky Corporation as ready for inspection at the various branch exchanges preliminary to release in September under the selective booking plan. They are Billie Burke in "The Misleading Widow" and Vivian Martin in "The Third Kiss." Both these pictures have been shown at the private projection room at the home office at 485 Fifth avenue, New York, and were enthusiastically received by the executives of the corporation and the members of the exploitation department who saw them.

"The Misleading Widow" marks the return of Billie Burke to the screen after a period of several months, and is the first production made since the arrangement with Flo Ziegfeld was consummated whereby Miss Burke, under a new contract, will continue as a Famous Players-Lasky star. It is an adaptation of the play, "Billeted," by F. Tennyson-Jesse and H. M. Harwood.

Is Not a Military Subject.

Although the word "Billeted" is a military term, it must not be inferred, Famous Players-Lasky states, that the picture or the play from which it is adapted is a war or military subject. The fact is, it is pointed out, there is not a particle of war or even military atmosphere in the entire story. That is, if an exception be made of the army uniforms which two of the leading characters wear. It is a farce comedy, pure and simple, with all the scenes laid in and about a little home in a New England village. The new title, "The Misleading Widow," it is said, fits the story perfectly.

The picture was directed by John S. Robertson and Frances Marion wrote the scenario.

Miss Burke's leading man is James L. Crane. Others prominent in the cast are Frank Mills, Madeline Clare, Fred Hearn, Mrs. Priestly Morrison and Frederic Esmelton.

Vivian Martin in "Third Kiss."

"The Third Kiss," Vivian Martin's contribution to the list of September Paramount-Artcraft releases, is, in the consensus of the Famous Players-Lasky executives, the best picture which Miss Martin has ever done.

In the past Miss Martin's work has been largely confined to the sweet and dainty type of picture pretty and sentimental, but possessing but little drama. In "The Third Kiss," it is stated, the best qualities of her previous pictures that served to gain her her present position in the world of film favorites has been retained, but added to them is a vein of absorbing drama—drama sufficient in its strength to hold the spectator every foot of the way.

The story, by Heliadore Tenno, takes the eternal triangle and squares it with still another—a fourth character.

The possibilities of the situations have been fully realized under the careful handling of Edith M. Kennedy, the scenarist, and Robert G. Vignola, the director. Harrison Ford and Robert Ellis have two of the principal supporting roles.

Exhibitors Appoint Heads for Tax Repeal Campaign

THE suggestion of the committee on legislation and tax of the Motion Picture Exhibitors of America, Inc., that exhibitors in each state get together at special meetings and conventions to consider the tax repeal campaign is meeting with immediate response.

A special meeting of the Exhibitors' League of Maryland was held on July 22 at Baltimore, when the repeal campaign plans for that state were outlined to the exhibitors by Thomas D. Goldberg, state director of the campaign in Maryland.

The Virginia exhibitors will convene at Ocean View, Va., on August 13-14 and one of the principal objects in calling it is to take up the tax fight. State Director Jake Wells of Richmond, Va., has invited delegations from Delaware, Maryland, District of Columbia and North Carolina to attend for general discussion.

Theodore L. Hays, who made a determined and successful fight in Minnesota for the exhibitors in the music tax matter, has accepted the state directorship for that State. He considers this campaign will bring exhibitors closer together than ever.

The Governor of New Hampshire, John H. Bartlett, of Portsmouth, N. H., has been appointed a district leader under State Director Charles E. Bean, president of the Motion Picture Exhibitors' League of New Hampshire.

Harry Crandall, of Washington, D. C., accepted the directorship for his district.

"Mystery of '13'" Press Book To Be Ready Soon

LOUIS BURSTON, producer of "The Myster of '13," who sponsored the unique thirteen page insert in the Moving Picture World to announce that new Francis Ford serial, has strong ideas on the subject of advertising. He contends that the idea of a thirteen page insert, which was made practical only by the use of a blank page, showed the exhibitor by the force of example how by sticking to one main theme, that of "thirteen," a powerful advertisement could be created although there was but little reading matter for the size of the insert. "Thirteen," is the keynote of the serial, and on nearly every page of the announcement it was driven home not once, but several times.

In the forthcoming campaign book, which Mr. Burston has titled "The Exhibitor's Book" these facts are clearly brought out, so that the exhibitor will find not only stills and a story, but also helpful ways to advertise the serial after it is booked.

The atmosphere of the picture is vividly presented; the stock and episode paper is faithfully presented in miniature color reproductions; the ready-prepared advertisements and publicity matter for newspapers is included; various clever publicity stunts are described; slogans for program and other advertisements are provided, and the various advertising props are shown both by printed word and illustration.

Fred Stone Will Be Guest at Wyoming Frontier Day

FRED STONE, stage and screen luminary, left Los Angeles Friday morning to participate in the great annual Frontier Day celebrations at Cheyenne, Wyo., as a guest, with the best of the Western riders and ropers.

He will not leave his work, but will take it along. Having just completed "Billy Jim," his first photoplay as an independent producer, Mr. Stone will immediately begin his second into which he has interpolated scenes which are to be "shot" during the various competitive events at Cheyenne next week. He expects to enter the roping and broncho-busting championship events.

Accompanying Mr. Stone will be a company of twenty-five, including Manager Andrew Callaghan, Director Frank Borzage, Josie Sedgwick and Vola Dale, the two feminine members of the Stone company, and a number of expert horsemen.

The company will be quartered at Fort D. A. Russell, near which the ranch scenes of the picture will be made.

Owen Moore to Produce Soon.

Owen Moore, who went to the Pacific Coast recently with Myron Selznick, is settling his business affairs before returning to New York to be in work on his first Selznick production.

At the Left Is William; Center Is Billie; Right Is Bill.
Three charming views of Billie Burke, who will star in the Paramount-Artcraft picture, "The Misleading Widow."

SEYMOUR HAS WHOLE TOWN TO HIMSELF

His Company Buys the Only Other Theatre in Saranac Lake—Relies on Moving Picture World

WAY up in the Adirondack Mountains, at Saranac Lake, N. Y., Dave Seymour is piloting the operation of the Pontiac Theatre, a handsome $99,000 picture theatre with a seating capacity of 800. He calls it "The House Beautiful" and has trademarked this title, but the theatre is business-like as well as pretty. Seymour is now the vice-president and a director of the operating company in succession to the late L. Bernstein. This company has taken over a lease of the only other theatre in the town, the Colonial Theatre, and has closed it entirely, the intention being to have the Pontiac as the only picture theatre in town.

Books on Open Market.

Manager Seymour books on the open market and refuses to sign continuous contracts as he wants to pick every picture that he presents.

"Of course, I do not get a chance to see all my pictures before I show them," he says, "but I get a good idea of the worth of a picture after I read Moving Picture World and other papers. I rely upon Moving Picture World to tell me what's what about a release and I do not go very far astray."

Keeps Close Watch on Receipts.

Seymour points out that he knows exactly how much he can pay for a picture and he keeps within the limit. He keeps close watch on his receipts and expenditures and his little note book shows exactly how each star will draw patronage. He also keeps an eye on the thermometer in the theatre and he is continually drawing attention to the comfort in which patrons can watch a performance. One of his slogans is: "The air is cool and sweet; there's a mushroom under your seat."

Changes Program Daily.

The policy of the theatre is to change programs daily and there is a continuous flow of reels to Saranac Lake for presentation at the Pontiac. Saranac Lake has a great floating population, but there are generally about 5,000 persons in and around the town, including tourists, as prospective patrons. Many of these are aristocratic visitors and Seymour caters to the best patronage by refusing to screen so-called problem features.

W. M. Gladish, Canadian representative of Moving Picture World, recently spent a brief vacation at Saranac Lake and hobnobbed with Seymour to exchange ideas.

Movie Personages Speak at Spokane Commercial Lunch

THE presence of Frank Keenan, picture actor, Olive Ann Alcorn, who is seen in the latest Chaplin release, Fred C. Quimby, director of exchanges for Pathe Exchange, Ellis Perlee, advance man for the Ellison White Chautauqua company, and Clarke Walker, gave a movie atmosphere to the noon luncheon of the Spokane Chamber of Commerce today.

Miss Alcorn, who is also the representative of a film location company, enthusiastically praised the possibilities of Spokane and the Northwest as a location for filming productions.

"Los Angeles was made by the pictures and there is no reason why Spokane shouldn't be," said Miss Alcorn. "It may be that I am a little prejudiced in the matter because my home is near here in St. Maries, Idaho, but nevertheless it is my opinion that nowhere else in the world are there locations better suited to the needs of the picture business."

Mr. Keenan deviated radically from the usual line of film star talks and epigrams on life in general, and discussed the capital and labor situation.

"If I could convey to you the seriousness of the condition and make you see as I do that an honest, uncamouflaged team work between capital and labor is the solution to the biggest problem that confronts us today, my reputation as a film star might go hang. A partnership of democracy, not of autocracy and patronization, must obtain before the friction that is hitting at the roots of all things American is eliminated."

In an interview Mr. Keenan said:

"Next year I intend to make a tour of the country, speaking not in picture theatres, but in the largest halls, giving all ideas of the screen as an art and as an industry."

Triangle to Film Sir Henry Irving's Success, "The Lyons Mail," Starring H. B. Irving

AMONG the important features to be presented by Triangle in the near future is one which promises to be a valuable addition to the list of successful stage dramas recorded by the camera. It is an elaborately staged production of the drama "The Lyons Mail," made doubly famous as Sir Henry Irving's favorite vehicle and played by him with big success on Broadway.

Few dramas of recognized greatness present the picture producer with such opportunities for thrilling situations and big spectacular scenes as this classic melodrama. Opening with a sensational robbery of the mails followed by a foul murder, the story suddenly develops an unusually absorbing plot by fixing the crimes upon a man of excellent repute who bears an uncanny likeness to the criminal.

A series of interesting incidents before and after the robbery prove beyond a doubt to the police and even to the innocent man's proud old father that he is guilty. The two characters constituting the dual role played by the star are so widely removed in reputation, character and environment and yet resemble each other so perfectly in face and figure that suspense is maintained throughout the five reels.

The clever twist to the plot which frees the hero and seals the doom of the rogue is said to be so much more effective when told by the camera than in the more limited sphere of stage craft that the drama ends with even more of a punch than was possible in its original form.

H. B. Irving appears in the dual role on the screen where by means of double-exposure photography his character drawings show to advantage.

Afraid of the Other Side of the Door.
Irene Castle about to go under fire in her Paramount-Artcraft, "The Firing Line."

Mrs. Sessue Hayakawa Is Newest of Universal Stars

TSURU AOKI (Mrs. Sessue Hayakawa) it is announced by Carl Laemmle, Universal's president, has signed a long term contract to appear in Universal productions.

In all probability her first production will be "The Breath of the Gods," written by Sydney McCall (Mar McNeal). She has written many books and articles on China and Japan.

Mrs. Hayakawa, who has played opposite her husband in several Japanese productions, was born in Tokio, Japan. She was educated in a convent in the United States. The diminutive actress has been with the Lasky company, Lasky-Paramount, Essanay and more recently with the Haworth Pictures Corporation.

Mr. Laemmle announced that the best of plays would be used for Mrs. Hayakawa's productions. A number of them will have Japanese atmosphere, and possibly some American themes will be selected.

Editors See "The Volcano."

At the invitation of Augustus Thomas, the author, an audience of thirty or more editors of the leading Jewish daily newspapers and periodicals in New York saw his latest Four Star screen drama, "The Volcano," starring Leah Baird, in a private projection room in New York just prior to the shipment of prints to the Hodkinson managers throughout America.

The film is a drama of radicalism in America. It was produced by Harry Raver under the direction of George Irving.

Lardner, Reeve and Grey Collaborate in New Series of Comedy-Travel Pictures

WHAT they claim to be one of the most original series of comedies they have produced in a long time will be distributed next season by the Famous Players-Lasky Corporation. This series, it was announced this week by Nathan H. Friend, head of the educational department of Famous Players will be called "So This Is America!" and will be the combined work of Ring W. Lardner, humorist; Arthur B. Reeve, author of the Craig Kennedy stories, and John W. Grey, screen writer and producer.

The pictures, one of which already has been completed, will be one-reel subjects and will be distributed on a one-a-month basis beginning September 1. They will be a series of comedy travel subjects in which a company of well known actors will be seen in comedies staged in various parts of the country. The first of the pictures, which has as its theme the adventures of a returned soldier, has Denver as its locale, and other subjects in the series will have other cities and well known places as background.

Jack Gardner to Play Lead.

Jack Gardner, stage and screen star, will play the lead. Arvid E. Gillstrom will direct. Mr. Gillstrom has been identified with the comedy end of the film profession for year; he directed Jane and Katherine Lee in a number of their comedies.

Ring Lardner will write the sub-titles. Mr. Lardner today ranks as one of the leading American humorists. This is the first time he has ever done anything for the screen.

Arthur B. Reeve, as the creator of Craig Kennedy, is best known as a writer of detective stories; but the facility which enables him to concoct the most intricate detective plots has enabled him to devise comedy situations.

In the writing of the scenarios, Mr. Reeve will collaborate with John W. Gray, who has been associated with Mr. Reeve for some time in the writing of photoplays. Mr. Grey collaborated with Mr. Reeve on the Houdini picture, "The Grim Game," which has just been completed at the Famous Players studio in Hollywood.

"Pass Good Word Along" Is Joe's Policy with World

NINE years in the exhibiting business have served to whet Joe Steed's appreciation of good reading matter. And when Joe finds a good thing he likes to pass it on. He is keeping, of course, his three good theatres in Birmingham, Ala.

But every week when Joe is through reading the Moving Picture World from cover to cover he takes it over to the Public Library and puts it on the magazine table. He has been doing so for years.

The magazine table would be lonesome without it. Readers would miss it. And Joe would consider himself a thief for robbing someone of substantial information if he didn't pass on the World to the library each week.

Patsey De Forest Will Appear in Philipp Films

IN the making of the first picture by the Adolf Philipp Film Corporation, Adolf Philipp has secured the services of Miss Patsey De Forest, formerly affiliated as ingenue with a stock company in Pittsburgh and later a screen lead with a number of the most prominent concerns in the country.

Years ago the young actress became acquainted with Orme Hawley, then starring for Lubin and through Miss Hawley was introduced to Director Percy Winter. This director engaged Miss De Forest for a semi-lead opposite Clarence Elmer for the "Patsy Bolivar Series," which was the first serial ever produced.

The movie fans will remember Miss De Forest for the leads in the O. Henry stories.

C. G. Kingsley
Recently appointed exchange manager for Realart's Detroit branch.

Levison Spends Day in New York.

Leo F. Levison, branch manager for Select Pictures Corporation at Pittsburgh, came to New York last week and spent a day in conference with home office executives of Select. He reported a gratifying increase in the business of Select's Pittsburgh exchange, bringing additional first-hand testimony that added materially to the optimistic note which pervades the Select organization.

McCloskey to Title Pearson Film.

Lawrence McCloskey has been engaged to write the titles for the second Virginia Pearson production, "Impossible Catherine," which will be released sometime in the near future. Mr. McCloskey has long been prominent in the scenario field.

July 20 Attractions at New York Theatres

RIALTO—"The Better Wife."
Select Picture.
Featuring Clara Kimball Young.
RIVOLI—"Louisiana."
Paramount Attraction.
Starring Vivian Martin.
STRAND—"Through the Wrong Door."
Goldwyn Feature.
Starring Madge Kennedy.
BROADWAY—"Yankee Doodle in Berlin."
Sol Lesser Attraction.
With Mack Sennett's Bathing Beauties.

Engage Prominent Players for Cast of "The Bandbox"

PROMINENT players have been engaged by Deitrich-Beck, Inc., to support Doris Kenyon in her Louis Joseph Vance story, "The Bandbox," directed by R. William Neill, scheduled for release in the early Fall by W. W. Hodkinson Corporation.

Prominent in support of Miss Kenyon are Alexander Gaidon, Walter McEwan, Helen Montrose, Maggie Weston, Logan Paul and William Brotherhood, along with several others to be announced shortly.

Theodore C. Deitrich, general manager of Deitrich-Beck, Inc., also announces the engagement of two assistant directors for the production. They are Edward James and Thomas Walsh, the latter having been associated with Director Neill all during the latter's work on Ince productions.

The Kenyon Company, which has been at work on exteriors at Lake Mohegan the past ten days, leaves the fore part of the week for Jacksonville, Fla., where the production will be completed.

Proctor Tours "Big Four" Depots.

Now that Hiram Abrams has appointed all seventeen of the sales managers of United Artists Corporation, Ralph O. Proctor, assistant general manager of the "Big Four," has started on a tour that will cover all of the company's branch offices.

Practically all of the distributing depots are now in operation and Mr. Proctor has been sent out by Mr. Abrams to see that everything is in readiness for the prompt and efficient handling of the business in connection with the company's first production, the Douglas Fairbanks picture which will be released on September 1.

Hampton Engages Arthur Clayton.

Lieut. Arthur Clayton, who for nearly twenty years laid his life upon the altar of Mars and fought in almost every war during that period, has brushed aside the sword and has been engaged by Jesse D. Hampton to assist in the production of H. B. Warner productions for Robertson-Cole, which Exhibitors' Mutual distribute.

Clayton is giving the benefit of his knowledge of situations, the life and manners of the people in the different countries in which the Warner stories will be set.

NAZIMOVA IN INDIAN EMPIRE LOCALE

Brilliant Russian Star Commences Work on Play Derived from Wylie's "The Hermit Doctor of Gaya"

NAZIMOVA has started work before the camera in "The Hermit Doctor of Gaya," a screen version of the novel by I. A. R. Wylie. This Nazimova production will follow "The Brat" in the release schedule of Metro Pictures Corporation, exclusive distributors of the brilliant Russian's pictures.

Charles Bryant adapted this picture, and also wrote the scenario. In the capacity of players, Mr. Bryant assumes the leading male role opposite the star—that of Major Tristram. Mr. Bryant is a versatile Englishman, and as Tristram, a British major stationed in India, he has a role that should suit him well.

Cast of Picture.

After selection with a view to obtaining the precise types depicted in Miss Wylie's novel, Maxwell Karger, Nazimova's director general, announces that the supporting cast for the production, in addition to Mr. Bryant includes Charles W. French, as Colonel Boucicault; Margaret McWade as Mrs. Boucicault; Herbert Prior as Barclay; Millie Davenport as Mrs. Smithers and Bhowan Singh as Ayeshi. Herbert Blache is directing.

The author of the novel is at present in the Pacific coast and has availed herself of Nazimova's personal invitation to be present at the studios during the making of the production. The star eagerly welcomed Miss Wylie's suggestions and her minute knowledge of India, the scene of the story.

Incorporations at Albany Showed Decrease Last Week

Albany, July 21

THE last few days have brought a let-up in the number of concerns which have been incorporating in New York State week after week in unusually large numbers. In fact only four concerns were incorporated during the past six days, the number including the Truart Pictures, at $36,000, and naming among its incorporators Benjamin Altman, Stanislaus Dyktor and Charles Entmacher; the Distributors' Films Syndicate, which incorporated at $50,000, and naming Bernard H. Mills, Jacob Berkowitz and Benjamin Milberg as its head. The Step-In was incorporated at $50,000 by Edwin E. Kohn, Lloyd V. Koontz and Anton Scibitz, for the purpose of entering the motion picture field. The Al St. John Comedies, incorporating at $35,000, filed its papers with Secretary of State Hugo the past week, the incorporators being Abel C. Thomas, A. M. Jacobs and Mary E. Smith.

Lewis and De Carlton Meet After Long Span of Years

THIRTY years back Samuel Lewis was manager of the Opera House, Claremont, N. H. There came to town the Great Repertoire Company and George De Carlton, popular New England actor.

Years passed on. Mr. Lewis became president of a bank in that city but still continued his interest in the theatre. He opened the Empire Theatre. Moving pictures came and one day in a Fox Production Mr. Lewis recognized Mr. De Carlton on the screen.

Still more years passed on. George De Carlton, representing the Goldwyn Pictures Corporation in New Hampshire and Vermont, called to see the manager of the Empire Theatre.

Mr. Lewis and Mr. De Carlton recognized each other immediately, although they had not met in the long span of years.

J. B. Reilly Is Appointed Realart's Cleveland Head

FOR the management of its Cleveland exchange, Realart Pictures Corporation has appointed J. B. Reilly. The appointment followed the visit to Cleveland of J. B. Woody, Realart's general sales manager.

Mr. Reilly is an "old timer" in film circles, having been identified with the profession in various capacities almost since its infancy. His first photoplay connection was with O. T. Crawford as a salesman out of the New Orleans branch. This was in 1908. Following that engagement, Mr. Reilly became manager of the Colonial Theatre at Joliet, Ill., one of fourteen houses owned by the Colonial Theatre Company. From the management of one theatre he was promoted to the post of general manager.

J. B. Reilly
Managing Cleveland exchange for Realart.

After the long experience gained from managing theatres for others, Mr. Reilly bought and managed two theatres, the Electric at Manteno, Ill., and the Princess at Kankakee, Ill. He retained his two houses until he was offered the position of sales manager of the Chicago branch of Triangle. He stayed with Triangle a year, after which he joined Metro. After a period with the Chicago forces of Metro, Mr. Reilly was sent to Cleveland as sales manager of that branch which position he has held until his present appointment.

Offices have been in operation since July 14 in the Bangor Building where Mr. Reilly can be found at Suite 200.

Schwartz Building Fifth Motion Picture Theatre

WITH his fourth picture theatre nearing completion in Brooklyn A. H. Schwartz is just starting a fifth structure in Jamaica, in the adjoining borough of Queens. In Flatbush his present activities are centered in completing a 2,500 seat house at Flatbush and Rogers avenue and Farragut road, in a section thickly peopled with amusement seekers. Since 1910 Mr. Schwartz has been supplying Brooklyn showgoers with picture theatres of modern construction and equipment.

The Linden, in Flatbush, was his first venture. In 1915, after overcoming many difficulties the Rialto Theatre was completed. Then came his greatest venture in constructing the Brevoort, at Bedford avenue and Fulton street. This theatre is considered the leading picture-palace of the borough across the East River, and its success has encouraged Mr. Schwartz to build more and larger houses in and around Broklyn.

Marcus Loew will further extend his already large holdings in the theatrical field of Greater New York through purchase of the Brevoort Theatre, a house devoted exclusively to pictures, at Bedford avenue and Brevoort place, Brooklyn. While the deal has not been definitely consummated, it is understood that the negotiations between Mr. Loew and the corporation, headed by A. A. Schwartz, which built the Brevoort and opened it last May, have led to a definite agreement.

The Brevoort is valued at half a million dollars, and it is understood that Mr. Loew will pay something in the neighborhood of that figure for the property. It is one of the finest of Brooklyn's picture theatres.

Print of "Desert Gold" Sent East to New York

BENJAMIN B. HAMPTON and Eltinge F. Warner, producers of Zane Grey Pictures for W. W. Hodkinson distribution have completed in California and shipped to New York this week their first Zane Grey picture "Desert Gold", which will be released shortly.

Upon the arrival of the negative in New York and its delivery to the Hodkinson organization the laboratory work will be done slowly and with the greatest care and technical supervision to attain printing perfection and proper tinting. "Desert Gold" will be shipped to the Hodkinson branches and ordered subject to pre-release when everyone connected with its final preparation is convinced that no further quality can be imparted to it.

The picture was directed by T. Hayes Hunter.

NO ARBITRATION IN CINCINNATI ROW

Striking Exchange Employes Request Mayor's Intervention, But Managers Deny Need for It

ALTHOUGH the Film Exchange Employes' Union has been formally organized under a charter from the American Federation of Labor and union officials still are hopeful of a settlement with the managers which will allow them to claim a victory, there are indications that the trouble will soon be settled along the lines of those existing before the strike. It is stated that tentative offers have been made privately by some of the former employes of the exchanges looking to their reinstatement under the conditions that obtained previous to the formation of the union, and the managers believe it is only a question of a few days before a stampede in this direction is evidenced. Just what their attitude will be under such circumstances, the managers refuse to state, although they point to the fact that at no time during the trouble have they been more than slightly inconvenienced, and that their programs invariably have been filled on schedule time.

Refuse to Deal with Union.

They refuse to have any dealings with the union, and from all appearances, will maintain that stand to the end. During the past week the Motion Picture Operators' Union held a meeting and voted to give their support to the Film Exchange Employes' Union. Edward Kirsch, business agent of the operators' union, said:

"We decided not to run any of the films for the exchanges whose employes are locked out, except those films which were contracted for by managers of theatres before the lockout."

A Passing of the Buck.

While on the face of this declaration it appears to be a whole-hearted support for the union, it is pointed out that this is merely a camouflaged attempt to "pass the buck," and affords the operators a chance to get out from under in case of trouble. The only real action taken by the operators' union was the calling out of one operator who was employed by one of the exchanges to run films for the private view of theatre managers. It is also stated that the members of the Film Employes' Union received their first weekly benefit of $12 during the past week, but no information is available as to where this money came from.

Mayor Will Not Arbitrate.

During the week, the union officials are said to have asked the intervention of the mayor, or at least his services in an effort to adjust the difficulty. His honor, however, refused to have anything to do with the matter unless the request for intervention comes from both sides, a contingency which is said to be very remote. The exchange managers called upon the mayor and informed him that they had nothing to arbitrate, and that from their point of view everything was very satisfactory.

The business agent of the operators' union informed the Exhibitors' League that he had been instructed to inform them that the members of the union would not repair any films that were sent out by the exchanges whose employes are out.

Personnel of Union.

The new union was organized as the Film Exchange Employes Local Union No. 16,701, and the following officers were elected: President, J. W. Patton; vice-president, Edward Altvater; corresponding secretary, C. Pendergast; financial secretary, Miss Beatrice Fox; guide, John Mess; guardian, W. C. Irwin; trustees, Miss N. Malloy, M. King and Miss A. Kettel. It is said that this union will be represented by five delegates in the Central Labor Council. The next move in the matter at present is shrouded in mystery. As one of the exchange managers put it, "They now have their union, but no jobs."

Famous Players-Lasky Plans Production and Distribution of Non-Theatrical Pictures

CLOSELY following the news that the Methodist Episcopal Church, at its centenary convention in Columbus, Ohio, had accepted the motion picture as a means of education, it was announced that the Famous Players-Lasky Corporation has completed comprehensive plans for the production and distribution of non-theatrical pictures to schools, colleges, churches, social centers and other public institutions.

The picture that will be distributed to these institutions, it is stated, will not be of the type that would put schools, social centers and such non-theatrical enterprises in competition with motion picture exhibitors. On the contrary these pictures will be strictly non-theatrical and educational and are being distributed to satisfy the growing demand for the exhibition of films of this nature to people who are interested in educational and civic affairs.

Niles in Charge of Department.

The department for the production and distribution of such pictures is in charge of David K. Niles, widely known for his work in the educational film field. For the last three years Mr. Niles has been motion picture director for the Milwaukee schools, and during the war had charge of the motion picture section of the Department of Labor. He also was chairman of the joint conference of motion picture activities of the United States Government and Allied organizations.

Assisting Mr. Niles are Carl H. Carsons, a well-known educator, who will edit the picture from the pedagogical standpoint; Edward Lipkin, formerly director of social and civic activities in several big New York charitable institutions, who will supervise the pictures from the standpoint of non-educational public institutions; Miss Rose Tapley, who will carry on motion picture work before women's clubs and kindred organizations, and Miss Margaret Brotherton.

Will Not Replace Text-Books.

The educational subjects in the non-theatrical group are being arranged along courses which have been formulated by some of the foremost educational authorities in the country. Although the pictures will be strictly educational, they will in no way, it is stated, replace the text-books, but will supplement the present teaching facilities.

The non-theatrical subjects will be handled from the regular twenty-eight Famous Players-Lasky exchanges in this country, special representatives being assigned to each exchange to care for their distribution to public institutions.

Gypsies, Guitars, Ginger, and Gladys.
A poetic view of Gladys Brockwell from her gypsy picture for Fox, "The Sneak."

"Sahara" Is Booked by the Saenger Circuit

VIRTUALLY the last big picture circuit of theatres in Amerca came into camp during the past week and booked "Sahara" the J. Parker, Jr., production starring Louise Glaum and directed by Allan Dwan when the Saenger chain in New Orleans signed contracts with the Hodkinson corporation representative.

This booking was made personally by Julius Saenger in the absence of his general manager, E. V. Richards, Jr., and the first run of the picture will be held the week of August 3 at the Strand, New Orleans. Immediate playing dates will follow throughout the territory on the Louisiana and Mississippi cities and towns booked by that organization.

The points included in the booking are Shreveport, Pensacola, Jackson, Baton Rouge, Alexandria, Hattiesburg, Lake Charles, Meridian, New Iberia, Monroe, Texarkana, Greenwood, Clarksdale, Greenville, Natchez, Columbus, Plaquemine, McComb, Gulfport, Donaldsville, Natchitoches, Thibodeaux, Lafayette and Vicksburg.

Among the other important first run contracts signed during the week by Hodkinson managers are the Tudor Theatre, Atlanta, Ga., the Unique, El Paso, Texas, Elizabeth Johnson's Liberty Theatre, Houston, Texas; the Crescent, Austin, Texas; the Orpheum, Waco, Texas; the Jefferson, Dallas, Tom Furniss' Rex, Duluth; the Empire, Mobile and the Liberty, Beaumont.

ROBERTSON-COLE SELLS UNIVERSALLY

Products Spread to Every Civilized Country Except the West Indies, Mexico and Brazil

FOLLOWING a statement calling attention to the rise of Robertson-Cole in the domestic picture world during the first half year of its existence a resume is issued this week showing that Robertson-Cole productions are now to be found in every civilized country in the world with the exception of Mexico, West Indies and Brazil. Negotiations are now pending covering these countries which, when consummated, will result in the entire Robertson-Cole output being disposed of in all foreign lands.

Foreign Contracts.

Starting with the contract which gave Jury's Imperial Pictures, Ltd., the whole Robertson-Cole series of offerings for 1919 for distribution in the United Kingdom, the following contracts have been recorded:

Chester Beecroft, representing the Scandinavian Film Agency of Copenhagen, closed with Robertson-Cole for its entire output for Continental Europe and Egypt; the Australasian Films, Ltd., has taken over all the Robertson-Cole star series for Australia and New Zealand; the distribution rights for Canada have been secured on all the Robertson-Cole attractions by the Exhibitors' Distributing Corporation, with offices in every important city in the Dominion.

Saenz and Mai have purchased the rights to the Hayakawa, Warner, Barriscale, and Desmond series for Argentine, Paraguay and Uraguay. The rights for the same territory on all other Robertson-Cole offerings, including Rhodes, Walthall, Kerrigan and Rubens have been taken over by the North American Motion Pictures, Ltd.

In the Orient.

The Oriental Trading Company controls all the Robertson-Cole pictures for the Dutch East Indies, and the Federated Malay States; in Japan, the Nippon Matsudo Shasin Kaisha control the rights; the Indian Films, Ltd., have the Robertson-Cole series for India, Burma and Ceylon; the rights to Africa, below the equator, is controlled by the African Film Trust.

Special Contracts.

Numerous special contracts have also been negotiated by the Robertson-Cole foreign department. The F. M. Furio Company purchased the rights on the first Hayakawa series for Argentine, Paraguay, Uraguay, Chile, Peru, Bolivia and Ecuador; Martin Johnson's "Cannibals of the South Seas" were taken over for the United Kingdom by the Ideal Film Renting Corporation, Ltd., and have created a sensation wherever shown in the Kingdom; Gihl and Company have the pictures for Scandinavia, while the British and Continental Trading Company have bought them for France, Switzerland, Belgium, Holland, Germany and German Austria. This firm now controls "The Turn in the Road," "Better Times" and "Just Squaw" for the same territory.

In addition to the Robertson-Cole star series, Chester Beecroft has contracted for twenty-six Capital Comedies, for Continental Europe and Scandinavia exclusive of France and Switzerland, on behalf of the Scandinavian Film Agency. He has also taken over the entire second series of Jester comedies for Scandinavia and fifty-two Billie Rhodes comedies for Scandinavia and Continental Europe.

Rights to Features.

Louis Zimmerman has been accorded the United Kingdom and Continental rights to the Jesters. Forty-two Klever Comedies were sold to the Charles Urban Trading Company of London, for the United Kingdom, Continental Europe and Egypt.

All the Kerrigan features have been disposed of in the United Kingdom, Scandinavia, Canada, India, Burma, Ceylon, Egypt, South Africa, Australia and New Zealand, Dutch East Indies, Argentine, Paraguay and Uraguay, and Continental Europe.

In addition to these sales, the Robertson-Cole foreign department, acting as American representative of Sir William Jury, purchased for his organization the United Kingdom rights to the Maurice Tourneur productions, "Woman" and "The White Heather."

Earl Metcalfe to Play Leading Role in "Battler"

BY reason of a severe attack of rheumatism, Montagu Love has been compelled to retire from the cast of "The Battler," a World Picture, after a number of scenes had been made. In view of the fact that this picture had been announced for release, the World Film Corporation found it necessary to secure the services of an artist to replace Mr. Love for this production. In looking over the list of actors whose work in the past has been of a character to warrant the intrusting of a role requiring unusual ability choice fell on Earl Metcalfe.

Mr. Metcalfe, or rather Lieutenant Metcalfe, was lately honorably discharged from the United States Army after having been cited by General Pershing. He began his stage career in stock and after having played seven years with a leading stock organization of this country was prominent in a number of New York Broadway productions. His screen career began with Lubin, with whom he served four years. He has not alone played in important screen productions, but has also been a director and lately produced a number of James Montgomery Flagg Comedies. His last appearance was in support of June Elvidge in "Coax Me."

Blackton Completes Cast for "Dawn."

With the signing of George Bunny, brother of the late comedian, John Bunny, George Pauncefort and Robert Milasch, J. Stuart Blackton has completed the roster of players who will interpret on the screen "Dawn," a novel from the pen of Eleanor H. Porter.

Bill Desmond Says: "Sherman Was Right."

Bill was enjoying a peaceful scene at the left when the war started, and things began to happen as they do at the right. Scenes from "A Sagebrush Hamlet," a Robertson-Cole feature distributed by Exhibitors Mutual.

"Met in the Tall Grass"

By Smiling Jimmy Kelly.

TUCKER BROTHERS, who own and control several theatres throughout Oklahoma, have leased the University Theatre, Norman, Okla., for the summer months from Ray C. Berry.

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E. Curry is operating the Lyric Theatre, Barletsville, running vaudeville and pictures.

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Among the more important visitors to Tulsa lately were George Hockwald, the Chicago showman and producer, and the writer, Harold Bell Wright. Both of these men were ostentatiously entertained by Glenn Condon, the genial and popular manager of the Majestic Theatre, Tulsa.

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Frank E. Morrison, a "boy from over there," has taken charge of the Victory Theatre, Fort Smith, Ark., and is securing large results with big feature productions.

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J. H. (Speedy) Molder, proprietor of theatres in Northern Oklahoma, has leased his St. Denis Theatre at Sapulpa to Miss M. A. Arnold.

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John C. Feeney, proprietor of the Cozy and Airdome Theatres, Ochmulgee, has broken ground for his new $200,000 theatre, which will be one of the most elaborate showhouses in the entire Southwest.

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Charles Kimball, Pope and Queen Theatres, McKinney, has ordered plans for a theatre that will cost in the neighborhood of $150,000.

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Among recent visitors to Dallas were H. T. Hodge, Gem Theatre, Abeline, Texas; B. S. Bell, Gem Theatre, Palestine, and A. W. (Jack) Lilly, Hippodrome Theatre, Commerce, Texas.

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J. A. Hughes, who recently opened the Liberty Theatre, Sanger, Texas, reports success with big feature productions.

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Pierre Levy, owner of the Hippodrome and Strand Theatre, Fort Worth, Texas, recently purchased the Byers Theatre of that city. It is understood the consideration was in the neighborhood of a quarter of a million dollars.

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Messrs. Jones & Juby opened their new $10,000 theatre, the Empress, at Beggs, Okla., showing vaudeville and pictures.

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Foster McSwain, proprietor of the American and Liberty Theatres at Ada, has drawn up plans for a new theatre, which will cost in the neighborhood of $15,000.

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M. C. Kemp is now running the Grand Theatre, at Lehigh.

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W. F. Kaschke, has leased the Royal Theatre, Caddo, and reports very nice results with big feature productions.

Jackson Writes Serial for Wharton.

Fred Jackson, author of a score of Broadway successes, has come back to the fold of writers for the cinema. He is the author of "The Crooked Dagger," the serial to be produced by Theodore Wharton for the Pathe program, and in which Jack Norworth, the star of vaudeville and musical comedy stage, plays the leading role.

"The Crooked Dagger" is based on one of Mr. Jackson's magazine stories entitled "The Money Makers." It concerns the activities of his best known character, Lloyd Demarest, a notorious gentleman crook who, after proving too much for the authorities, turns his talents over to the pursuit of a gang and becomes an equally successful detective.

Cecil and His "Gang" on Location

at Catalina for scenes from "Man and Woman (Created He Them)," an Artcraft. Top, Cecil B. DeMille and Gloria Swanson, surfing; then Theodore Roberts caught napping; Gloria Swanson and Mildred Reardon; bottom, "DeMille the Iron Man."

Universal Introduces Two New Western Actors

WITH the selection of four spectacular two-reel Western melodramas to be made at Universal City, Universal introduces Jack Perrin and Josephine Hill, two new Western stars.

The titles of the subjects are "Fighting Blood," "The Four-Bit Man," "At the Point of a Gun" and "The Jack of Hearts."

Reeves Eason is directing the productions.

Jack Perrin is particularly well known for his work with Olive Thomas in "Toton the Apache," as well as having been featured in a number of other Triangle special productions.

Josephine Hill broke into pictures from the vaudeville stage. Her first big picture was with Edgar Lewis in "The Love and the Law." She came to Universal to do comedies with Neal Burns, but showed such dramatic ability that she was chosen for the feminine star of two-reel Westerns.

In the first two of the Perrin-Hill series of Westerns, Laura Trainor, the girl who rode on horseback from Missoula, Mont., to Hollywood, Cal., is seen in support of Perrin and Miss Hill.

Gertrude Atherton Leaves to Assist with Production

GERTRUDE ATHERTON will leave New York July 24 for Culver City, Cal. in behalf of her first picture for Eminent Authors, based on her novel of Montana life entitled "Perch of the Devil." She will go to the Goldwyn studios to go over the scenario now in preparation by the regular staff under J. G. Hawks, chief scenario editor at Culver City, and will have an author's part in the selecting of the cast and the preparation of the production.

A second Gertrude Atherton picture will also be brought to the fore during her stay there, but the novelist is obliged to return to New York in August to fullfil various engagements with current periodicals. After that she plans to return for the second production, and then launch the writing of a new novel, a subject of the present day in America that is very much on her mind. This novel will also be adapted for Eminent Authors pictures.

O'Brien Assembling "Impossible Catherine."

The release date for "Impossible Catherine," the second Virginia Pearson production, will be announced in the near future. John J. O'Brien, director general of the company, under whose personal supervision the production was made, is directing the cutting and assembling of the picture at the Yonkers Studio.

"Blue Bonnet" Being Delivered.

Telegrams received in New York from William A. Parsons, president of the National Film Corporation of America bring the news that he is preparing to leave for New York to deliver to the Hodkinson organization the first Billie Rhodes Hodkinson production, "The Blue Bonnet," which has been in production since early in the spring.

"When Bear Cat Went Dry" Is to Be Released by World Film as a Special Feature Picture

THE World Film Corporation plucked one of the big plums of the season when it signed contracts on Saturday, July 19, for the distribution of the picturization of Charles Neville Buck's novel, "When Bear Cat Went Dry." The announcement that the World obtained the picture should be welcome news to exhibitors throughout the country who have followed the numerous stories concerning the production and completion of the picture. They can now make their plans for the showing of this interesting picture novelty in their houses.

If there be any value in advertising and publicity, then "When Bear Cat Went Dry" should have an audience waiting for it.

It will be released in the near future and a complete line of printing will be provided from twenty-four sheet stands to one sheets, including all the other accessories necessary to help the exhibitor to cash in.

"When Bear Cat Went Dry" was just off the presses when the picture rights were sold. As the work progressed in filming the novel, it was apparent that a bigger and more interesting story would be shown on the screen than appeared on the printed pages of the book. Ollie L. Sellers, the director, fully appreciating the picture worth of the scenario, gave the best that was in him to make a record for his efforts. It was also to the credit of the producers that a sense of discernment was shown in the selection of the cast to secure the proper types to give the greatest strength in presenting a virile story full of drama. The back ground of the Cumberland mountains as a setting makes the picture teem with constant action and punches.

It is the intention of World Pictures in putting this feature out as a special to give preference in the showing to those who first manifest interest. There are to be no strings tied to the release nor will it be necessary to take on other pictures or to assume other contracts to get a chance to cash in on "When Bear Cat Went Dry."

New Building Will Have Theatre with Roof Garden

MINNEAPOLIS will soon see the opening of a $400,000 building which will include a motion picture theatre with a roof garden.

Work on the project was begun recently with the breaking of ground at Fourteenth street and Nicollet avenue. The building is to be known as the Winter Garden, and will be built for use throughout the year.

The sky will serve as a canopy for the roof garden in the summer, while a glass inclosure will afford protection in the winter. The roof garden will be given over to dancing and cabaret performances.

The plans were made by Kees and Colburn, architects, and their acceptance has been announced by I. H. Ruben, of the Twin City Amusement Trust Estate, of which Finkelstein and Ruben, owners of the First National Exhibitors' Circuit franchise for Minnesota, are manager.

The building, which is to be 100 by 170 feet and four stories high, will be ready for business by December 15, according to Mr. Ruben. The theatre will have a seating capacity of 1,800, and a big pipe organ, an orchestra and the most up-to-date ventilation system.

Heard of the Mud Hen, Haven't You? Here Is the Male of the Mud Species.
Director Reginald Barker personally "supervises" the preparation of Walter McNamara for the mud scenes of Rex Beach's "The Girl from Outside" for Goldwyn.

Prizma Pictures Contracted for by Saenger Circuit

MANY thousands of dollars were involved in a contract that was signed this week between World Pictures and the Saenger Amusement Corporation. The contract had to do with the presentation at the theatres in the Saenger Amusement circuit for the coming year of Prizma Natural Color Pictures. This is one of the most important deals so far put through by World Pictures for Prizma. The Saenger Amusement Company, through Mr. Richards, its general manager, gave Prizma natural color pictures a thorough trial covering several months at the Strand Theatre, New Orleans.

Mr. Richards was convinced when he first saw Prizma pictures that they had a value over black and white, but he wanted to be convinced that the public appreciated the superiority before taking on the pictures for the several houses of the circuit. So pronounced was the success in New Orleans evidenced by the box office statements with Prizma Pictures featured that the Saenger Amusement Company will now show them in Pensacola, Meriden, Shreveport, Baton Rouge and other prominent cities in which this company maintains and operates theatres.

Lillian Walker Joins Ranks of Pathe Serial Players

LILLIAN WALKER, one of the best known women stars in pictures, last week became one of the long list of players who will appear in serials under the Pathe banner when she affixed her signature to a contract with H. H. Grossman, president of the Grossman Pictures, Inc.

For some time, Miss Walker has headed her own company, the Lillian Walker Pictures Corporation, but following the general trend toward serials, determined to enter this field which is practically new to her. The serial in which she will be starred by Mr. Grossman and which will be released through Pathe Exchange, Inc., is entitled "One Million Dollars Reward." The authors are Arthur B. Reeve and John W. Gray.

The Grossman serial will be made at the Wharton studio at Ithaca, N. Y. Miss Walker's supporting cast is headed by Coit Albertson, Barney Randall, Joe Marba, Charles Middleton and Leo Spellman. George Lessey will direct the serial.

Metro Changes Dates of Two Releases.

A change in the August release dates of the last two of its All Star Series productions is announced by Metro. This change involves two pictures, "A Favor to a Friend," starring Emmy Wehlen and "The Four Flusher," with Hale Hamilton as the star. Miss Wehlen's new vehicle is to be released on August 11, instead of August 18, as Metro recently announced; while Hamilton's picture will be released on August 18. The date for "The Four Flusher" originally was set for August 11.

Manager Julius Johnson of Minneapolis New Garrick Proves Himself an Exploiter

RUBEN & FINKELSTEIN, foremost among showmen of the Northwest, have further cause to congratulate themselves on their choice of Julius Johnson, formerly musical director of the New Garrick, Minneapolis, as managing director of the biggest house in their chain of theatres in the Twin Cities.

"Sahara," J. Parker Reed, Jr.'s, production, starring Louise Glaum and distributed by W. W. Hodkinson, is responsible for the firm's newest vote of confidence in the enterprising young manager of the New Garrick. The film, which broke all Ruben & Finkelstein summer attendance records, and incidentally equalled many of their biggest winter weeks' engagements, was a success mainly because of the exploitation campaign Mr. Johnson had mapped out weeks in advance and which he put into operation ten days before presentation.

Advance Advertising Used.

In his campaign Mr. Johnson deviated somewhat from the usual Ruben & Finkelstein custom of bending all energy to the exploitation of the current production. Grasping the possibilities for window display advertising, the manager lined up scores of prominent Hennepin avenue merchants for an unprecedented window display splurge a week in advance of the opening. On one street alone three big department stores featured displays.

A Candy Store Display.

Nor were Mr. Johnson's window display operations confined to department stores alone. Perhaps the finest and most attractive display of the lot was the one in a thirty-foot window of the largest downtown confectionery store in Minneapolis. There the manager arranged a big desert scene, its chief ingredients being white bon-bons and chocolates.

Campaign Continued.

Not only on the day preceding the opening, but on every day during the run, advertising was continued, even though the New Garrick was crowded to the doors at every performance. Each advertisement was individual. It isn't the Johnson way to run big advertising spreads day after day with only a line or two to differentiate one from the other. Every New Garrick announcement had something new to tell.

Friends in the Press.

Mr. Johnson secured a ream of "readers" from newspapers, many of them running half a column. Ever since Mr. Johnson assumed the management of the New Garrick he has made it a point to keep in close touch with his newspaper friends.

Another feature of the New Garrick campaign was a specially devised herald which was mailed to 10,000 residents, 7,000 names being added to the regular mailing list.

Mr. Johnson composed a special orchestration for the production and another for the prelude he staged, consisting of a beautiful setting of Cairo, the feature of which was a skilful simulation of the Palace of the Dawn, one of the most imposing scenes in the picture.

Diaz Callahan.
His first name is good for Texas. Going to Dallas as Realart's exchange manager.

H. B. Warner Again Changes Color in Picture of Chinese Tongs Entitled "The Pagan God"

SURPASSING the standard set by "The Man Who Turned White," his first Robertson-Cole Superior Picture, H. B. Warner has achieved more laurels in "The Pagan God," second of his series of productions made under the direction of Jesse D. Hampton and distributed by Exhibitors' Mutual.

It is a story of China, its intrigue and its subtleness, and shows Warner in the role of an American diplomatic agent, who to foil an outbreak against Christians, is compelled to risk his life among the Chinese plotters.

The production is spectacular. From the evening garb of an American diplomatic representative to the flowing gowns of a Chinaman bent on taking the life of every white person in China, is the change made by Warner in this production.

Warner is supported by a cast which includes Carmen Phillips, Ed Piel, Jack Abbe, Carl Stockdale and Margurite De La Motte, the young Los Angeles girl who has proved one of the finds of the year in California film circles.

The production was accomplished on a large scale. Entire Chinese streets had to be erected on the Hampton lot for the production. Hundreds of Chinamen were engaged to appear in the big scenes.

The story was written by F. McGrew Willis, who made an exhaustive study of Chinese conditions before beginning the piece. It was whipped into form for screen production by George Elwood Jenks.

Callahan Is Selected as Realart's Dallas Manager

DIAZ CALLAHAN, who has been connected with the sales organization of several of the larger film companies, has been appointed manager of the Dallas exchange of Realart Pictures Corporation. The appointment followed the recent visit to Cleveland of J. S. Woody, general sales manager of Realart.

Mr. Callahan first entered film circles as a sales representative of the Chattanooga office of the old Famous Players organization (before the consolidation with Lasky). Following this engagement, Mr. Callahan joined the Atlanta sales staff of the General Film Company. He then joined Paramount and was sent to Dallas as salesman, after which he joined the sales forces of Metro, covering the same territory as with Paramount.

By this time, Mr. Callahan's sales record attracted the attention of Triangle officials. He was first placed in charge of the New Orleans branch and was later transferred to Dallas, where he was manager for two years. He has been away from Dallas for only the past five months, having been temporarily managing the Denver and Cleveland exchanges in that time.

Upon his arrival in Dallas, Mr. Callahan will establish offices in the film district. Until a permanent location is found, he will make the Jefferson Hotel there his temporary headquarters.

Sam Hardy Engaged by World Pictures.

World Pictures announces the engagement of Sam Hardy as leading man for June Elvidge in "His Father's Wife." This will be Mr. Hardy's first picture engagement since appearing in Charles Dillingham's musical comedy success, "The Canary," in which he was featured with Julia Sanderson and Joseph Cawthorn.

His first picture engagement was some years ago with Marie Cahill. His Broadway engagements have been so constant that his appearance in pictures have been few.

Jack Norworth
Well-known vaudeville and musical comedy star who will be featured in the Wharton serial, "The Crooked Dagger" for Pathe.

Pathe Announces Winners of Big Salesmen's Contest

FIVE of Pathe's crack salesmen are to take a comprehensive fling at Broadway during the week of August 4 as a result of the salesmen's contest instituted by Director of Exchanges Fred C. Quimby during the month of June in honor of their chief, Charles Pathe, who was at that time on a visit to America. The winners of the contest have just been selected and they are Jack Auslett, of the New Orleans branch; H. P. Calloway, of the Cincinnati branch; March Wood, of the Oklahoma City branch; D. C. Sterns, of the Cleveland branch, and Harry Taylor, of the Kansas City branch.

These men topped the entire list of 200 Pathe salesmen during Pathe Honor Month and are now to reap the fruits of their hard labor. They will arrive in New York on Sunday, August 3, and starting Monday morning, August 4, they will be the guests of the Pathe home office on a continuous round of gaiety which has been planned to include every point of joy on Broadway.

As it will be the first visit to New York of each of these men they may be expected to have the time of their young lives. The Reception Committee will consist of Elmer R. Pearson, feature sales manager; Walter S. Wessling, short subject sales manager, and Frank V. Bruner, manager of serial publicity.

Van Runkle Visits New York.

S. L. Van Runkle, of Van Runkle Brothers, Chicago, is now in New York where he is inspecting some recent productions. He is anxious to land some good pictures that has advertising value and publicity exploitation of a novel and an attractive character. Mr. Van Runkle has been associated with the moving picture industry since the palmy days of the General Film as an exchange man and exhibitor.

Alexander Gaden Returns to the Screen.

After a year in vaudeville, Alexander Gaden has affixed his signature to a contract with Arthur F. Beck, president of the Arthur F. Beck Serial Productions, Inc.

Mr. Gaden's initial appearance on his return to the screen will be as leading man for Doris Kenyon in the first Dietrich-Beck production, starring Miss Kenyon, "The Bandbox," by Louis Joseph Vance.

"Fit to Win" Shows in Dallas.

"Fit to Win," the venereal disease film which is being exploited as a money-making proposition in this territory, will be shown in Dallas at the Jefferson Theatre late in July. After weeks of argument the film, which was boosted by the board of health, got by the censors after the shears had been used freely. Miss Aleicia Brown, Dallas welfare director, has given orders that no minors shall be admitted to any performances held here.

Kirkland to Direct "The Bachelor"

David Kirkland, who directed "A Temperamental Wife," the first of Constance Talmadge's Emerson-Loos Productions for First National, has just been signed by Joseph M. Schenck to direct the second Constance Talmadge Production, "The Bachelor" which has been adapted for the screen by John Emerson and Anita Loos from the Clyde Fitch play by the same name. Conway Tearle will play opposite Miss Talmadge in "The Bachelor."

Frances Mann Signed by Beck

Arthur F. Beck announces the signing of a long term contract with Frances Mann, to star in a series of productions, which will be released through the Pathe Exchange.

Miss Mann is the third woman star to be signed by Mr. Beck within the past four weeks, Leah Baird and Doris Kenyon being the first two.

The initial production for Miss Mann is already well under way at the Crystal Studios, in New York.

Title First Louise Huff Picture.

The title of Louise Huff's first picture, which she is now making for the American Cinema Corporation at its studio in Glendale, L. I., is "The Stormy Petrel," which is from the pen of George Middleton, author of "Polly with a Past."

Uniontown, Pennsylvania, Will Have $225,000 House

UNIONTOWN, PA., is to have a theatre, in the near future, that will book road shows as well as special picture attractions.

C. H. Gorley, a prominent real estate owner and coal operator of Uniontown, has purchased a lot, 80 by 150 feet, in the heart of the business district at a cost of $150,000, and expects to give Uniontown a theatre that will eclipse any in the state seating 2,500. It will cost $225,000.

Mr. Gorley is now arranging to take an extended trip for the purpose of inspecting various theatres. He will visit prominent cities and bring back the most modern ideas and conveniences for the completion of a house that will be a credit to the picture and theatrical enterprise.

Work on the theatre will commence in the early spring, and it will be ready for an early fall opening.

Noble Becomes a Vitagraph Director

John W. Noble has been added to the staff of directors at Vitagraph's eastern studio in Brooklyn and will direct Gladys Leslie's in "Fate in the Balance." Mr. Noble, known to his intimate friends as Jack, was born in Virginia and educated at West Point.

He served for nearly eight years in the army as a lieutenant, seeing active service in the Philippines and China, and later was an engineer in Mexico.

Later he spent a few years on the "legitimate" stage and then began his career as a director. He has been at various times employed by Thanhauser, Biograph, Universal, Mutual, Metro and Frohman.

Woodruff on Select's Exploitation Staff.

Lorenzo F. Woodruff has been appointed exploitation representative for Select. His headquarters will be at the Atlanta branch, but he will serve exhibitors throughout the Southern territory.

Mr. Woodruff brings to his new post a wide range of general newspaper and publicity experience, covering a period of seventeen years.

Did You Say "A Favor to a Friend?"

Emmy Wehlen, when she isn't disporting with giddy female things, is certainly not favorably inclined toward chaps with hats and white cuffs. Still, we must say that this is "A Favor to a Friend," her next Metro.

BULLS-EYE DENIES WEST HAS WON SUIT

Amplifying Statement Says Issue Will Be Decided at Trial—No Witnesses Called at Chicago Hearing

THE Bulls-Eye Film Corporation, which is engaged in a suit in the Chicago Federal Courts against Billy West for the alleged breaking of a contract, has come forward with a statement to supplement those which appeared in recent issues of the Moving Picture World.

According to the Bulls-Eye statement, Billy West, who is known outside professional circles as Roy B. Weissberg, has not won the suit as some of his assertions have led the public to believe.

While it is true, Bulls-Eye says, that the injunction for which they asked, restraining West from appearing in pictures for the Emerald Motion Picture Company, was denied in the hearing at Chicago, this was by no means the final settlement of the case.

Trial Will Settle Issue.

The hearing at which the injunction was refused was only a preliminary one, based upon affidavits only, the company declares. No witnesses were called, and Judge Alschuler, in his opinion said, "In a case of this nature, where the grant of the temporary injunction would, during the time for which it is effective, be the practical enforcement of a contract for personal service, greater circumspection should be exercised in its allowance than where rights concerning physical property are alone involved."

The actual trial, at which witnesses will be called, and which will be held probably in the near future, will determine the issue finally, according to Bulls-Eye officials.

On this point of the question the Bulls-Eye statement says: "An announcement that Billy West's services had been awarded to the Emerald Motion Picture Company is erroneous, as this will be determined at the Court at the trial to be held.

Only Temporary Injunction Asked.

"The injunction that was denied was only a temporary injunction, and not a final injunction. Billy West had advertised that he is the 'magnet of the screen' and 'America's own comedian'; and yet, under oath, and in an affadavit sworn to and presented to the Court in this hearing, he swore as follows:

"'This defendant, further answering, expressly denies that he has certain, unique and peculiar characteristics as comedian, and denies that these peculiarities are well known to the motion picture trade, and to the people who attend motion picture theatres; and denies further, that a great many people go to motion pictures when they see a Billy West comedy advertised; and answering further, denies that his humor appeals to a great many audiences.'"

Mr. West had filled three months of a two-year contract with Bulls-Eye, making four pictures for them during that time. When West went with the Emerald Motion Picture Company, suit was brought by Bulls-Eye to prevent him from appearing in any other pictures. He had made three for Emerald.

Eugene Zukor Named Assistant to President of Famous Players

AFTER a schooling of every branch of the motion picture industry, extending over a period of more than three years, Eugene Zukor, son of Adolph Zukor, president of Famous Players-Lasky Corporation, has been formally appointed as assistant to the president of the company. The younger Mr. Zukor will take up his duties immediately with headquarters at the home office of the corporation, 485 Fifth avenue, New York.

With the exception of last year, when Mr. Zukor was in the navy, he has been engaged in the different departments of the corporation since the Famous Players Film Company first occupied the studio in West Fifty-sixth street. At that time, having completed his schooling, he entered the publicity department and through this connection made a wide acquaintance, not only among artists, authors and directors engaged in producing the pictures, but also in outside fields among newspaper men, trade paper editors and national magazine editors.

Subsequently Mr. Zukor handled a division of the home office sales department under Al Lichtman, general manager, and learned at first hand the intricacies of distribution. He has been employed for the past year at the New York exchange under A. G. Whyte, district manager, and his work there has run the gamut of exchange activities, from shipping room to salesmen.

Eugene Zukor.

The expansion of the company's activities has brought to the president of the corporation an unprecedented amount of detail of work, making it essential that he select an assistant in his executive office. To the many friends of Eugene Zukor in the company it was a source of gratification that he should be chosen by his father for this important new work. Eugene Zukor is a member of the Board of Directors of the Corporation.

Washington Race Riots Injure Movie Business

THE motion picture business of Washington, D. C., has been hurt fully sixty per cent., according to Harry M. Crandall, because of the continued race riots. For a number of days recently there have been serious clashes between the white and black population of Washington. These fights are the outgrowth of criminal assaults upon white women made by negroes, these now numbering about a dozen. At night, swarms of soldiers, sailors and marines set forth to right these wrongs by mob violence.

The situation has become so serious that the exhibitors are considering urging the authorities to greater activities. It really looked at one time as though the police are powerless to maintain order. One of the troubles, it is declared, is that the police have been paying too much attention to illicit liquor vending and have slackened up on their other work.

As conditions stand at this time, the women patrons of the theatres who go to the neighborhood houses will not venture out alone at night; the men will not leave the women alone at home, and even couples hesitate coming downtown to the theatres when there is a possibility of becoming caught in the center of some free-for-all.

On Wednesday, July 23, the War Department assigned two thousand troops to aid the police authorities in establishing order, with the result that the day and night passed without special incident. It is believed the trouble is over.

Warners to Make Comedies for Famous Players-Lasky

WARNER BROTHERS announce that their concern has signed a contract with Famous Players-Lasky for the production of two-reel comedies. J. L. Warner, prior to his return to the Coast last week, signed an agreement with Famous Players calling for eight two-reel comedies a year for several years.

Al St. John, one of the original Keystone comedians and a familiar coworker with Fatty Arbuckle, will be the featured player. The company will be known as the Al St. John Comedies, Inc., with J. L. Warner as its president and general manager in charge of production.

The first release will be ready for presentation to Famous Players-Lasky early in September.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Freshen for Fall.

EVEN though your house may seem to need no renovation, make some move in this direction the latter part of August, that you may be able to announce the fact, or hold back until later in the season for a fall reopening. You can at least touch up the bare spots with paint, recoat the screen, unless you have a patent surface, and give a more than usual cleaning. If you can get your opposition to work with you, it would be a good scheme to shut down for a week while these renovations are going on and leave the town without amusement for seven days. They will appreciate it the more when you reopen. But do not close if it is too easy to get over to a large place to see the shows. If you are in a small town close to a larger place, you cannot afford to let your patrons get into the habit of running into town for the big show. But in any event, make some few repairs and be ready to start the fall season with a clean house.

From Dallas.

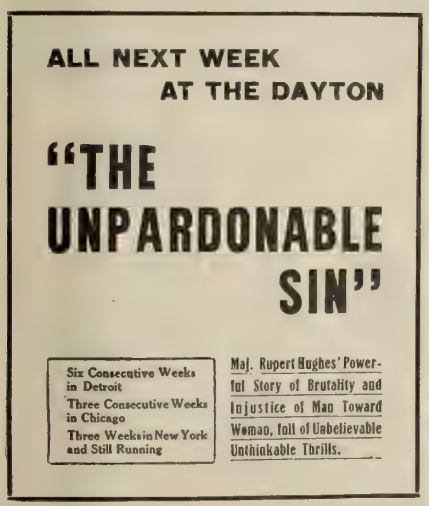
Here is an odd layout from Dallas, Texas, by Mr. Renaud, of the Washington. It is a three nines which offers some good suggestions, the best being the two panels "For the He's—" and "For the She's—." These boxes give the masculine

A Three Nines with an Odd Layout.

and feminine angles to the story. The panels just below the cut are not so satisfactory. We think that it would have looked better without the panels. It makes an effort to preserve the contrast of sex by showing that the author, director and star are women under the line "All women," to balance which they give "HE saved the honor of the wife he had never married." This hardly carries out the idea, but it works fairly well. It is most always a mistake to give a light panel too close to a heavy design. These two boxes detract from the portrait, where they would not have fought it had there merely been type. In the same way they would have gained display for the underline had that been left unboxed. The long panel fights the two smaller ones. Dropping the rule would have increased the prominence.

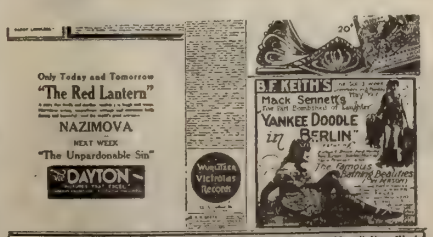
Type and Hand Lettering.

The Dayton Theatre took a full page for The Unpardonable Sin, but they did not get as much from the full space as they did from this four tens. This is far and away ahead of their old hand-lettered stuff, and it rules the page. The title is strong enough to catch and hold the attention, and the brief description and run record do the rest. For a time


ALL NEXT WEEK
AT THE DAYTON
"THE UNPARDONABLE SIN"
Six Consecutive Weeks in Detroit
Three Consecutive Weeks in Chicago
Three Weeks in New York and Still Running
Maj. Rupert Hughes' Powerful Story of Brutality and Injustice of Man Toward Woman, full of Unbelievable Unthinkable Thrills.

A Four Tens from the Dayton Theatre Which Was Better Than a Full Page.

the Dayton used all hand drawn displays, but this straight type gives them greater prominence at smaller cost. Only a three sevens was used for Nazimova on the opening day, the rest of the space going to the next attraction, but the form of the advertisement holds it well above the


Only Today and Tomorrow
"The Red Lantern"
NAZIMOVA
NEXT WEEK
"The Unpardonable Sin"
DAYTON
B. F. KEITH'S
Mack Sennett's
YANKEE DOODLE IN BERLIN
All Next Week AT THE DAYTON "THE UNPARDONABLE SIN" THE STORY THAT STARTLED THE WORLD All Next Week AT THE DAYTON

A Three Sevens Which Fights Down a Drawn Display.

drawn display for the bathing girls, even with cuts of the girls used for attractors. At first glance, the Keith space seems to be a part of a cigarette advertisement above it. But we think that with that space at command we would have cut down the "next week" to get a larger line for Nazimova. That should have been a four or five line letter and this could have been done by cutting down the underline slightly, particularly where the underline has a cross page two just below it. The Red Lantern is worth all the booming that can be given it.

A Stuffed Page.

Sometimes it pays to take a full page just for the moral effect of size alone, but even where the size is all that is wanted it is a good plan to make the page work as Hard as possible, because you might be able to get an effect other than that of immensity. The Rex, Vancouver,

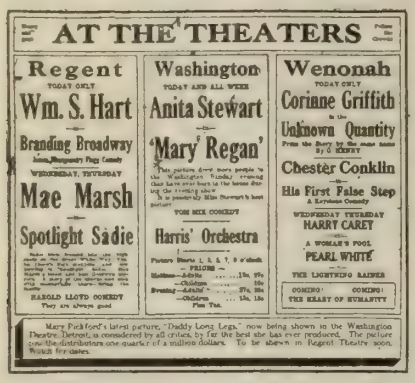
A Full Page Which Tells Little.

took a full page and stuffed it full of cuts, writing captions more or less to suit. For selling talk it tells that this is the first picture made by Miss Pickford in her own studio, that it is the first made for the First National, that she paid $40,000 for the rights and that it was written by Jean Webster and run in the Ladies Home Journal. There is nothing about the success of the stage play and no real argument for the screen version other than three lines of eight point just below the portrait cut. With so much to be said about this production it seems a waste of space to use mostly cuts. Taking a third of the space for talk would have brought the money back. Better work was done in some of the smaller displays, including a full length two columns, but one of these two fulls would have been better had it been run across the page instead of up and down, since the display was set to run up the column. This device is supposed to make everyone look at it because of the oddity of the placement, but it does not always work out that way. A special performance was given for school children the Saturday before the opening. This sent the kiddies out to tell everyone else how good the show was. This is a device worth much

more than several full pages. Teachers were the guest of the management, but the kiddies paid their ten-cent pieces, and most of them came back and brought their parents the following week.

A Triple.

The Regent, Washington and Wenona, Bay City, Mich., run in a single panel, getting plenty of display for all three bills through a good choice of types. The space below the triple is given to the coming of "Daddy Long Legs" and is oddly handled in that successive displays assign the picture to two of the houses. In the sample shown it is announced that



A Four Sevens and a Halfs with Three Theatres and an Underline.

the picture is being shown in Detroit and will soon be seen at the Washington. The previous day the same space announced the coming of the picture to the Regent. The space is very well set except that in the Wenona space a better display could have been gained through the use of roman for the small lines instead of boldface. Heavy lettering is not necessary for the lesser facts and too much black hurts the main display.

Claims a Record.

J. W. Sayre, of the Jensen and Von Herberg houses in Seattle, sends in a double page for "The Unpardonable Sin," and adds that he thinks that 363 inches for a single advertisement is a record. We do not know to the contrary. Double page displays have not been infrequent where the space was taken by outside firms hooking up to a play or a title, but this is all given the house display, and we do not recall a similar space taken by a theatre. The reduction might be that of a double column space for all appearance counts, for the double page was simply a good small advertisement set on a larger scale. Most good page and half page displays would look as well in smaller spaces, for the additional space does not mean carrying several thousand extra words of argument. The use of the larger space is merely to get the moral effect which comes from bigness. You cannot get the same impression from a half page that you can from a double page, but you can tell just as much in the smaller space. This seems to hold the record, and we think it will be some time before another comes with a three-page display. This does not, of course, count the special sections sometimes given the opening of a new house, where six or eight pages may be practically all one advertisement.

Improved.

Turn back in your files to some of the police circular cuts used by the Picture Garden, Baltimore, and then compare those with the new routed cuts. These certainly present a more attractive appearance and catch and hold the eye

PICTURE GARDEN
31 WEST LEXINGTON ST.
Mondays, Tuesday, Wednesday
HAROLD LOCKWOOD
and NAOMI CHILDERS in
"Shadows of Suspicion"
Could you love the man you thought to be a spy?
Doris had faith and her lover was rewarded in the end.
Thursday, Friday, Saturday
Brilliant
THEDA BARA
in
"The Siren's Song"
Would you sacrifice your happiness for a man?
Marie redeemed her soul which had been seared by the fires of experience.

A Two Fours with Routed Cuts Which Should Be Compared with Some of the Earlier Examples from the Same House.

better. It costs a little more to rout the cuts, but it is worth the difference in price to escape the formal oblong cuts recently offered here as horrible examples.

Pittsburgh Advertising.

Samuel Sivitz, of the Rowland and Clark theatres, Pittsburgh, sends in some samples and adds:

Pittsburgh boasts of five Sunday and four daily newspapers. The rates are extremely high, particularly for that number of publications. But it is the old story. Your newspapers bring you box-office results, and that is the main objective. The Regent and Liberty ads are two columns, although occasionally I use a four column spread. My main desire is to get sharp contrast and inject an element of the novelty, in which I believe I have succeeded when one considers my limitations as to space.

An interesting incident occurred recently which worked directly to the benefit of local newspapers. Our interests took over the Cameraphone Theatre, probably the first motion picture theatre ever erected in Pittsburgh. Houses of even greater seating capacity in the immediate vicinity, which is in the downtown district, seldom, if ever, advertised in newspapers. Immediately after taking charge I threw a fright into the others by coming out with an illustrated piece of copy, four columns by eight inches, which appeared in three morning and four afternoon papers. The following Sunday each and every one of these exhibitors who previously refrained from advertising, appeared on the photoplay page with real sized ads. I felt pleased at the result, as it gives the motion picture pages the desired dress and is bound to attract more readers to this department.

This is good work, for the more advertising the papers receive the more kindly they will feel toward the picture shows, while on the other hand the newspaper advertising, in competition with the drama houses, serves to convey the impression of solidity and dignity. The old store show neither looked nor acted like a regular theatre, and it suffered a bad reputation. The modern houses not only take larger displays, but they make better use of their space. The Pittsburgh papers take half tones nicely; at least according to the samples Mr. Sivitz sends in, and this helps a lot. It gives good displays. We do not like the hand lettering used in practically all of the cuts, but the artist seems to understand handling masses of color, and if he could be persuaded to letter more clearly the result would be better yet. The first pair of displays gives 105 lines, double column,

A Double Page Display from Seattle Which Would Look as Well in a Double Column Space.

LIBERTY
Anita Stewart in MARY REGAN
The screen's most charming actress in the appealing role of a society debutante who bursts bonds and lives down the shame of another
A play that stirs every emotion
REGENT
Elsie Ferguson in "EYES of the SOUL"
J. Warren Kerrigan in "The BEST MAN"

A Double 105 Lines and a Double 100 for Two Pittsburgh Theatres.

to the Regent and a double hundred to the Liberty. The latter offers the feature for a full week, but the Regent doubles the bill, the lower half giving the attraction for the latter half. The break is indicated by the circular pimple just to the east of the Elsie, while the last three

days are lettered in the curve of the J. in Kerrigan's name. Each line is about eight points high. The cut of Miss Ferguson has been very nicely treated with a solid black to bring up the outline and yet not so much black as to smear the design, with a line design on the opposite side so that the black has the greater value, and the eye turns instinctively to this. A black mass all around the panel would not have worked as well, but by working off to the line effect the value of the mass is retained. The Liberty display is not as well done and the hand lettered panel is too solid. A smaller letter and more space between the lines would have been more effective. For that matter a lighter line for the lettering would have been an improvement. Apparently the circuit has no set spaces, for the second cut shows 110 lines for the

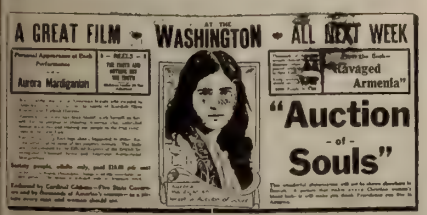
Regent
Dorothy Gish in "BOOTS"
Dorothy Dalton in "THE LADY FROM RED BUTTE"
LIBERTY
Marguerite Clark and Eugene O'Brien in "COME OUT of the KITCHEN"
George Beban in HEARTS OF MEN
WEEK OF NINE 2
MARY PICKFORD in "DADDY LONG LEGS"

Another Pair of Displays for the Same Houses.

Liberty and only 85 for the Regent, but a portion of the Liberty space is taken for advance announcement of Miss Pickford. Here the cuts do not come out as well as in the first examples, but they merely serve as attractors and do well enough. There seems to be little value in the selling talk for "Boots," which merely reads, "came through the censor's hands unscathed," but possibly this is offered as a rarity, for those Pennsylvania censors keep terribly busy. The portions of the bill are better marked off in these spaces, particularly the Liberty, which offers a three-story advertisement which goes together very nicely.

Cross Page.

The Washington, Detroit, took large spaces for "Auction of Souls," and, of course, cleaned up. This example shows a cross page eight with the title on one side and the selling talk on the other. It takes up the ten dollars a seat angle,



A Cross Page Eight for "Auction of Souls."

but it tells all about the story, for this is something out of the ordinary and needs to be more fully explained than the usual five-reel love story. The display is well balanced, in spite of the fact that the heavy title is not balanced by black type on the other side, but such a balancing is not necessary to get a good display. A better effect is gained from the 14 point on the left because it tells something, and the essence of good advertising is first of all to tell what you have to sell and to tell it interestingly. This is particularly true of special features.

One Way—

J. L. Johnston, of Minneapolis, in sending in some displays pencils on this, "One way to get a double smash instead of running ads half-size separately." It's one way, but we do not think it is a very good way. The current attraction gets

NORMA TALMADGE in "The New Moon"
An Intensely Human Drama based on Russian life and customs of a love that brought a peasant girl into nobility
NOW SHOWING
COMMENCING SUNDAY
WALLACE REID
WEEK—SUNDAY TO WEDNESDAY
"THE ROARING ROAD"
THEODORE ROBERTS and ANN LITTLE
In Supporting Cast.
THURSDAY TO SATURDAY
"ALIAS MIKE MORAN"
New LYRIC

A Four Nines in Which the Underline gets Much the Best of the Display.

the black ink, but the type display is so much clearer that the reader who does not know that "The New Moon" is at the Lyric will be apt to overlook the "now showing" at the bottom and regard the cut as ornamental, reading the more clearly displayed type display to the right, where the immediate undeline is made a tag to the Sunday show. We do not particularly like this layout.

More Than Half.

Annabel Davidson, of the City, Rialto and Strand, Brockton, Mass., sends in a page from the local paper in which her attractions take 94 out of about 140 column inches, which is going strong, but she is still taking any cut they send her instead of holding out for what will work or else going to type. Most of the Paramount news cuts work well in any form, but they are muddy here, which suggests that the paper is hopeless for anything but line work. Line work is not as pretty, but as between a pretty half-tone that looks like a blot of ink and a line-cut that you can see, we would prefer the line. She is writing much better copy for her spaces and getting better layouts. One space advertises the coming of a guessing contest which seems to be the familiar back view of prominent citizens. It is still as good as ever, though seldom used.

Lovett Problems.

This is about the best of the recent specimens sent in by J. Fred Lovett, of the Royal, Providence, R. I. Mr. Lovett gets so much design in most of his three fives, that there is little room for the announcement of his bill in proper sized letters. But Mr. Lovett sticks to his designs and seems to feel that he gets sufficient display from 12 to 18 point main titles. This first cut gives him a 12 point value for his lines, though it is probably a 14 point. We think we would give

ROYAL
Olneyville R.I.
CLARA KIMBALL YOUNG in "Cheating Cheaters"
"THE LADY OF THE DUGOUT"
Featuring AL AND FRANK JENNINGS
MARY PICKFORD in "Captain Kidd, Jr."
NORMA TALMADGE in "The Heart of Welona"

A Three Fifteens Which Gives Only a Twelve Point Value to the Main Titles.

Mary Pickford more prominence than this, but Mr. Lovett has practically a neighborhood to himself and he probably trusts to his other work in lobby and boards to get the people coming, and uses the newspaper space merely for a memorandum. But if this is the case, we do not see why he needs the drawn design. The second cut shows a more characteristic display in the same measure. Here he gets a flat 12 point for his titles, but by using straight roman for his small

ROYAL
OLNEYVILLE SQ.
HARRY CAREY. in "THREE MOUNTED MEN"
FRANCIS FORD in "THE SILENT MYSTERY"
DOROTHY PHILLIPS in "THE TALK OF THE TOWN"
"MY OWN UNITED STATES" with MR. ARNOLD DALY
Special Attraction—"Photoplay Magazine Supplement"
CONSTANCE TALMADGE in "UP THE ROAD WITH SALLIE"
"MY OWN UNITED STATES" with ARNOLD DALY

Another Three Fifteens in Which the Design Crowds the Display.

lines he gets a better display than he used to gain. If you will look at the design twice you will see that the irregular white space is the outlined map of the United States and is used to advertise Daly in "My Own United States." Mr. Lovett shows improvement along the lines he follows, but we think that he will not achieve his best display until he takes a regular frame which allows a maximum of space for his program. Each display carries with it a two column cut and from a third to a quarter of a column of announcement, which is pretty generous treatment. As he goes on the Olneyville local page he has not other spaces to fight, and this also helps, but we think that Mr. Lovett's other activities do more to bring him business than his newspaper displays. These displays alone would sell few seats, but he makes his house known through other channels.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

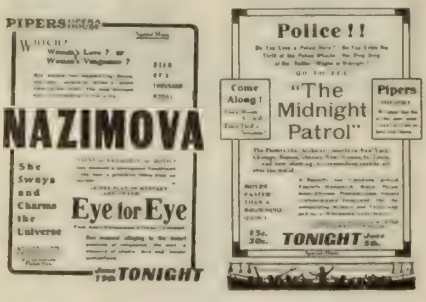
A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD

516 Fifth Ave., New York

Pipers.

Dan Connors sends in a few more specimens of his own work for his house, the historic Piper's Opera House, Virginia City, Nev. He started to set his own displays when the labor shortage drew the printers to the large cities, and now he writes that the printer cannot suit him even when he lays the work out for him. He knows so exactly what he wants that he is not satisfied even with a reasonable adherence to his layouts. He wants just what he wants, and he stands at the case and gets it himself. We think that Dan is the only manager who is not also a newspaper owner, who sets his own type, and he writes that it is getting easier all the time. Not many men can stand at the case and realize their ideas in type, but it is a wonderful way where it can be done. Often the difference of a couple of points in the spacing will make a vast difference in the appearance of a job. And Dan is getting better all the time, not alone in typography, but in copy, as well. The first two examples are two sixes, but they would make just as good full pages in proportion. That on the left, for Nazimova, is the better of the two because it displays the star and play title to greater advantage. For The Midnight Patrol a bold letter would have been better were it available, but



Two Two Sixes from Daniel Connors.

the office does not boast of a very great assortment of faces and some of it has been in the cases for half a century and more. The chief thing is that while the spaces are pretty well crowded, every line is easily read because the lines are kept open with lead. No solid type anywhere there, and as a result, you don't skip anything, because it looks so hard to read. This does not show as clearly in the reproduction, but you can get the idea if you put the magnifying glass on the cut. The second example is a scatter advertisement run in advance of the showing. He seems to be using a lot of these lately for the better-than-usual stuff. It all helps, and as a rule, two or three scatters of an inch and a half or two inches work better than a single display of four to six inches.

A Singe Column Scatter Ad for a Coming Attraction.

Who Has the Nerve?

We clip this from an advertisement of the Washington Theatre, in some unknown town:

NOTICE:—The First Man That Brings His Mother-in-Law to See This Picture —He and His Mother-in-Law Will Be Presented With a Season Pass.

They will have to raise the bid to get some men to take their mothers-in-law to the theatre, but it makes a lot of talk. The offer was made in connection with Bessie Barriscale in Josselyn's Wife, which shows a vamping step-mother-in-law. It probably made a lot of talk.

Suns for Sunnyside.

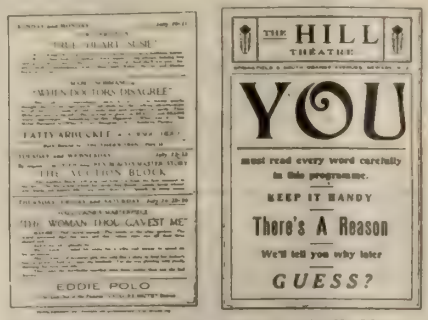
J. L. Johnston, of Minneapolis, sends in a clever campaign on Chaplin in Sunnyside. The first was a two sixes on Tuesday preceding the Sunday opening, showing a partly risen sun with merely "Coming Sunday, see it for text. The following day another double six showed the sun higher above the horizon and Thursday had a two tens. In the cut the lower text has been eliminated. Friday gave a

A Teaser Campaign for Chaplin Originated by J. L. Johnston.

three tens, the chief feature of which was a typewritten portrait of the star done by Mr. Johnston free hand on the machine from a photograph. This seems to be something really new—at least we cannot recall a similar cut. It is exceptionally well done and a novelty. It has not been touched up, but where black masses were needed several letters were struck, one over the other. For the rest the X, I, O and V were the letters chiefly used. It caused more comment than any other attractor could have done. The same campaign was used for the Strand, in Minneapolis, and the New Garrick, St. Paul. In addition to the newspaper display each house used twenty 24-sheet stand, 500 window cards for street cars, 500 tack cards and 500 snipes. But that typewritten portrait easily stands the star of the stunts.

Try This.

Johnny Mack, of the Hill Theatre, Newark, recently used a striking program front. The program is a 6 by 9 and the "you" is set in a ten-line letter, probably poster type. It's worth holding on to until you can get out a similar design some time when you want to be certain your program will be read. It is not such a bad idea to use in a program some time. A huge "you" will gain attention almost anywhere. In some sections it might work better in an advertisement than on a program, for where there is only a high class trade it is better to keep the program more polite and get sensational in the advertising.



Front and Back Pages of the Hill, Newark, N. J.

From Mr. Franklin.

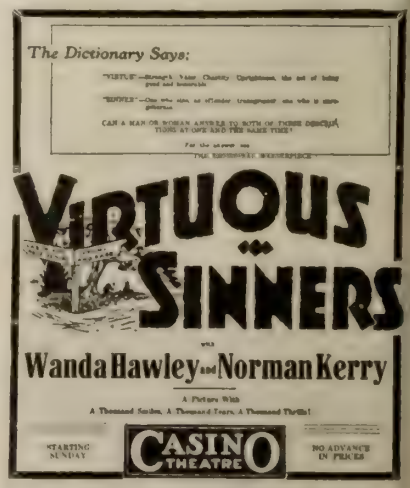
Harold B. Franklin, of the Hippodrome, Buffalo, is using small spaces for the summer, as are most of the Buffalo houses. His daily space is an inch and a half, single, and his Sunday announcement runs in accordance with the value of his attraction. For Daddy Long Legs, for example, he took 3¼ inches across five columns, instead of his usual three or four. After the Sunday showing he dropped to the usual space with a chance of copy daily. We show four of the six week-day runs. The Monday was a double column

Four of Harold B. Franklin's Week-Day Advertisements for the Summer Season.

reproduction of the check for the play. The others were 21 lines each. He writes that in spite of the heat the engagement was a cleanup and they give six shows a day at the Hippodrome, too.

Good Work.

This four tens was the main attack of the Casino, Des Moines, Ia., and cleaned up with it. It's a nice looking display and the idea of giving the dictionary rendition of "virtue" and "sinner" and letting the reader draw his own conclusions is a good one. The curiosity aroused is worth more than the recital of the story would have been. The open composition helps much, but the advertisement would have been improved by breaking that line naming the stars. There is too much straight across the space. Instead of setting the names in a four-line letter, a two-line letter in two lines with white space in between would have been just as prominent and would have looked much better. Following this Sunday splash Mr. Helmts used two fives for the three days of the run and had twenty-five 24-sheet stands posted for ten days in advance. Although it rained right through the engagement the house records were broken.



A Four Tens from Des Moines.

Projection Department

Conducted by F. H. RICHARDSON

Rewinding 1,000 Feet of Film

Raymond W. Fisher, Fairbury, Neb., orders lens charts and sends in data as follows:

"On page 1048, May 17 issue, under "Slow Acting Rewinder," you ask how fast does a reel have to revolve to rewind 1,000 feet of film in six minutes. My own rewinder, described to you some time ago, revolves the reel one time a second. At this rate it requires eleven minutes to rewind 1,000 feet of film. There are practically 660 layers of film on a 1.5 or 2" hub reel. With a 2,000 foot reel it requires seventeen minutes to rewind, supposing reel hub to be the same diameter as before.

"I think friend Leny can figure out from this about how fast to run his rewinder. Only an operator would punch ninety-seven stars in a film. No projectionist would be guilty of such an outrage. Any man committing such a crime should, if found out, have his license revoked and have his union card taken up also if he be a union man.

"Another thing which has bothered me for a long time is: Why cannot you have our department printed on alternate pages with advertisements pertaining to projection? This would not only help projectionists by grouping the advertisements we are interested in, but would enable us to clip out some articles we desire to preserve. As it now is, nine times in ten, when one desires to clip an article for preservation one finds another equally desirable article directly opposite it on other side of the page. To keep the whole paper is difficult, as they take up lots of room; also are too heavy to carry around if one moves from one city to another. Then, too, when one desires to look up some particular article it requires considerable work to search through perhaps dozens of papers. From many viewpoints the clipping and scrapbooking of such articles as seem desirable to preserve is best, and with pages of projection apparatus advertising alternating with department text we could do it handily. When one has five years Moving Picture Worlds saved, the manager begins to threaten dire things if they be not removed from his domain, so get busy wtih this suggestion before I am snatched bald headed! Glad to know of your recovery. Yours for advancement."

Asks for Suggestions.

What do the rest of you chaps think about the advertising suggestions? If enough favor, maybe it could be done. I don't know. But if the suggestion of friend Fisher is sufficiently well indorsed —maybe. Personally it rather appeals to me, but I am not the one who has the say in that sort of thing. As to the rewinder data we cordially think you. I am not so certain, however, that the ratio would be the same for 1,000 feet in six minutes.

Can anyone of you tell us just how the thing is figured, basing it on 660 layers of film to the thousand feet for a small-hub reel?

A Little Trouble

L. D. Lumpkin, Washington, Ga., says:

"Dear Brother Richardson: Just a little trouble for you. Have two Simplex projectors, Minusa screen, and two Ft. Wayne compensarcs running at 40 amperes. Use A. C. special carbons. Objective is 6 inch Gundlach. Distance of projection 72 feet. Use 6.5 and 7.5 condenser lenses. Distance crater to arc lens surface 2.75". From front condenser to aperture 13.5". From aperture to back surface of objective 3.25". Have tried two 6.5 and two 7.5 condenser lenses, but find the two 6.5 a little the best.

"Have tried spacing condenser lenses, moving lamphouse and everything I know, but find it imposible to get a clear picture —sharp definition. Lenses are clean and have level projection. Picture is what you may call fair. The manager is satisfied with it, but I am not. Have good fellow to work for. Will buy anything that will improve results on screen. Haven't a handbook, but intend ordering one soon."

Better Get the Handbook.

And now I'm going to roast you just a wee bit Brother Lumpkin. You say you have a good fellow to work for—one who will buy anything tending to improve results. Well, are you acting quite fair in failing to also invest in the knowledge necessary to the best results? Don't you think it would be only just right for you to have a text book on projection? Think it over, old man!

I believe your trouble is to be found in the fact that you have not sufficient distance between condenser and aperture. You should at once send $4.50 to the Moving Picture World for a handbook and lens chart, provided that if you have December 28, 1918, issue of the World you will find the lens tables therein. For 40 amperes A. C. you need either two 6.5 condenser lenses, spaced so their apexes are within 1-16" of each other, with 21" from center of condenser combination to film, or one 6.5 meniscus and one 7.5 biconvex, spaced wtih 24.25" from center of condenser combination to film.

If you canot get the required distance from condenser to film that is the fault of the projector itself—its construction. But before taking the matter up wth the manufacturer would suggest that you loosen the lamphouse and set it back to the required distance, blocking it temporarily in place for trial. If it develops that this clears up the trouble you are then in position to demand of the projector manufacturer that the fault be remedied. Kindly notify me as to results, if you will be so kind.

Increase of Amperage.

But there is a better, simpler solution, viz.: Increase of amperage. Forty amperes A. C. is, in my judgment, too low for good results. Personally I would not consider anything less than 60, and I am sure the improvement in results on the screen would more than justify the added expense by increased patronage at the box office. For 60 A. C. amperes you would need two 6.5 condensers, with 18.5" from center of condenser combination to film. Your compensarc will give 60 amperes. Suppose you try out the 60 stunt, with distances as above indicated. Maybe friend manager will aprove of it, and I think you can get pretty close to 18.5" from condenser to film with your machine. Please advise me as to results. But remember that in applying this your condenser lenses must be spaced as above indicated.

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue, containing the lens charts, was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus bi-convex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid, to any part of the world. Send U. S. 2-cent stamps or money order.

Intermittent Speed

"Think it about time the term 'intermittent speed' be better understood. Perusal of projection department of a certain trade journal of comparatively recent date prints the fact that there is considerable confusion in this regard. In the above publication we are told that a five to one movement means that the time required to change one picture for the next is just 1/5 as long as the time during which the picture is held motionless over the aperture. This is O. K. so far, and in my opinion describes a true five to one movement, but the writer continues as follows: 'It might also be explained in this way, by saying that with a five to one intermittent the film is moving one-fifth of the time and is stationary four-fifths of the time.'

It is readily seen that there is wide difference between the two statements. In the latter, the time required to change one picture for the next following is exactly one-fourth the time the picture is held motionless, because 1/5 is 1/4 of 4/5ths. The latter is what is usually considered as being a one to five movement, but is really a one to four move-

ment. And anyhow, we think it about time to drop the ratio term as applied to the intermittent, along with the term 'operator,' adopting in its stead the number of degrees through which the cam pin revolves while engaged with the star."

I Fully Agree.

With which latter I fully agree. Griffith is right, because the 'one to five,' 'one to six,' etc., is ambiguous and easily misunderstood. But if we say the intermittent sprocket is stationary through 300 degrees, and moves through 60 degrees, we then know precisely what is meant, viz., that the picture is stationary over the aperture five periods to one of movement, which is a one to five movement. We believe a part of the confusion which undoubtedly does exist, came about through two wordings of what was supposed to be the same thing, viz.: One to Five, which is a true one to five movement, and one IN five, which is really a one to four.

What says the projectionist to brother Griffith's suggestion? Don't sit on your coat tails in silence until we make the change, and then set up a chorus squawk of objections! Let us hear from you NOW, or for ever and ever and ever hold your peace!

Can't Be Done

J. M. Devitt, Carlinville, Illinois, wants to know:

"Can the projection room be located to one side of center and a perfect picture be obtained? If it can be done, please tell me how to do it."

Can you bend the barrel of a rifle, shoot around a corner and hit what you aim at? One proposition is exactly as reasonable as the other. The instant you set your projector to one side of center of screen you set up side distortion and side keystone effect. See Figure 66 of handbook and last paragraph, page 154. The keystone effect may be corrected by filling in the aperture of the machine on one side, both top and bottom, and very carefully filing same until top and bottom of light on screen is parallel. For detailed method of doing this, see page 156 of handbook, copy of which you doubtless have. If not, then by all means get one at once. But the distortion cannot be remedied. If the projector sets to right of screen, then any given object on left side of screen will be larger than a similar object on the right of the screen, the amount of enlargement being in proportion to its distance from right side of screen, distance of machine from screen, size of picture and distance lens is out of center with screen. On a long throw, with a small picture, the machine being out of center somewhat would not be very noticeable, though the picture would not be "perfect." On a short throw, with a large picture, out of center shows very quickly, and is increasingly objectionable as throw becomes shorter or picture larger. You should have given me size of picture and distance lens to screen.

Union Projectionist

J. R. Perella, Bryan, Texas, orders a handbook and inquires:

"Please advise me as to whether all motion picture houses are forced to have union operators."

In the first place, officially, there is now no such term as "operator" as applies to motion pictures and projection, the Society of Motion Picture Engineers having officially, and by unanimous vote, declared "Projectionist" to be the correct term designating a man who projects motion pictures professionally.

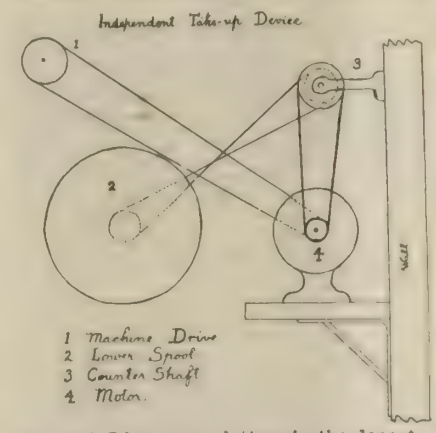
Union Projectionist Not Always Required.

Replying to your question, no, only theatres in cities or towns where the union controls the situation are obliged to employ union projectionists. In most of the smaller towns and even in many small cities, the projectionists are either not organized at all, or are organized so loosely that the union really amounts to very little, insofar as compelling theatre managers and owners to respect their rights, pay decent wages and to employ union men exclusively is concerned.

Projectionist Strikes Gold Mine

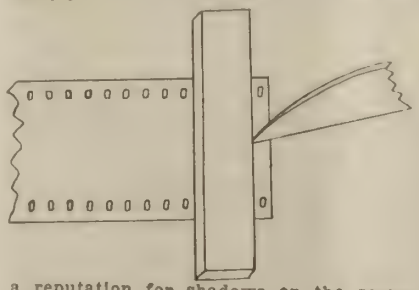
A projectionist of Auckland, New Zealand, who does not want his name used, writes from the other side of the world, thusly:

"Dear Friend, for despite the lack of personal acquaintance I feel I may call



you that, I have seen letters in the department from projectionists in Australia, but none from this city, so here goes. First I want to tell you of a gold mine I struck a year or so back. When taking over this job, the departing projectionist gave me a big collection of Worlds. Imagine my delight when I found the nuggets therein contained. The Projection and Advertising for Exhibitors I cut out. They have since been of great value. I was literally pitchforked into the business.

"An exhibitor friend came to me and said: 'There is a man here who wants some one to erect and run a country show. You're the one, so get busy'! And here is an exception to the rule: His fourteen year old boy was his operator, and believe me that little old man showed me enough so that I jumped in and took a chance. I made good first kick, and have gradually improved my position until I now hold a coveted Queen Street (our main thoroughfare) job. And I didn't get it by creating



a reputation for shadows on the screen either! And that is enough about myself.

Twenty-six Theatres in City.

"In this city of 120,000 we have twenty-six theatres, city and suburban. Seven of them are on the main street. Most of the town houses are up-to-date structures, using first run, with good music. The seven down town houses run continuous, 11 a. m. to 10 p. m. Average program is one hour and fifty minutes. Projection is, on the whole, good. City current is 230 and 460 D. C. Motor generator sets, mostly English make, are used to supply current to arc. The old German made Erneman projector was much used here before the war, but latterly the Powers and Simplex have come into their own. Only one house has two projectors. People here do not mind waiting while we change reels.

"Just to show you how far away we are, Charlie Chaplin's 'A Dog's Life' and 'Tarzan of the Apes' have just been released (April 3. Ed.). In the matter of film service New Zeland is controlled from Australia. We have a sound union of operators. Musicians, front of house and stage hands, each have a separate organization, but a working agreement between the whole is being formulated. Our Arbitration Act compels each man, except if he is an owner, to become a member. Wages are fairly good, approximating $21 for continuous, $20 for night show and $15 for suburban. In common with other trades we intend applying for a new award, at increased rates and better working conditions.

Depended on United States for Supplies.

"During the past few years we have depended almost entirely upon the United States for supplies and film. I have never heard of anyone here using A. C. at the arc. Some houses have A. C. supply, but it is converted to D. C. Some of the trials and tribulations of the projectionists of your country are interesting. I wonder what our exchanges would say if we demanded film fit to run without inspection? But most of the programs go on circuit for lengthy periods.

"Every Maori village has its picture show. 'Jimmy the Usher' is with us here also, but in our case he spanks the cows (For goodness sake what's that?!?! Ed.) during daylight and after tea he tightens his take-up, tension shoes, etc., and with horny hands churns the butter—I mean film. Probably you know this is the land of the cow. Without her we would be millions poorer each year. (Oh, I see the point now! Ed.)

Enclose Suggestions.

"In the hope that it may benefit some of your boys I enclose a couple of suggestions. The first is an independent take-up device as installed on our own machines. Instead of driving take from machine an extra pulley or a motor belt to a countershaft, which in turn belts to takeup. For this is claimed a big saving in wear on projector, besides steadying the picture.

"Our machine has been running three and one-half years and is still good. The second is my method of scraping film for joining. I keep ends of my scissors sharp with a fine file. Straight edge gives a perfectly straight line. Haven't a handbook yet, but will have one soon. Is it necessary to add extra postage to foreign countries? Would that we had an understudy of yourself here."

Machine News Surprises.

An interesting letter truly. Was a bit surprised at the one machine news. Most likely your people do not mind waiting because they don't know the advantage of continuous projection. A stop between each reel of a feature breaks the thread of the story. Well, people, of course, don't much miss that which they know nothing of, but here we take pride in such careful framing and changeover from one machine to the other that the audience knows absolutely nothing of it. As I understand you the law compels every worker to be a member of his union. Is that correct? The employers would throw seven kinds of a fit if that were even proposed over here. Circuiting of films is practiced in a limited way in some rural sections here. It is very bad from every viewpoint.

Received No Complaints on Handbook.

As to the suggestions, they are passed along for the consideration of our projectionists. The separate takeup was used here in a limited way, some years ago, but its use has, so far as I know, been abandoned. You will find the handbook to be a good investment—or at least many thousands of users say it is. To date, of all the thousands sold there has not been, so

far as we know, a single complaint. On the other hand we can show letters galore from handbook users declaring it to be worth to them many times its price. As to extra postage on the $4.00 includes postage.

To your union I take the liberty of extending, as Honorary Director General of the projectionists union of the Argentine Republic, South America, the hand of good fellowship on behalf of that excellent organization, and as a plain member of the projectionists' organization of the United States and Canada, I also take the liberty of extending, on behalf of that great body, best wishes and the handclasp of brotherhood.

A New English Carbon

Many of our readers will remember R. W. Kiewert, formerly connected with the Bio Company, which went out of business when the United States declared war on Germany. Well, Mr. Kiewert is again in the limelight by virtue of having formed the Carbon Imports Company, with home office in New York City. This organization handles an English made carbon bearing the trade name "Kinarko."

The Kinarko comes in five eighths, three quarters and seven eights inch cored twelve inches in length for positive. For negative Mr. Kiewert presents something, so far as this country is concerned at least, entirely new and untried. The negative is six inches long and comes in three diameters, viz.: five sixteenths, seven sixteenths and half inch to be used respectively with the above named sizes of positive.

The negative is copper coated on its outer diameter. This coating, Mr. Kiewert claims, causes no pitting of the condenser. This claim is, I believe, well founded. Mr. Kiewert also claims the coating to be equally effective with other metal coatings with which we are now familiar. This claim remains to be substantiated.

Peculiar Negative Carbon.

And now comes the peculiarity. In the negative is a core which is formed and then copper coated. It is then inserted in the carbon and baked in. Mr. Kiewert claims for this plan that it makes for steadiness of the arc without objectionable increase in the arc gas stream from the negative.

So far as we were able to determine from a careful examination of the carbons they are of fine grain and well baked. The positive core is remarkably small as compared with our domestic carbons.

Mr. Kiewert claims a long burning period for Kinarko. Loaded to normal capacity, which is set at 22 to 40 amperes for the five eighths, 42 to 60 for the three quarters, and 60 to 100 for the seven eighths sizes, positive, he claims a burning period of from four and one-half to five hours for the different sizes positive and from two and a quarter to two and one half for the negatives.

Following our usual custom in such matters we shall have Kinarko tested by projectionists in various parts of the country. Until reports from these tests are in, we can say no more. We shall ask the Vancouver, British Columbia, Denver, Colorado, Baltimore, Maryland, and the Duluth, Minnesota unions to make the tests, sending report to me and copy of it to the Carbon Imports Company, 113 West Forty-second street, New York.

Important.

In making these tests it is important that the projectionist use the proper carbon combination for his amperage; also that he make at least one full day run on them. Burning a single set is not sufficient.

Bull in a China Shop

The Canadian Moving Picture Digest projection department is publishing a bundle of questions on optics, with answers thereto, one a week. Projectionists will do well to watch them, as no avenue of knowledge should be overlooked. In his first announcement Mr. McMahon, editor, makes this statement, after commenting on relation of shutter blade width to speed of intermittent movement: "No doubt these things will seem strange to you, but they are true, as any thorough projectionist will admit, and if the projectionist understood more about these things it is safe to remark that the machine manufacturers would equip the mechanism with an elaborate optical system which would increase the efficiency of the projector system to at least double its present capacity, but they cannot do so because the average projectionist could not handle intelligently such an expensive (but in the long run cheaper) and delicate optical train, and it is simply a matter of building a machine that the average projectionist can handle."

Matter of Building Right Machine.

Some of Brother McMahon's statement might be open to serious question, but never did he say a truer word than "it is simply a matter of building a machine which the average projectionist can handle." That is precisely the situation. I have had that particular thing flung at me time and again in different forms by projector manufacturers. At present there is no such projector-optical system as friend McMahon speaks of, nor will there probably ever be. The situation does not, in my opinion, call for either a delicate or costly optical train, but it does call for deep study and the application of common sense. I think as good a condenser as we will ever care to use will not cost in excess of $5 a lens, and the objective ought never to go above $100 or at most $150. There is not and I think never will be anything very delicate about the projector optical train of the projector.

Hits Nail on Head.

The knowledge we need is how to work intelligently in fitting something pretty close to what we now have, with some change in the objective, to the local condition, and take it from me that calls for real knowledge, and involves many things. Of course if we want to consider the matter of intermittent speed as a part of the optical train, then possibilities of increase to a true six to one bring something which will be decidedly delicate to successfully handle. But while intermittent speed is intimately hooked up with the optics of the projector, and has a huge bearing thereon, still we would hardly exactly call it a part of the optical train. But anyhow friend McMahon hit a large nail squarely on the head in the matter of lack of skill, which discourages projector manufacturers from putting out equipment which they well know the average man cannot successfully handle.

Not long ago I jumped all over the general manager of a large manufacturer because they did not send out an adjustable shutter with their machine. Said he: "Yes, and have hell popping in two weeks, with complaints, kicks and howls enough to drive us crazy. Why, Richardson, some of the squareheads in projection rooms could no more adjust an adjustable shutter intelligently than they could put a mainspring in a watch. They haven't brains enough or don't use them. And when after their 'adjustment' was done and there was more flicker than picture our machine would get the blame. Give us knowledge and intelligence in all projection rooms as we now have it in a comparatively few and we'll send out an adjustable shutter so quick it will make your head swim!"

That isn't a verbatim quotation, but it is pretty close to it. And the man was RIGHT. And there you are. The whole industry is in appreciable measure held back through lack of expert knowledge in the projection rooms of this country, take them as a whole.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

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MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

Progressive

R. E. Brian, Pekin, Illinois, says:

"Am enclosing slip I sent to exchange manager with each shipment of films. Have no questions to ask, but enclose fifty cents for lens charts, just to be on the safe side. Have all three editions of handbook and have been a member of the projection department family, though a silent one, for five years. You may see by my letter head that my projection equipment is not half bad. Picture is 15 feet 8 inches, at 82 feet, using 40 Amperes D. C., and if I do say it, the screen result is good. Projection room is 12 feet by 12 feet, with 10 foot ceiling."

Letter Head Evidence Reflects Brains.

The report blank is excellent. Both it and the letter head evidence the fact that neighbor Brian is NOT paralyzed from his ears up, but is up to date and progressive. The blank reads as follows:

CAPITOL THEATRE.
Projection Department.

_____ Film Exchange

Gentlemen: I have the following report to make on your Print _____
Loose--Patches _____
Misframes _____
Condition of film _____
Remarks _____
Pekins, Illinois. R. E. Brian, Projectionist,
_____ I. A. T. S. E. No. 434.

The letter head is also worthy of space. It follows:

Equipment:—Two tpye "S" Simplex, G. E. Rectifier, Gardener Velvet Fibre Screen
CAPITOL THEATRE
Raymond E. Brian
Projectionist
Member I. A. T. S. E. No. 434.

Takes Pride in His Work.

And you may take it from me that the man who does things this way takes pride in his work. He is one of those who, in days to come, will feel sorry for the man who has to work for the union minimum scale, because in the final settling process the exhibitor who has not learned the lesson of rewarding superior merit in the pay envelope, will automatically eliminate himself. Unions and union minimum scales will most likely always be necessary, but more and more the real projectionist will rise above the minimum scale, leaving its provisions for what it rightly is intended to take care of, viz.: the man of relatively small ability (Unions should change their attitude with regard to the scale and impress upon exhibitors the fact that it is not a "wage scale" per se), but a MINIMUM scale below which he must not go.

Live News from Everywhere

ZONING LAWS ARE CREATING TROUBLE

Erection of Large St. Louis Theatre May Be Prevented Unless an Amendment Is Adopted

UNLESS amendments to the zoning law in St. Louis are made, particularly in the clause providing for a rear yard space in all buildings, Director of Public Safety McKelvey announces he will have to refuse a permit for a $600,000 moving picture theatre, contemplated by the Missouri Theatre Company, at the southwest corner of Grand and Lucas avenues.

In the applications for the new building no provision was made for a rear yard space, which McKelvey says must be done to comply with the zoning ordinance.

McKelvey says that the rear yard space is required by the ordinance to provide light and air for all buildings. "It is a restriction on building in the city," McKelvey says, "and has forced me to refuse permit for $2,000,000 worth of buildings recently."

World Film Office Moves.

The World Film Corporation's St. Louis office under the management of W. C. Carters, one of the film circle's popular managers, has removed to Washington avenue, one block north of its former location. The World office is now located next door to the Mutual.

Goldstein Transferred to San Francisco.

Samuel Goldstein, former roadman working out of the St. Louis office of the Fox Film Corporation, has been transferred to Fox's San Francisco office. Mr. Goldstein had been successful in this territory.

Fox Manager Returns from Trip.

Manager McKean, of the Fox exchange in St. Louis, just returning from a visit to Memphis, Tenn., made the announcement that several houses had changed hands there. He learned that the A. J. Lyons enterprise had bought several new houses, one from the Majestic Amusement Company, which controls six houses in Memphis, five straight picture houses and one legitimate house. One of Marcus Loew's houses was also taken over by the A. J. Lyons enterprise.

Mr. McKeon also announced that the business of the Fox exchange in St. Louis had been good considering the extreme hot weather.

United to Take Old World Quarters.

The United Theatres Picture Corporation, which has taken up temporary quarters in the office of Fox Film Corporation, will shortly take over the office formerly occupied by the World Film Corporation.

Detroit News Letter

Film Building Fills Up.

WITH the establishment of exchanges by the Realart Pictures Corporation and the United Artists Corporation, the film building at 63 East Elizabeth street, is now 100 per cent. filled up, and the next exchange firm that comes along is going to find it very difficult to get anything in the city of Detroit that is up to the city requirements. Realart is located at 607 Film building, while the United Artists are on the same floor at 605. Mr. C. G. Kingsley is in charge of Realart and Robert J. Churchill in charge of United. Both are now doing business.

Scott Has New Plan.

Harry Scott, of the First National, is working out a new combination booking plan for the small towns where heretofore First National has had no business. Under the new plan the smaller exhibitors will be able to show First National stars.

Texas Guinan Rights Purchased.

Dave Mundstuk, of the Strand Features, has purchased the Michigan rights to a series of two-reel Western dramas featuring Texas Guinan, as well as a series of single reel comedies featuring Mark Swain.

Manager Frank Gebhardt, of the Pathe office, announces big business on his latest special, "The Great Gamble." He expects it to top any previous mark set by Pathe serials.

Kunsky Purchases Summer Home.

John H. Kunsky, of the Kunsky Enterprises, has purchased a summer home in Canada directly opposite Belle Isle Park, Detroit. He plans to erect a home at once and to occupy same next season.

Detroit Opera House Leased.

Arthur S. Hyman, of the Arthur S. Hyman Attractions, has leased the Detroit Opera House for the summer months. He opened it on July 13 with "Virtuous Men,"

Listening to the Human Pack.
Madlaine Traverse is fearful of these wolves in her Fox feature, "Rose of the West."

and did excellent business the first week. The second week he showed "Wives of Men." It is his intention to show only his own features, with a large orchestra and short reel subjects. Performances are continuous from 11 a. m. to 11 p. m., and prices are 20 and 35 cents, war tax included.

Mead Leaves Film Business.

Charles Mead, formerly with Pathe, Hodkinson, Vitagraph exchanges, in Detroit and Dallas, has abandoned the film business entirely to become special representative in Michigan for the Gillette Tire Company.

Contracts for Stage Setting.

Phil Gleichman, of the Broadway-Strand Theatre, Detroit, is back after a two weeks' trip in the East. He has contracted for a new stage setting, a duplicate of that in the Riveria Theatre, Chicago, and plans a lot of innovations for his theatre when the fall season opens.

Stork Makes Visit.

The trade will be interested to learn that on June 22 the stork brought a baby girl to the home of Mr. and Mrs. Dave Prince, of Dallas, Tex., formerly of Detroit. Mr. Prince was with the General and Triangle, in Detroit, and, in Dallas, is exchange manager for the S. A. Lynch Enterprises.

Philadelphia News Letter

McAdoo Is Theatreless.

FIRE, believed of incendiary origin wiped out the Lion Theatre building South Tamaqua street, McAdoo, Pennsylvania, last Wednesday, July 16. A loss of $11,000 was entailed in this and adjoining properties. The destroyed building was owned by Peter Sidari, of East Diamond avenue, who purchased it from Julia Anilosky, whose husband, now deceased, erected it. This is the second motion picture theatre in this town to be destroyed by fire within the past few weeks, the first theatre recently reported being the Blaine. McAdoo, with its two former theatres burned down, is at present without any means of amusement for its inhabitants.

United Artists Are Home Hunting.

C. S. Trowbridge and Ralph O. Procter of the United Artists Corporation, were in Philadelphia last week, seeking temporary quarters. Mr. Trowbridge, who will have charge of this territory, is well known here, having had charge of a series of Government pictures which were run at the Forrest Theatre, nearly two years ago.

Eureka Theatre Is Sold.

Mrs. MacIntosh reports that she has sold the Eureka Theatre to a party in Chester, whose name cannot be divulged at the present time. The Eureka is a modern fire-proof building of the latest design, having a seating capacity of over 700. The house was sold for $60,000.

Bennethum Purchases the Felton.

George Bennethum, who controls a chain of theatres up through the state, has purchased the Felton Theatre lease for a number of years.

Rosemary Theby.
Appears in all-star cast with Francis Ford in the Burston serial, "The Mystery of '13'."

Washington News Letter

Metropolitan Changes Schedule.

CRANDALL'S Metropolitan Theatre has changed its schedule of shows, opening at 10:30 instead of at 11 a. m. as was formerly the case. It is announced that the purpose of this change is to permit the rendition of the special overture by the Metropiltan orchestra of twenty-five pieces three times daily. The theatre is open until 11 p. m.

Harry Crandall has from time to time made a number of improvements in the Metropolitan. There is employed a house stentor who announces unsolicited what seats are available, and there is a carriage starter who lends aid to the motorists who patronize this house.

Empire Will Be Improved.

The Empire Theatre on H street, between Ninth and Tenth streets, Northeast, has been closed for extensive improvements to be later opened under the present management. The Empire is a member of the Tom Moore booking circuit.

Sheild Joins Tom Moore.

Corbin Sheild, formerly manager of the Leader Theatre on Ninth street, Northwest, has joined the Tom Moore forces, and will devoté himself to publicity work. Mr. Sheil has managed theatres in Richmond, Norfolk, Lynchburg and Newport News; Savannah and Augusta, Ga., and Knoxville, Tenn. He is a native of Richmond, and has been in the amusement business for many years. The Leader w s closed some few weeks ago.

Crandall to Invade Maryland.

The Maryland motion picture field is about to be invaded by Harry M. Crandall, of this city, according to an announcement just made by him of the breaking of ground in Cumberland, for the erection of a theatre there that will involve an investment totalling in the neighborhood of $250,000. It is understood that this is the first of a string of houses to be erected or control secured in other cities and towns in Maryland and Virginia. In addition to his houses in Washington, D. C., Mr. Crandall controls the Colonial Theatre, in Connellsville, Pennsylvania. When the York Theatre, at Georgia avenue and Quebec street is completed, Mr. Crandall will have in operation eight theatres in the Capital City.

Lust Is in New Quarters.

Sidney B. Lust, president of the Super Films Attractions, Inc., is now in his new quarters in the Mather Building.

PICTURE MEN TAKE A PROMINENT PART

In the Picnic of the Cincinnati Chamber of Commerce and Land a Handsome Silver Trophy

AT THE picnic of the Cincinnati Chamber of Commerce, held at Coney Island, July 16, moving picture men took a prominent part, and won for themselves many honors. The Associated Film Exchange Managers were awarded the prize offered by President E. C. Gibbs for the subsidiary organization having the largest average representation in the parade preceding the outing. The film men had an average of 98 per cent., and this week President Jack Stewart and Secretary C. V. Zimmerman are proudly displaying the beautiful silver loving cup awarded the organization.

The High Balls Got 'Em.

The versatility of the moving picture men in Cincinnati was exemplified last Sunday, when the managers and employes of the exchanges played a ball game at a local park. The managers played the salesmen, the latter winning by the score of 23 to 13. The managers claim as an alibi the fact that the opposing pitcher constantly served high balls, and that they have had little practice against that sort of delivery, since the first of July.

A New $100,000 House.

Plans are under way for the erection of a new moving picture theatre at the corner of Front and High streets, Hamilton, Ohio, to be known as the Rialto Theatre. The new house is to be erected by the Jewel Photoplay Company, of which John A. Schwalm is president; John H. Broomhall, secretary and treasurer. The building will contain 800 seats, and cost approximately $100,000.

Runey Brings Home a Business.

Clarence Runey, of the Cincinnati Motion Picture Company, has purchased the entire plant of the Motion Picturescope Company, of Chicago and Rockford, Illinois, and the business will hereafter be conducted in Cincinnati. The company has been manufacturing principally moving picture projectors for homes, factories, etc.

Rowland Joins Chamber of Commerce.

W. W. Rowland, Metro Pictures Corporation, was elected to membership in the Cincinnati Chamber of Commerce at a recent meeting of the Board of Directors of that organization.

Alterations for the Avenue.

A building permit has been issued for alterations in the Avenue Theatre, at 122 West Fifth street, Cincinnati, and work will be started at once.

Indiana News Letter

Quimby Will Build House.

W. C. QUIMBY, manager of the Strand and Jefferson theatres, at Fort Wayne, has purchased property on Grand River avenue, in Detroit, Mich., on which he expects to erect a handsome new motion picture theatre, seating about 2,500 and costing, including the land, about $300,000. Mr. Quimby, prior to coming to Fort Wayne, operated the Pictorium Theatre, at Dennison, Ohio, and the Pastime, at Columbus, Ohio. He says he does not intend to leave Fort Wayne, but will supervise the new theatre from that city.

A Remodeled Theatre.

A deal is in progress for the sale of the old Madison Theatre, at Laporte, recently condemned, to Ascher Brothers, of Chicago. If the transaction is completed, the structure will be extensively remodeled into a ground floor theatre. The Madison was known for several years as Hall's opera house.

Raub on Lafayette Journal.

Chester Raub, formerly connected with Herbert Johnson in the management of the Luna Theatre, at Lafayette, and for a time connected with the Doll-Van Film Corporation, of Indianapolis, has accepted a position in the advertising department of the Lafayette Journal.

Farrell Comes to Indianapolis.

Albert Farrell, of Indianapolis, who has been representing Universal in Louisville, for the last five years, has been transferred to the Indianapolis office. He was connected with the Indianapolis exchange before being sent to Louisville.

The Little Fellow's Motion to Postpone the Fight Was Properly "Tabled."
H. B. Irving, son of Henry Irving, the celebrated English actor, is seen here winning out in "The Lyons Mail," a Triangle feature.

THEY SUGGEST A "HOSPITAL SUNDAY"

Montreal Exhibitors Want to Adopt Substitute for Present Civic Tax Upon Admission Tickets

EXHIBITORS of Montreal, Quebec, have proposed that the city institute a "Hospital Sunday" for the purpose of raising funds for the local hospitals and orphanages in place of continuing with the civic tax upon admission tickets to the theatres. The exhibitors have asked that all collections at local churches on the proposed Sunday be turned over to the hospital fund and that nurses be placed at the entrance to all theatres on the day to secure donations from all theatre patrons.

It is the opinion of the exhibitors that the local institutions would derive considerable revenue from this plan and the theatres would be relieved of one of many forms of taxation. The opinion is also expressed that the public would prefer such a plan and that it would overcome much inconvenience throughout the year now caused by the collection of a small tax on all tickets.

In connection with the suggestion, it is shown that Montreal exhibitors are subject to no less than eleven forms of taxation at the present time. They pay a property tax, business tax, vault tax, canopy tax, electric sign tax, motor tax, boiler tax, water tax, reel tax, city license fee and provincial license fee. The patrons are also compelled to pay a tax on tickets and, in some instances, this tax is borne by exhibitors who include it in the regular admission price. Many exhibitors also donate freely to charity and otherwise.

No action has yet been taken by the civic administration in the matter.

Winnipeg Exhibitors Refused Relief.

The exhibitors of Winnipeg made one last bid for a reduction of civic license fees for the forthcoming year as a relief from losses sustained because of the closing of local theatres for six weeks last fall on account of the influenza epidemic. They appeared before Mayor Gray on July 10 and subsequently interviewed the market, license and relief committee of the city.

The suggestion was made that the city could afford to make an adjustment of the annual license schedule if the city could not make a direct grant to the theatres for loss of business. The mayor passed the buck to the committee and the delegation representing the moving picture interests next appeared before that body.

The committee decided not to grant compensation, Alderman W. B. Simpson, chairman of the committee, announcing that the city's legal department had advised the city not to grant any relief.

Among those who headed the exhibitors' deputation were M. J. Williamson, National Theatre; W. P. Wilson, Lyceum Theatre, and Robert Kershaw, Osborne Theatre.

Allen Companies to Amalgamate.

An amalgamation of all joint-stock companies which are operating various Allen theatres in Toronto is hinted in a statement referring to an issue of stock for the new Allen's St. Clair Theatre, which is being erected in the North End of the city. It is intimated that most of the Allen theatres in Toronto are financed by separate joint stock companies and it is likely that all interests will be pooled this year.

An issue of $50,000 worth of seven per cent. cumulative preferred stock of the new Allen's St. Clair Theatre, Limited, is being offered locally at par with a bonus of twenty-five per cent. common stock. The St. Clair house will have a seating capacity of 1,600.

Close Theatres for Changes.

The Beach District of Toronto is getting along as well as possible without two of its moving picture theatres for the time being, both the Family and Peter Pan theatres having been closed. The Family is being remodeled and enlarged by the Paramount Theatres, Limited, which acquired the house last spring.

The Peter Pan Theatre has been wiped out to make room for the new Waverly theatre which is being constructed by Jule and J. J. Allen.

The district has two other theatres, the Coliseum and the Prince Edward, both of which have been enjoying good business.

Jennings Is Promoted.

Herb Jennings, one of the oldest exhibitors in Toronto, in point of experience, is the manager of the Allen's Danforth Theatre, Toronto, a large suburban house which is just nearing completion. Jennings was the first manager of Allen's Bloor Theatre, having been in charge of the Bloor Theatre since its opening last spring. He has made such a success of the enterprise that he is being transferred to the Danforth. The latter has almost 2,000 seats, or more than double the seating capacity of the Bloor Theatre. Jennings was previously the manager of the Strand Theatre, Ottawa, Ontario.

Displays Correct Time Table.

Manager Robson, of the Strand Theatre, Toronto, uses a printed sign each week in his lobby to show the exact minute when each picture on his program is scheduled to start during the day. The exact length of each picture is determined, after which the time-table is printed in figures which are easily readable. Duplicates of this time-table are in the manager's office, in the projection booth, at the orchestra leader's desk and at the head usher's post. Every effort is made to follow these schedules.

Strike Compels Postponement.

Announcement is made at Winnipeg that the Starland theatre will not be reconstructed this year, as intended, because of the setback in labor circles. The new theatre will be built next spring, it is stated.

Mrs. Pickford Visits Toronto.

Mrs. Charlotte Pickford was a recent visitor in Toronto, Ontario, the birthplace of Mary, Jack and Lottie. Mrs. Pickford paid a visit to her sister, Mrs. L. Watson, Dusen street. Her niece, Miss Verna Watson, returned with Mrs. Pickford to New York, where she will study Russian dances.

Ouimet Travels to Boost.

L. E. Ouimet, of Montreal, president and general manager of the Specialty Film Import, Limited, Canadian Pathe distributors, has made a trip through Canada to the Pacific Coast to visit the Western branches of the company and to examine local conditions in the various centres.

Elliott Goes on Trip.

Will M. Elliott, manager of the Regent Theatre, Toronto, broke away from work for a week in July to pay a visit to Indianapolis.

"Among Those Present" Were a Few Who Hadn't Paid War Tax.

Something's going to happen, so we'll have to take away the camera from the above scene from the Paramount-Sennett comedy, "Among Those Present."

Minneapolis News Letter

Minneapolis Soldiers Return.

THE popular members of the Minneapolis film colony, who have seen service overseas during the war, are back in God's country again, distributing iron crosses, German helmets and other battlefield relics among their friends.

Mannie Gottlieb is one of the latest arrivals in Minneapolis. Before joining the army he was manager of the Favorite Film Company of Minneapolis. He was in the service for twenty-three months, serving in England, France, Germany and Italy. He seems to have an inexhaustible supply of iron crosses.

Bill Higgins, long connected with the film industry in Minneapolis, recently arrived after a year's service in France during which he was in action on many different sectors of the western front.

Lew Francis, formerly associated with the Theatre Equipment Company, of Minneapolis, has been discharged from the army and is now in New York on business with J. George Feinberg.

Realart to Open New Exchange.

Realart Pictures Corporation is to open an exchange in Minneapolis.

J. S. Woody, general sales manager for the corporation, was in Minneapolis to make arrangements for the new office which will probably be located in the Film Exchange building.

Harry Hollander, who has been affil

lated with the Minneapolis First National Exchange, was appointed by Mr. Woody to act as branch manager for Realart in this territory.

Mr. Hollander was associated with Fox for three years and with Select for one year.

Watson to Run Valleau's Theatre.

Billy B. Watson, assistant manager of the Garden, Grand and Aster in Minneapolis, has severed his connection with Ruben and Finkelstein to become manager of V. B. Valleau's Broadway and Idle Hour theatres at Albert Lea, Minn.

Mr. Watson, who is the original Billy B. Watson, of vaudeville fame some years ago, has been associated with R. and F. interests for the past eleven months. For more than three and one-half years he was manager of the Garden when it was under the control of Universal.

Finkelstein Goes to New York.

M. L. Finkelstein, president of the First National Exhibitors' Circuit of the Northwest, has gone to New York for a conference with New York First National executives.

News Brevities.

The Presho Amusement Company was recently incorporated at Presho, South Dakota, with a capital of $4,000 by W. B. Hight, N. Van Schaack and D. K. Knutson.

Joe Belair has purchased and taken over the management of the Dreael Theatre from Frank Henagen at Superior, Wisconsin.

J. P. Coffey has leased the former Grand Theatre building at Luverne, Minnesota, to Glen Duggan, who will open it as a motion picture house in the near future.

The Grand Opera House at Stanley, Wis., was sold by Mathew Gruber to Philip Goshaw and George Broughton.

L. F. Mulvey, of Madison, South Dakota, has leased the Floto Theatre, at De Smet, taking possession on July 1.

Portland News Letter

World Opens Portland Office.

WITH the signing of the lease July 11 for the quarters at 390 Burnside street, Portland, Ore., the World Film Corporation enters Portland as a full-fledged exchange. Jack Weil, district manager, with headquarters in Seattle, was in Portland on the above date and made all the arrangements.

The office will be in charge of George E. Jackson. Nye F. Dobbs will be cashier of the new exchange.

Rosenberg Back from Trip.

After covering the territory by flivver from the Pacific Ocean to the eastern boundaries of Montana, Louis Rosenberg, of the De Luxe Feature Company, sojourned in Portland a few days to rest up. Business is good as far as eastern Idaho, he said, but in Montana things are quiet, due to poor prospects for a wheat crop. Mr. Rosenberg reports many bookings on "Yankee Doodle in Berlin" and the Tom Mix re-issues, however.

Long Puts in Own Power Plant.

W. A. Long, Star Theatre, Oregon City, has installed his own power plant of popular make and hereafter will depend on his own electricity to operate all his lights and machines. The Service Film Company, of Portland, supplied the necessary equipment and changes were made to use 60 volt current instead of 110.

Parker Back from South.

J. J. Parker, owner of the Majestic Theatre, Portland, is back from an extensive tour of the producing centers. He spent several weeks in California, where he hobnobbed with the stars and directors and came back with first hand information about the big pictures in the making in the Southland.

OIL CITY WILL HAVE $100,000 HOUSE

Columbia Amusement Company Will Remodel the Present Opera House Possibly to Open Labor Day

SEVERAL deals have been close recently which will put Oil City on the moving picture and amusement map in fine shape.

The Columbia Amusement Company, which operates theatres in Warren and Erie, has purchased property on which they will erect a $100,000 theatre, and W. A. McCartney, of the Princess, Oil City, together with A. J. Tuller, a local business man, has leased the Opera House and is already enlarging and remodeling the property.

The Columbia Company has concluded negotiations for the old P. W. Geary property on Seneca and Elm streets, and have announced its intention to proceed at once toward the erection of a modern theatre on the site, which will be completed late this fall, or not later than January 1, 1920.

This property has a frontage of 75 feet on both Elm and Seneca streets, and the length of the lot is 150 feet.

The plans for the rehabilitation of the Verbeck Amusement Company's building have been completed, and it is planned to put a corps of builders, decorators and electrical men to work shortly. As plans now stand, the theatre will be thrown open to the public on Labor Day, and when it is, it will be difficult to recognize the place as the old opera house.

With increased seating capacity, new lobbies, a roomy foyer, different aisle arrangements, remodeled balconies and lobby, redecorated and remodeled front, nothing is to be overlooked by Messrs. McCartney and Tuller in their efforts to make the house one of the most comfortable and attractive appearing in western Pennsylvania.

The house will be operated six days a week. The legitimate shows will have their innings on an average of once a week, at least, and on other days the highest-class motion pictures will be presented to patrons. The new name has not yet been definitely decided upon.

Moore with United Artists.

Carlos E. Moore, manager of the Hodkinson Service in Pittsburgh, has accepted the position of manager of the Pittsburgh office of the United Artists, composed of Mary Pickford, Douglas Fairbanks, Charlie Chaplin and D. W. Griffith. He tendered his resignation to the Hodkinson Service while on a visit to New York, the latter part of the week of July 7, to take effect on July 19. Temporary quarters will be established on the third floor of the film exchange building at 412 Ferry street, with the Day exchange, July 21.

"Step Right Up to the Bar, Boys!"
Says Alma Rubens, looking over the crowd in "A Man's Country," a Robertson-Cole feature distributed by Exhibitors Mutual.

Filmograph Has New Manager.

Robert Gordon, formerly of the Universal at Universal City, Cal., has been secured by the Filmograph Company, Pittsburgh, as a director and general manager. He has already produced a five-reel picture and arrangements are now being made to produce a series of one-reel comedies.

Mr. Gordon did character work and directing for the Universal and has been closely connected with the show business since he was fifteen years old, when he worked as a clown with the Ringling Brothers' circus.

Gable and Claffys Unite.

M. H. Gable, owner of the Gable Theatre, and Claffy Brothers, of the Alpha Theatre, Sharon, Pa., have combined their forces and formed a $100,000 corporation. A part of the deal was the purchase of the Thomas Theatre, a fine combination house of 1,000 capacity, which has just been extensively remodeled. There is one other house in the town, the Moyer, which makes a total of four good theatres in the town.

Film Boosts Civic Bonds.

In the recent campaign for the approval of the Pittsburgh Bond Issue, motion pictures were utilized with telling results to explain the need. The film was arranged by J. W. Brooks and W. D. Jones, entitled "The Dawn of a New Day for Pittsburgh," and produced by the Industrial and Domestic Film Company. To our knowledge this is the first time the film has been applied to community building and marks another innovation.

Reiff Likes the Quakers.

Harry E. Reiff, assistant manager of the Universal exchange, Pittsburgh, made a trip to Philadelphia recently, to interview the censor board in regard to a recent release. He was treated finely, especially in the matter of the picture in question. He met a number of the film boys in the Quaker City and says they are one fine bunch—no wonder they call them residents of the City of Brotherly Love.

Buchanan Returns from Front.

J. B. Buchanan, former local cameraman for the Universal, who enlisted in the army eighteen months ago, is back from France and is again located in Pittsburgh. He went across as a second lieutenant and came home as a first. He was connected with the aerial division of films and had charge of the making of several Government films, including "Under Four Flags," "Wings of Victory," and part of "America's Answer." He also has charge of the Allied War Review, released by Pathe. He is now doing commercial work.

New House for Derry.

Frank Cordi is erecting a new house at Derry, Pa., and has placed his order at the Hollis, Smith, Morton Company, Pittsburgh, for two Simplex projectors, Minusa Gold Fibre Screen, booth, frames, and other supplies.

Stiltwalker Boosts Film.

Paul Jones, of Wilkinsburg, Pa., worked a clever stunt in connection with the showing of "Daddy Long Legs" recently. He secured a young fellow who is an

KANSAS CITY WILL HAVE NEW HOUSE

Grubel & Grubel Plan Theatre on Kansas Side of City To Be Built During Next Spring

E. J. GRUBEL and F. C. Grubel, owners of the Electric Theatre, in Kansas City, Kansas, have purchased the property at 628-30-32-34 Minnesota avenue, on which they intend to erect a new picture theatre. The consideration was $75,000. This is the largest realty transfer of business property on the Kansas side this year.

The new theatre which the Grubel brothers will erect will cost $250,000. It will have a seating capacity of 2,500 and will be absolutely fireproof and modern in every respect. The architecture and beauty will compare favorably with that of any moving picture in this part of the country. The construction will not begin until the leases on the present buildings expire in the spring.

The new theatre will be operated along with the Electric Theatre and the chain of other theatres at Joplin, Saint Joseph, and Springfield, Mo.

Big Projection Room for Garden.

When the remodeling of the old Garden Theatre, the new acquisition of Marcus Loew in Kansas City, is completed, the projection room will be the largest in the city. The new projection room is being built outside the house proper on a shelf supported by steel trusses. It will be arranged so that everything in it might burn without the patrons inside the theatre knowing that a fire had occurred.

Interior Will Be Changed.

The inside of the house will be entirely different from that of the old theatre, which had a mezzanine floor and a balcony. The balcony will be retained, but the mezzanine will be converted into a promenade and furnished with tables, reading lamps, a fireplace and lounger chairs. A row of loges will be built across the front of the balcony; the loges and the boxes will be supported by a large steel truss. Heavy green carpets will cover the entire house and the panels will be hung in blue. There will be three entrances, one for the boxes, one for the lower floor and one for the balcony. This arrangement will lessen the distance that each patron must walk to his seat and help to relieve the congestion.

The management expects to run a combination bill in the new theatre, probably five acts of vaudeville and a feature picture.

Tractor Demonstration Helps Business.

E. W. McAvoy, manager of the Mutual Film Company's offices, says that the tractor demonstration in Wichita the week of July 14 attracted business to the moving pictures houses also. Mr. McAvoy returned from a business trip in the western Kansas towns July 18. He reports that business in that territory is very good.

Theatrette Gives Free Show.

D. Filizola, proprietor of the Theatrette, Fort Scott, Kansas, has done a large business with "The Lure of the Circus," because of a simple bit of introductory advertising. When he started the series, he realized that the boys would be the best boosters of the pictures. So he arranged for a special complimentary presentation for the boys of his community.

The day before the picture was to be shown, he distributed free tickets to the boys, at the schools. The tickets were good between 5 and 7:30; and in that time he ran the two reels through three times, each showing being to a capacity house. The Theatrette seats 400, so that there were 1,200 boys who saw the first installment of the serial in a town of 11,000. Many of the boys persuaded their parents to attend that same evening, so that they saw the show twice. And the following episodes were shown to full houses, too.

Fox Officials Visit Kansas City.

A. C. Wycoff, general comptroller of the Fox Film Corporation, who is making a general tour of the Fox offices, visited the Kansas City office July 11. Herman Robbins, assistant general manager of the corporation, stopped in Kansas City on his way from the coast to New York, July 18.

Chanute Theatres Under One Control.

M. C. Wilson, of Chanute, Kansas, has bought out the Barker interests in the People's Theatre. This purchase gives Mr. Wilson, who is already owner of the Hetrick and Grand, control of all the moving picture houses in Chanute.

Film Board of Trade Postpones Meetings.

Because of the hot weather the Film Board of Trade has postponed its regular Friday night meetings until the first of August. The members, however, are subject to call meetings, which will be held whenever any question of importance calls for discussion.

New Corporation Chartered.

The Lone Star Picture Corporation, at Fort Worth, Texas, has been chartered with a capital of $150,000. J. M. Sims, John Stein and F. J. Carroll supplied the finances.

Goodland Lyric Reopens.

The Lyric Theatre, at Goodland, Kan., opened again after being decorated and painted. A new machine and other equipment was installed in the operating room.

Empress Will Have Organ.

T. M. Henneberry, of Fort Scott, Kansas, is now engaged in the necessary arrangements and alterations preparatory to installing the big pipe-and-reed organ he purchased for his Empress Theatre while in Chicago, recently.

New House for Wichita Falls.

Wichita Falls, Texas, is to have a new moving picture theatre. It will be located in the new Perkins-Timberlake building on Indiana avenue and it will cost $125,000 to furnish it completely. The theatre will occupy the south of the building and is expected to be opened about December 1.

Will Build Liberty Theatre.

Major L. B. Blauvelt, constructing quartermaster at Fort Bliss, has received instructions from Washington to receive bids for the construction, at Fort Bliss, of a new post Liberty Theatre. Plans and specifications are now being prepared and a $25,000 expenditure will be made.

Business and Personal Items.

J. Irwin Dodson, who left the film business about a year ago to enter the insurance field, has returned to the films as salesman for the Film Clearing House.

The Iris Theatre, of Topeka, is closed until September 1 for redecorating and remodeling. G. L. Hooper is manager.

The work on the motion picture house being built in Emporia is progressing. The work is expected to be completed by the first of November. O. A. Kirkendall is the owner.

A new motion picture theatre is to be located in the first block on Main street, in Hutchinson. The building is now occu-

(*Continued from page 709*)

expert stilt walker and dressed him up as Daddy Long Legs, and had him walk through the town. The same lad can be secured by other towns, and information concerning him can be had at the First National Exchange, Pittsburgh.

Picture Building Near Completion.

The fourth and fifth floors of the Paramount Building, Forbes street, Pittsburgh, are rapidly nearing completion, and Manager Bonistall says that within two weeks, the moving process should be over.

Hullinger on Holiday.

Hullinger, of the Pittsburgh Universal, is off spending his vacation at New York and Atlantic City. While in Gotham he will call on the boys at the home office.

Brennan Leaves for Buffalo.

H. P. Brennan, traveling auditor for the Film Clearing House, left July 14 for the Buffalo office, after a short stay in Pittsburgh.

Miss Ley Marries.

Miss Emmy Ley, in charge of the inspection department of the Exhibitors' Mutual Exchange, Pittsburgh, resigned her position on July 1 to become a bride. Before leaving, Miss Ley was presented with a purse of gold as a token of esteem from the employes of the Pittsburgh Branch.

Griffith with Exhibitors' Mutual.

W. L. Griffith is a new addition to Manager Sliter's sales organization. "Griff," as he is known in film circles, comes to the Exhibitors' Mutual from the Metro Pictures Corporation, where he has been sales representative for the past two years.

Poster Shipper Joins Navy.

Richard Winterhalter, formerly poster shipper at the First National exchange, Pittsburgh, has joined the Navy. He is to report at Newport News, August 1.

Lande on Purchasing Trip.

Harry A. Lande, of the Quality exchange, Pittsburgh, left July 14 for New York, to look over the film market and to make some purchases for the fall business. Mark Horowitz is in charge of the office during Mr. Lande's absence.

Levy Returns from France.

Jack Levy is the latest addition to the road force of the Pittsburgh Fox exchange. He has just returned from a year's service in France, previous to which time he was with the Pittsburgh Goldwyn exchange and the Cleveland Universal.

Nothing "Dead" About This Set.

It's quite a jolly scene for Marion Davies and Nigel Barrie to stage in "The Cinema Murder," a Cosmopolitan picture for Artcraft.

ied by a store. Mrs. B. F. Herr will be anager of the new theatre.

The name of Cameron, Mo.'s, opera ouse has been changed to the Royal Theare by A. E. Jarboe, manager.

The Liberty, of Union, Mo., has opened or business. The proprietor is Albert abennech.

A motion picture machine has been inalled in the auditorium of the Southwest exas State Normal College, at San Marcos.

L. W. Brophy, of Muskogee, is planning o remodel the Yale Theatre, of Yale, Okla.

A new theatre, 50x100 feet, three stories igh, with a seating arrangement for 1,000 ersons, is being built by George Skillett, owata, Okla., at a cost of $35,000.

Short Items.

J. W. Ross, at Frederick, Okla., has ought the Queen Theatre from J. E. hrush, former owner and operator.

The opening of the Royal Theatre, at onner Springs, Kansas, has been postoned because of the delay in the arrival f the chairs.

The Opera House, a moving picture how, at Elk City, Okla., was badly damged by fire. Mr. Massey's loss was $4,000, ith $1,100 insurance.

M. A. Haygood and H. L. Cobb, proietors of the Royal Theatre, at Carrollon, Mo., have sold their business to Percy ones, the former owner. The price paid as $3,750.

San Francisco News Letter

Many Wurlitzer Instruments Sold.

J. H. LYONS, manager of the San Francisco branch of the Rudolph Wurlitzer Company, has effected sales of everal large instruments for installation n moving picture houses in this terriory. The management of the Portola heatre recently placed an order for a Wurlitzer Hope-Jones organ, and the Imerial Theatre has fallen into line and rdered an instrument of this kind, being he last large Market street house in San rancisco to join the Wurlitzer ranks. An instrument has been sold for installaion in the new Lincoln Theatre at Oakand, and the Majestic Theatre, at Sacraento, will install one.

Orpheum Official on World Tour.

Charles E. Bray, assistant general manger of the Orpheum Circuit, has sailed rom San Francisco on a tour of the world to select attractions for this enterprise. He will be away for about a year nd will visit Hawaii, New Zealand, Australia, China, Japan, and the principal European centers.

Contracts Let for Theatre.

Contracts have been awarded for the rection of the Merced Theatre, of Merced, California, and work on this structure will e rushed in order to have it completed efore the fall rains commence. This ouse will be conducted by Charles H. Douglass.

Poster Exchange Incorporated.

The Exhibitors' Poster Exchange has een incorporated at San Francisco, with capital stock of $20,000 by Julius asaccia, Bert Leonard, Otto Laurelle and . Vivorio. Quarters have been secured t 134-146 Golden Gate avenue.

Fred W. Voigt Receives Promotion.

Fred W. Voigt, who has been with the an Francisco branch of the Metro Pictures Corporation for the past three years n the capacity of salesman, has been ade branch manager, succeeding Louis eichert. The appointment was made by pecial representative Harry Lustig, who ame here for this purpose and who will emain until Mr. Voigt is thoroughly conersant with his new duties. Mr. Voigt, efore associating himself with Metro was anager for the San Francisco Film Exhange Board of Trade.

HOW WINEGAR BACKS UP A GOOD FRONT

Buffalo Manager Not Only Keeps His Patrons Cool, but Also Impresses the Fact Upon Them

ELMER C. WINEGAR, managing director of the Central Park and Premier theatres, has completed the "summerizing" of the former house with most attractive effect. Originally the side of the Central Park presented a far from attractive appearance in summer, in fact one look at the side of the red brick wall conveyed the idea of warmth. It was an obstacle that Mr. Winegar decided to overcome, so he went to work and with lattice work, hanging ferns, flower tubs and new awnings produced the effect illustrated in the photograph. Across the entrance of the house he placed a large sign with the words, "Central Park Summer Garden." The result was unusually satisfactory, and Mr. Winegar is the recipient nightly of many favorable comments. He also extended the "summarizing" idea to the interior of the house. Japanese lanterns were placed over the incandescent bulbs, a new stage setting was put in consisting of lattice work, ferns and flowers and a small fountain in the centre. Throughout the house Japanese wind bells were hung, so that the least breeze produced a tinkling noise and showed patrons that here at least was a cool spot. Mr. Winegar believes in making his patrons think in "cool" terms, therefore they forget about the heat. Recently Mr. Winegar opened a large lot in the rear of the Central Park for the parking of cars owned by motorist patrons.

The Movie War Possible.

This was also a popular move, and this class of patronage increased automatically. Mr. Winegar has followed the film business in Buffalo for eleven years, starting as manager of the Grand and Bijou Dream theatres, later going to the local Universal Exchange and then taking the management of both the Premier and Central Park. He is active in all community doings. During the war he organized several soldiers' relief associations and was prominent in the welcome home program for the ward in which the theatre is located. Commencing August 1, he plans to augment the orchestra in the Central Park, which is now enjoying extremely good business.

Return from Motor Tour.

Al Becker, manager of the Becker Theatre Supply Company, and Henry Carr, manager of Sheas Theatre, have returned from a motor trip to Manhattan Beach, New York and Boston, covering a distance of 1,600 miles. While in New York, Mr. Becker visited the projection rooms of the big Broadway houses. Mr. Becker is agent in western New York for one of the leading makes of projecting machines. In addition to his regular duties he has charge of the projection of motion pictures in Sheas Theatre. He has secured contracts for machines in the new theatre being erected by the South Park Amusement Company in Triangle street.

Camera Man Killed.

Word has been received in Buffalo from the Community Motion Picture Bureau confirming the fear that the James Ceary mentioned in A. P. dispatches from Prague as having been killed in a hydroplane accident in Prague is James B. McCreary, Jr., son of Captain James B. McCreary, who is now with the Red Cross in Paris. The deceased who is well known in local film circles was employed by a New York motion picture company as photographer abroad. He went to France in 1917 as an ambulance driver, an dlater was transferred to the aviation service. Recently he was connected with the motion picture work.

Sign with Frank Keenan.

Mr. and Mrs. Fred G. Andrews, formerly of Lily Dale, N. Y., have signed a contract with Frank Keenan to go to his Los Angeles studio. Mr. Andrews will be Mr. Keenan's personal representative and business manager, and Mrs. Andrews will have charge of the scenario department, editing all plays and stories. Mr. Andrews has been manager of the Roycroft Inn at East Aurora, the town, discovered by the late Elbert Hubbard. Mrs. Gertrude Nelson Andrews is well known as a prominent woman suffrage worker and public speaker.

Summer Front of the Central Park of Buffalo.

Manager Winegar's method of gently intimating to the passers-by that it would be a good idea to go inside and cool off.

SUBURBAN HOUSES ARE BECOMING ACTIVE

And Prospects Are Looking Much Brighter in the Outlying Theatre Sections of Louisville

LOUISVILLE'S suburban theatres are beginning to become active again and prospects are for a few new suburban houses before many months. Arthur V. Sheckler and Harry Stimmel have recently reopened the old Parkland Theatre, an attractive little suburban house, which was closed during practically the entire war. During the hot weather of the past few days, when the thermometer almost touched the century mark, the airdomes handled a good volume of business, while the downtown houses suffered a slump.

A. C. Farrel, who was formerly in charge of the Louisville Universal exchange, and later resident manager after the local exchange was closed, has been transferred to the Indianapolis office, and D. C. Adams has been placed in charge of Louisville and the territory adjacent.

Plan for Negro Theatre Chain.

Louisville was somewhat interested in recent announcement in the East to the effect that E. C. Brown, of Philadelphia, was planning a negro circuit, with negro theatres in which negroes would perform. It was reported that a circuit comprising a number of towns, and including New York, Philadelphia, Baltimore, Chicago, Richmond, Pittsburgh, Norfolk, Louisville, Cincinnati and other large cities was being considered. However, it is hardly believed in Louisville that such a theatre will come to the city. Louisville has two colored vaudeville theatres, the Ruby and the Walnut, near Tenth, both of which have been closed for months.

Dolle Reports Good Business.

Fred Dolle, of the Alamo Theatre, Louisville, reports business as being good with the Alamo and the entire chain of Broadway theatres. Mr. Dolle reports that business as a whole is good both locally and out in the state, where from reports he is receiving, agricultural conditions have been good, and resulted in good business. The local exhibitors association has not met for some months, as there is nothing of importance to discuss, and the Kentucky branch of the Moving Picture League has not met for about three years or more.

Strand Has Large Orchestra.

The Strand Theatre, Lexington, has been employing a large orchestra of about twenty pieces, which has proven popular in that city. The Walnut Theatre, Louisville, has also been employing a large orchestra to advantage.

Mueller Purchases Airdome.

Arthur E. Mueller, of Louisville, has recently purchased for $3,200 the Crescent Airdome and adjoining warehouse on Frankfort avenue, in Crescent Hill, the property being sold by Judge George A. Breant, referee in bankruptcy, in the case against Harry R. Whiteside, of Louisville.

Change Locale of "In Old Kentucky."

Announcement was made at Frankfort, Ky., on July 15, to the effect that the Anita Stewart Company will not come to Kentucky to make the film "In Old Kentucky," changes in the story having been made which results in the film being made in the West. Governor Black had invited Miss Stewart to come to the Governor's mansion and spend her time in Kentucky as his guest.

Aurora Mardiganian Collapses.

Miss Aurora Mardiganian, who recently appeared at the Mary Anderson Theatre, while her picture, "Auction of Souls," was showing at fifty cents a seat, was in such a highly nervous state that she collapsed at the corner of Fourth and Walnut streets, when an automobile ran into a young woman, who was considerably cut and bruised. The sight of blood caused Miss Mardiganian to faint outright, and prevented her from making a talk before the Optimist's Club.

Baltimore News Letter

Money Is Raised for St. Mary's.

ABOUT $2,000 was taken up for the benefit of the rebuilding fund for St. Mary's Industrial School at the two performances which were given on Sunday night, July 13, one at the Loew's Hippodrome, and the other at the Grand Theatre, in Highlandtown, which is under the management of C. B. Councilman. Nearly $1,500 was collected at the Hippodrome, where John H. Mooney, campaign director for the fund, presided, while the remainder of the amount was received at the Grand Theatre. A program of moving pictures and vaudeville and music was given at each theatre.

A performance for this same fund was given at the Lincoln Highway Theatre, Morrell Park, through the courtesy of the management on Sunday, July 20. Music and several reels of motion pictures furnished the entertainment.

Hippodrome Is Clear of Debt.

A deed and release from Peter E. Tome and others as trustees to the Hippodrome Company, owners of the Hippodrome Theatre, of which George A. McDermitt is the manager, for the ground and building on which the theatre stands was filed for record in the office of the Clerk of the Court, on Wednesday, July 9. A deed of trust made by the Hippodrome Company on June 22, 1915, to cover the issuance of 650 six per cent. mortgage bonds to the value of $125,000, is cancelled by this deed and release. It is stated in this paper that this mortgage has been paid in full. This theatre is known in Baltimore as Loew's Hippodrome, and for several years it has been ably managed by George A. McDermitt.

Show Educational Pictures.

Since the first moving picture entertainment of an educational character was shown at the auditorium of the West Park Recreation Center in Hampden, on Thursday, June 26, the affairs have been very successful. Rev. Charles Hewitt, of the Hampden Baptist Church, has loaned the machine for the occasion and is supervising the exhibitions, assisted by Charles Hoshall. Five hundred persons attended the event given on Thursday night, July 17. Mr. Hewitt recently returned from France.

Lafayette Is Improved.

The Lafayette Theatre, 1433 West Lafayette avenue, which is under the management of Eugene B. McCurdy, has been enlarged by extending the rear of the building back twenty feet. The interior as well as the exterior have been repainted and redecorated. The lighting system has been changed and a new screen installed.

Several Tax Rates.

The tax rate for Caroline County, Md., has been fixed by the county commissioners at $1.17 for 1919 which is a reduction of 2 cents from the 1918 rate.

The 1919 tax rate for Wicomico county, Md., which is the highest ever levied in that county, has been fixed by the county commissioners at $2.

The county commissioners for Queen Anne's County have fixed the tax rate for 1919 at $1.23.

Out-of-Town Notes.

The Republic Theatre at Annapolis, which is under the management of Phillip Miller, is to be remodeled. The theatre will have a new front, the interior is to be rearranged. The cost of reconstruction will be approximately $25,000.

Through the courtesy of the management of the Empire Theatre, Pocomoke City, a meeting of the residents and taxpayers of the section will be held in this playhouse on Wednesday, July 22, to discuss the plans for the construction of a drawbridge across the Pocomoke River.

Plans are now being prepared for a hall and theatre to be built at Germantown, Maryland, by Evard Kepner, of Frederick. The building will be one story high and will cost about $20,000.

A moving picture theatre is to be built in Cumberland in the near future by Harry Crandall, of Washington. It is understood that Cumberland men are interested in the project financially.

Start Work on "The Trembling Hour."

"The Trembling Hour," a mystery play, by Kenneth B. Clark, was started last week at Universal City under the direction of George Seigmann, with a prominent cast headed by Helen Eddy and Kenneth Harlan. It is to be made into a six-reel feature. The supporting cast includes Gertrude Astor, Anna May Walthall, Edna Shipman, Henry Barrow and Clyde Hopkins.

Tom Moore in the Night Before and Then in the Morning After.
Showing Tom at the left as he appears, inebriated, at the masque ball in the forthcoming Goldwyn, "Lord and Lady Algy."

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

IT ISN'T a bad idea at times, when at a picture show, to listen to what your neighbors say about the entertainment. I was in a Broadway picture theatre not so very long ago and became interested in the frankly expressed opinions of a young chap who sat behind me. He was there with his girl and represented the average type of spectator who asks nothing of a moving picture except that it hold his attention. The feature failed to do this by reason of its slow development, so he amused himself and his companion by turning his limited critical powers loose on the plot and deriding the carefully thought out situations which had cost the author so much effort.

"That's all wrong!" was the young chap's favorite comment, "no fellow would act like that."

The lack of suspense in the story left the mind of the amateur critic free to follow its own line of thought and his impulse was to make fun of a plot that couldn't move fast enough to fix his attention where it belonged and prevent him from turning to his girl and amusing her by a display of his own insight into the picture's shortcomings.

It was to prevent this very thing that the craft of the dramatist was built up. When it was first recognized that an acted story must be so constructed that the attention of a body of spectators would be held so firmly that there would be no chance for the mind of anyone present to become critical when it should remain merely receptive the great principle of playwriting was discovered. It is this condition which makes it possible for melodrama to hold its grip on the theatre, year after year. There never has been a time when a good melodrama could not make a fortune on the stage. And there never will be a time when it will not be able to do the same thing on the screen. It is the popular form of drama for the average amusement-seeker, and just so long as it is built so that it does not permit the spectator to do any thinking for himself while the curtain is up it doesn't matter what the man who paid for his seat thinks about the show after it is over. If it has held his attention for the time he's been in the theatre its a good show, and he won't bother his head with it after that.

The screen needs dramatists who can construct their plots with equal skill. We have too many screen novels and not enough screen dramas.

By the way, the first stage plays of the coming season are melodramas. They have scored big and several more are announced for early production. Will screen producers take the hint?

WEITZEL.

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A Sagebrush Hamlet (Robertson-Cole).
Louisiana (Paramount).
The Lyon's Mail (Triangle).
This Hero Stuff (Pathe-American).
The City of Comrades (Goldwyn).
The Gamblers (Vitagraph).

THE stories of the pictures reviewed in this department are written from the pictures themselves and not from the press books, and are correct in every case.

"The Microbe"

Five-Reel Metro Production Features Viola Dana in Pretty Heart Interest Story.

Reviewed by Robert C. McElravy.

THERE is not a great deal of plot novelty about this five-reel Metro production entitled "The Microbe," but its story is one that will undoubtedly touch the hearts of the masses and will perhaps particularly please women and children. The tale is one of the pretty, sentimental type, resembling plays like "The Prince Chap" and books like "Molly-Make-Believe." It has the peculiar quality known as heart interest and gets over nicely, although it makes no pretenses whatever to drama or suspense.

Viola Dana plays the leading role, that of a girl street gamin, who sells newspapers, attired in boy's clothes, and is well able to look out for number one. Kenneth Harlan plays the role of a young novelist, who has degenerated through the use of drugs, and who takes the child home with him during a street brawl. It is not until the next morning that he learns that his charge, known as "The Microbe," is a girl, and he and his three bachelor friends determine to care for her. This leads to the obvious conclusion of a marriage between the girl and the author in due time, all of which is consistently and convincingly brought about.

The subject as a whole is attractively pictured and is one of simple, direct appeal.

Cast.

The Microbe.....Viola Dana
De Witt Spense.....Kenneth Harlan
Robert Breton.....Arthur Maude
Judith Winthrope.....Bonnie Hill
Norman Slade.....Ned Norworth
Mrs. Risden.....Lucy Donahue

Story by Henry Atermus.
Directed by Henry Otto.

The Story.

Miss Happy O'Brien, in "The Microbe," is a street gamin who sells newspapers and dresses in boy's garments. She is picked up by a young author, named De Witt Spense, in the course of a street fight, and taken to his apartments.

The author is greatly surprised, as well as his housekeeper, the next morning, to find that the supposed newsboy is really a girl. He introduces her at breakfast to some of his bachelor friends, and after a hurried conference, announces that he intends to give her a home. Mike, as the girl is called for short, blossoms out wonderfully under home training, and she and her author friend are very happy in an innocent, platonic way. He teaches the girl to read and they become greatly attached to one another.

But the time comes when Spense's friends decide that the girl is exercising a bad influence over him, as he is no longer writing fiction and seems interested in nothing but her. They put the situation plainly before the girl, and Mike leaves the apartments, with a farewell note to her friend.

Mike finds employment and is fairly happy, though she misses Spense. About this time the latter begins receiving a number of mysterious letters from one who signs herself "Bianca." The letters inspire him to write a book, and this, in the course of time, leads him back to Mike, who is, of course, the author of the letters.

Program and Exploitation Catchlines:

Viola Dana in a Story of a Little Street Gamin, That Will Touch Your Heart Strings.

A Pretty, Sentimental Little Story That Will Appeal to Everybody, Particularly Women and Children.

How a Little Waif of the Streets Was Befriended by a Young Novelist, Which Eventually Brought Happiness and Romance into Two Lives.

Viola Dana in Wonderfully Sympathetic Role of "Happy O'Brien." Why Is She Called "The Microbe?" This Photostory Will Tell You.

Advertising Angles: Play up the star for your chief sales point and hang the story on her. Tell that it is taken from Ainslee's magazine. For a lobby novelty rig up a peep hole box in your lobby with a picture of Miss Dana in costume and the proper announcement. On the outside, paint "ever see a microbe? Take a look." Have the peep hole about five feet from the floor with a stool for children to stand on. For the program try "He thought it was a boy microbe, but really, it was a girl microbe and she turned out to be the microbe of love. Come and get infected."

"Open Your Eyes"

Warner Brothers' Social Hygiene Picture Deals Frankly with the Dangers of Sexual Diseases.

Reviewed by Edward Weitzel.

ADVERTISED as having been indorsed by the United States Public Health Bureau the Warner Brothers' social Hygiene picture, "Open Your Eyes," deals frankly with the dangers of sexual diseases. The story is not unnecessarily objectionable and the information it carries should be in the possession of everyone when the proper age

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REVIEWS AND ADVERTISING AIDS (Continued)

is reached. That such is not the case, is the excuse for the existence of "Open Your Eyes." Properly exploited it will accomplish a certain amount of good. It not only shows the effect of sexual disease on those who live vicious lives, but upon the innocent victims related to the men and women who break the moral law. The fake doctors who thrive upon false promises of a cure and attract patients by lying advertisements are also exposed.

On its artistic side the picture is fairly well acted and produced. The story has little merit outside of its propaganda nature and is told so that it will be understood by the most limited mentality.

Cast.

Kitty Walton, a sweet girl of sixteen, Faire Binney
Mrs. Walton, Kitty's mother..Mrs. Joupert
Mr. Walton, Kitty's father..Jack Hopkins
Doctor Bennett, the Walton's family physician and friend..Halbert Brown
Eddie Samson, Kitty's sweetheart, Eddie Beryll
Frances Forrester, an unsophisticated girl of sixteen.....Emily Marceau
Mrs. Forrester, Frances' mother, a social climber.....Mrs. Viola Allen
Harold Connors, Frances' sweetheart, Ben Lyons

Directed by Gilbert P. Hamilton.

"Through the Wrong Door"

A Snappy Goldwyn Comedy with Madge Kennedy Delightful in the Leading Role.

Reviewed by Louis Reeves Harrison.

LIGHT, gay and amusing in its main situation, "Through the Wrong Door" is frankly composed and produced to chase dull care away, and it is so well interpreted by Madge Kennedy and the cast in general that the effect is a very pleasant one. Miss Kennedy, however, goes beyond her opportunities in a most appealing manner during love scenes. Like many another attractive young lady of screen prominence, she is aware of her charming smile and inclined to use it to the detriment of her role, but in this brisk Goldwyn product she dispenses with it to the very decided advantage of her impersonation. She softens and beautifies by some very fine acting the role of a bright young girl who throws over her fiance and elopes with a man she scarcely knows.

In the new dignity of one who sympathizes with the man her own father has deliberately tried to ruin, whom she is assisting to achieve natural justice, she plays the part so convincingly that the sudden change of mind and heart is not only excused but approved most cordially. John Bowers, in support, is manly and effective, and the remainder of the cast is admirably typed. A gloom-chasing comedy without a dull moment, "Through the Wrong Door" was enjoyed by a crowded house at the Strand.

Cast.

Isabel Carter.....Madge Kennedy
Burt Radcliffe.....John Bowers
Haskell Carter.....Herbert Standing
Gerald Hopkins.....J. B. Manly
James.....Robert Kortman
Mrs. Carter.....Kate Lester
Mrs. Lippin.....Beulah Peyton
Vera Lippin.....Betty Schade

Story by Joseph Lynch Williams.
Scenario by Rex Taylor.
Directed by Clarence G. Badger.

The Story.

Isabel Carter goes "through the wrong door" one stormy night, when the rain is falling in torrents, the accident occurring because of a mistaken address. She has dismissed her taxicab and is so blinded by the storm that she hands her wraps to the gentleman who admits her, mistaking him for a servant, and goes directly to the drawing-room fire to dry her wet satin shoes. She then discovers that she is in the house of Burt Radcliffe, a young mining engineer she met in the West, who rescued her from a tree into which she had climbed to escape a tame bear. They know each other only by their first names, but he discovers when she goes to use the telephone, that she is the daughter of wealthy Haskell Carter, who has swindled him out of valuable mining property.

This deliberate fraud, though protected by the law, has ruined the young man and broken off his engagement to a young lady who was intent on marrying him for his money. He cuts the telephone wire, shutting off communication with the outer world, but he is very gentle with his prisoner, giving her a supper and lending her his slippers and stockings

Madge Kennedy
Tries unsuccessfully to disguise herself in "Through the Wrong Door."

to wear while her own are drying before the fire. The two become deeply interested in each other while her father, her stupid fiance and several policemen are tracing her through all sorts of difficulties.

They are in love by the time the excited father and fiance arrive, and all ends happily.

Program and Exploitation Catchlines:

A Light, Gay and Highly Amusing Comedy Drama That Will Keep You Continually Smiling.

Madge Kennedy in Another of Her Delightfully Human Characterizations That Will Make You Forget the High Cost of Living.

In Which a Breezy Young Westerner and a Charming Eastern Girl Found Happiness Because of an Odd Error.

Madge Kennedy in Fascinating Photoplay Wherein the Right Way to Love and Happiness Lead "Through the Wrong Door."

Advertising Angles: Appeal to Miss Kennedy's admirers. Play on the title. Get out door-knobs reading, "This is the wrong Wrong Door. See the right wrong door at the Blank Theatre next Tuesday. With dainty Madge Kennedy, who never could tell the right door." Get a large hand cut-out for your lobby the showing day, reading, "This is the right door for the Wrong Door," letting the first point to the entrance. Take the same idea into your newspaper advertising.

A Sage Brush Hamlet

William Desmond Feature Released by Robertson-Cole Is of Stirring Western Quality.

Reviewed by Margaret I. MacDonald.

THE William Desmond feature, "A Sage Brush Hamlet," released by Robertson-Cole through the Exhibitors Mutual, is of that stirring Western type that never fails to entertain. It is not a faultless production, by any means. It might be suggested that more expert subtitling, for instance, would be an improvement, and at times its comedy moments are a little forced. But the genuine Western atmosphere, the fine cast of characters, and the consistent and thrilling quality of the action, hold the interest of the spectator

There might be some difference of opinion with regard to the frequent appearance of the heroine in her nightclothes. But at least the scenes in which she appears thus attired are free from vulgar suggestion, and have been put over in a manner to which no objection should be raised. An unusually beautiful young actress, Marguerite de La Motte betrays considerable talent in handling the role of Dora Lawrence and it might not be amiss to predict that the future may find her a place among the feminine screen stars.

William Desmond plays a clean, heroic type in his usual good style; and Florence Gibson, Frank Lanning, Walter Perry and Edward Piel are among the noticeable members of the cast.

Cast.

Larry Lawrence.....William Desmond
Mother Delan.....Florence Gibson
Olando Dutton.....Edward Pe
Two-Gun Dan.....Frank Lannin
Sheriff John Bee.....Walter Perr
Mister Blank.....Farrish Ingra
Dora Lawrence.....Marguerite de LaMott
Padra.....George Field
Larry's Pal.....Bill Patto

Directed by Joseph D. Franz.

The Story.

Larry Lawrence, the hero of "A Sage Brush Hamlet," lives on his Western ranch, surrounded by a lively gang of cow punchers, expert in the use of the gun.

In his boyhood, Larry saw his father shot down beside him; and carrying the memory of the face of his father's murderer with him, he lives to avenge his death.

In the meantime, Dutton, the man who committed the crime, keeps within the bounds of Bottle Canyon, the neck of which is guarded night and day by his men. Two-Gun Dan, his henchman, failing in an attempt to "get" Larry, is kicked from Dutton's cabin, while Dutton finally decides to do the trick himself. A raid on the Lawrence ranch in the absence of Larry's men, is made more interesting by the presence on the scene of Dora Lawrence, Larry's pretty cousin whose guardianship has been wished on

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REVIEWS AND ADVERTISING AIDS (Continued)

him by his relatives, and a sum of money which is known to be hidden in his bed. While Pedro, a cut-throat Mexican, holds Dora and Dutton searches for the money Larry enters, and in a fight which is more or less a game of wits, shoots Dutton.

The story, which is made more interesting by the performance of Larry's Irish housekeeper, ends with the bethrothal of Dora and Larry.

Program and Exploitation Catchlines:

Dashing Dare-Devil Desmond in Delightful Drama of the Great West.

How a "Sage-Brush Hamlet" Saved His Charming Ward from a Band of Desperadoes and Won Her Love.

How a Sage-Brush Hero, Emulating Hamlet Revenged the Murder of His Father, Told in a Thrilling Drama.

Attractive Photoplay Starring Dashing William Desmond and Featuring Beautiful Marguerite de LaMotte, Whose Charming Acting You Will Surely Enjoy.

Advertising Angles: Advertise Desmond and give a hint of the story to show its possibilities. Then explain the title with some such phrase as "No, he doesn't play a backwoods actor, but like Shakespeare's melancholy Dane, he seeks to avenge his father's murder, and he does it in true Western fashion." Emphasize the correctness of the atmosphere and tell that here is a Western story truly Western.

"Louisiana"

A Paramount Picture Adapted from the Novel of Francis H. Burnett and Starring Vivian Martin.

Reviewed by Louis Reeves Harrison.

INTENDED to show that the daughter of a rude mountaineer may rise out of her dull environment when accorded a chance to mix with a brighter and more cultivated circle, "Louisiana" depends chiefly for its interest on some capable picturing of the narrow life of an old mountaineer and his motherless daughter, and on Vivian Martin's sympathetic impersonation of the leading role.

The director and entire cast have done not a little to enliven this Paramount photonovel, but Miss Martin's own personality carries far more interest than the story itself. The girl of the novel does not fit into her new surroundings until taken in hand by the sister of a playwright as more or less of a joke on him, and, even then, Louisiana tries to palm off her rude old father as a stranger to her new acquaintances. The attempt at melodrama, far from exciting terror, brought forth some amused laughs at the Rialto, where the picture was shown. No particular reason is given why the girl should deeply interest a young and successful playwright other than his fancy for her based entirely upon their chance meeting under favoring circumstances. Aside from Vivian Martin's conscientious impersonation, "Louisiana" is only a fair entertainment.

Cast.

Louisiana Rogers.....Vivian Martin
Laurence Ferol.....Robert Ellis
Lem Rogers.....Noah Beery
Cass Floyd.....Arthur Allardt
Olivia Ferol.....Lillian West
Aunt Casandry.....Lillian Leighton

Story by Frances Hodgson Burnett.
Scenario by Alice Eyton.
Directed by Robert G. Vignola.

The Story.

"Louisiana" is the daughter of a rude mountaineer, a widower unaware that his child has a refinement superior to his own, though he rejects a rural suitor for her hand. He is well enough off to let her enjoy a brief visit to a fashionable resort in the valley, and there she goes with an old colored woman, Aunt Cassadry, only to find that she is an outsider because of the clothes she wears. She is helped out of this difficulty by Olivia Ferol. Olivia has an object in view. She wishes to test her brother, Laurence, a playwright, who regards all mountaineers as a raw product. Laurence arrives and is introduced to Louisiana and accepts her socially as a refined girl. Because of his attentions to her, he is shot from ambuscade by the rural suitor. He is nursed back to his normal state and goes with his sister and Louisiana on a motor trip in the mountains.

A motor accident compels them to seek assistance of Louisiana's father, whom she induces to act as a stranger, but her ruse is discovered. In her shame she refuses to return to the hotel. She remains with her father, he consoling her for separation from her valley friends with some new parlor furniture. Louisiana does not hear from her new acquaintances, their letters being intercepted by the rural suitor, until they come to visit her. There is another attempt on the part of the country boy to shoot the playwright, but he is prevented from doing so by Louisiana and her father. Louisiana and Laurence Ferol have the right understanding at the finish.

Vivian Martin

States that she is perfectly happy in her stately-titled picture, "Louisiana."

Program and Exploitation Catchlines:

Dainty Vivian Martin in Delightfully Human and Sympathetic Role of a Mountaineer's Daughter.

Though Only the Daughter of a Rude Mountaineer She Captured the Heart of a Successful Playwright.

Frances Hodgson Burnett's Wonderfully Sympathetic Story Transferred to the Screen in a Wonderfully Entertaining Fashion.

A Pretty Little Romance of a Mountain Girl and a City Fellow, Starring Dainty and Petite Vivian Martin.

Advertising Angles: Divide your appeal between the star and the author, but hammer hardest on the star. This is about the best line to use, and it would be well not to lay too heavy an emphasis on the production.

"The Lyons Mail"

Triangle Screen Version of Famous Play Features H. B. Irving, Son of the Illustrious Actor.

Reviewed by Margaret I. MacDonald.

THE rapid development of screen art in America adds to the difficulty of enthusing over a foreign-made production fashioned after rather conventional English methods. "The Lyons Mail," a stage play made famous in English by the late Henry Irving and the most popular French melodrama ever written, as presented by the Triangle Distributing Corporation, with H. B. Irving, son of the illustrious actor, in the dual role formerly played by his father, suffers to a certain extent by comparison with the best American productions. The tragic situation on which the play is based, however, defies even the stagiest of the players to destroy its intensity, or the interest which the spectator is bound to feel in the plight of a man condemned to die for a crime committed by his double.

H. B. Irving is scarcely at ease in the opening scenes of the picture, and finds it difficult to keep his eyes off the camera. Later he gains confidence, and does an admirable bit of acting in the role of the villain, Dubosc. The role of Lesurques seems less suited to his talents. The characters of Dubosc's associates in crime are well portrayed, and that of the "fop" is particularly well done. The atmosphere of the play is well sustained, and the mob scenes are realistic. The production gains strength as it approaches its climax where a wealth of suspense is obtained. A cast of unusually talented actors support the star. The picture would gain by being retitled, and by the elimination of subtitles where the action explains itself.

Cast.

Lesurques } .....H. B. Irving
Dubosc }
Jannette.....Nancy Price
Courriol.....James Lindsay
Durochat.....Nelson Ramsay
Andre.....Harry Welchman
Choppard.....Windham Guise
Fouinard.....Tom Reynolds
Jerome.....Alfred Brydone
Julie.....Violet Campbell

The Story.

The story of "The Lyons Mail" is set in the vicinity of the Paris of one hundred years ago. It has as its central figures two men, Lesurques, a gentleman, and Dubosc, a criminal and head of a gang of thieves, who are identical in physical appearance. The crime of robbing of the Lyons Mail on its way to Paris, and the murdering of the courier by Dubosc and his gang, is laid to Lesurques, because a broken spur belonging to him is found near the scene. Lesurques' old father, passing at the time, is shot in the arm by Dubosc, and the similarity in appearance of the two men causes him to believe that his own son has committed the crime.

When Lesurques is about to step to the guillotine, Jannette, the wife of Dubosc, follows the dictates of her conscience, and stealing from the room where Dubosc is gleefully watching the execution of

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REVIEWS AND ADVERTISING AIDS (Continued)

his own associates, who have been arrested with Lasurques, she makes her way to the guillotine in time to save the innocent victim.

Incidental to the main theme is the love story of the son of the murdered courier and the daughter of Lesurques.

Program and Exploitation Catchlines:

Thrilling Screen Version of One of the Most Popular of Stage Melodramas.

H. B. Irving in Photoplay Adapted from the Most Celebrated Success of His Illustrious Father, Sir Henry Irving.

A Story Filled to Overflowing with Thrills and Suspense That Will Surely Please You as It Has Thrilled Theatregoers for the Last Half Century.

A Production in Which Action, Suspense, and Thrills Continue to Increase Until a Smashing Climax Is Reached.

Advertise Angles: Advertise "Henry Irving's son in Henry Irving's greatest play." Play up the story as one of the classics of the stage which every person should see. Work on the English classes in the schools when term begins.

"This Hero Stuff"

William Russell Production Distributed by Pathe Strong on Muscular Action but Short on Drama.

Reviewed by Margaret I. MacDonald.

SOME day somebody will awaken to the fact that a star cannot make a picture without a story, that pugilistic attributes do not make a successful dramatic star, that a perfectly good cast cannot sit around and do nothing while the hero rides to glory on the shoulders of a mob or punches the "daylights" out of villains and others. William Russell is too well-tried a picture player to waste his efforts on a week-kneed story such as "This Hero Stuff," produced by the William Russell Productions and distributed by the Pathe Exchange, Inc.; and it would be a treat to see him in a picture which required mental as well as physical adroitness.

"This Hero Stuff" has one highly enjoyable character, well portrayed by Harvey Clark. This is Jonathan Pillsbury, who has a tender leaning toward his "Scotch," and who, through an exchange of suit cases, manages to temporarily damage the reputation of a respectable citizen.

If the spectator is looking for action he will be satisfied, for the production supplies plenty of it. If he is looking for strong comedy situations, or a firm dramatic foundation, he will be disappointed.

Cast.

Captain November Jones..William Russell
Nedra Joseph.....Winifred Westover
Jackson J. Joseph.....J. Barney Sherry
Samuel Barnes.....Chas. K. French
Teddy Craig.....Mary Thurman
Jonathan Pillsbury.....Harvey Clark
Softnose Smith.....J. Farrel MacDonald

Story by Stephen Fox.
Scenario by Stephen Fox.
Directed by Henry King.

The Story.

The story of "This Hero Stuff" centers about one, Captain November Jones, who arrives in this country laden with decorations for bravery, and especially famous in connection with the rescue of "The Lost Battalion."

Unwilling to submit to the publicity of heroism in his home town, he tried to evade the welcome prepared for him by disguising himself in a beard. In the act of rescuing a child from being run over by a train, the beard is torn from his face, and he is obliged to receive the plaudits of the throng.

An opportunity to reverse public opinion comes to him when he is made the tool of a couple of swindlers. In rescuing the woman of the team in a fake runaway accident, she threatens to puncture his reputation if he refuses to aid her in fighting a man who she tells him is trying to swindle her out of a certain rich mine. He jumps at the chance and straightway takes side with the supposed villain. The daughter of the mine owner takes a minor part in the affair, and considerable gun play and fist fighting comprises the remainder of the plot.

Program and Exploitation Catchlines:

William Russell in Screen Story Brimfull on Action and Thrilling Exploits.

How a Modest Hero in Seeking to Escape the Plaudits of His Fellow Townsmen Was Precipitated Into an Amazing Adventure.

The Story of a Returned War Hero Who Tried to Get Away from the Worship of the Multitude, but Without Avail.

Amusing Story, with Plenty of Thrills, Dealing with a Returned War Hero Who Was Ensnared by Cupid.

Advertising Angles: Take your cue from the criticism and advertise Russell in a play of action. Stress this phase and go easy on the story angle and a majority of your patrons will note the lack of plot. Play up the hero angle with such lines as, "You can't hide a D. S. C. under a set of false whiskers," "It's fierce to be a hero—after it's over." If you have a local man with a medal try to get him to give a short talk on the discomforts of being a hero.

William Russell

Telling her how he put it over in a heroic moment from "This Hero Stuff."

"The City of Comrades"

Goldwyn Photostory with Tom Moore and Seena Owen in the Leading Roles Is Mild Entertainment.

Reviewed by Louis Reeves Harrison.

THE screen version of Basil King's novel, "The City of Comrades," doesn't get up much steam of a dramatic sort, the author evidently caring more about his institution for reclaiming fallen humanity than in working out a good romance. There are a number of time-honored situations used, the story opening with the lady-and-burglar motive. The down-and-out hero is led by looking into the eyes of the heroine to stop drinking and to go to work at his profession. Later on, he finds he has a rival, but doesn't give up thinking about the girl. There are a few complications in the story, but they are told without any attempt to make them dramatic.

The best feature of the picture is the acting of Tom Moore, Seena Owen and Otto Hoffman. They force respect for the characters they represent by the sincerity of their work. "The City of Comrades" will be enjoyed by those who want their entertainment mildly exciting and care more for the study of character than for good love story with some kick to it.

Cast.

Frank Melbury.....Tom Moore
Regina Barry.....Seena Owen
"Lovey".....Otto Hoffman
Stephen Cantyre.....Al Roscoe
Elsie Coningsby.....Mary Warren
Andy Christian.....Alec B. Francis
Mrs. Barry.....Kate Lester
Ralph Coningsby.....Robert Walker

Directed by Harry Beaumont.

The Story.

Frank Melbury and "Lovey" are two weaklings who neglect an opportunity for regeneration in "The City of Comrades," a social welfare house, until they are desperately hungry, when Melbury decides to begin the career of a burglar. He finds it easy to enter the house of Regina Barry and picks up a necklace from her dressing table. He descends safely to the kitchen, where he eats his fill and stows in his pocket enough for "Lovey." His appetite appeased, he becomes repentant and goes to return the necklace. He overhears Regina say to her companion, Elsie, that she cannot marry Young Doctor Cantyre—she wants a man who is "different" from the ordinary run.

Melbury writes a note saying that there are such men, and puts it on the table with her necklace. She catches him in her room and questions him coolly as to his peculiar conduct, exhibiting curious interest in the shabby burglar. He leaves her in penitent mood and decides to undertake his own and Lovey's redemption at "The City of Comrades." He is assisted by others, especially by Doctor Cantyre, until he is on his feet, so changed in appearance that Regina does not recognize him when they meet socially, though her curiosity is aroused by half-remembrance. Melbury reveals his identity later, and attempts to gain her counsel to marry him, but, failing, he enlists in Canada, where he is blinded in the Halifax explosion.

Regina is engaged to Doctor Cantyre, but she goes to nurse Melbury. On the latter's recovery, she consents to become his wife, and Doctor Cantyre yields to the power of love he cannot evoke, which unites Melbury and Regina.

Program and Exploitation Catchlines:

Unique Love Story of an Amateur Burglar Who Won the Heart of a Lady.

Tom Moore as the Romantic Hero of a Splendid Screen Drama Founded on Popular Story by Basil King.

How a Self-Made Failure, Spurred on by the Interest of a Good Woman, Achieved His Own Reformation and Finally Won the Girl's Love.

Popular Saturday Evening Post Story Presented as an Attractive Photoplay with Tom Moore in the Leading Role.

Advertising Angles: You can get a number of good advertising suggestions from the press sheet. Use them, particularly the Salvation Army slogan. Play up the star, but make almost as much noise over the fact that this was a recent serial in the Saturday Evening Post.

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REVIEWS AND ADVERTISING AIDS (Continued)

"The Gamblers"

Vitagraph Has Slow Feature in Picturization of Klein Play with Harry Morey.

Reviewed by William J. Reilly.

HARRY MOREY is not to blame because his latest Vitagraph feature, "The Gamblers," drags almost from beginning to end. There are too many butlers, too much furniture, and altogether too many sub-titles. The word matter flashed on the screen during the length of "The Gamblers" would stand a lot of pruning and cutting. It is not needed and it kills suspense. And if the love interest could be given more footage the picture would hold.

The plot, picturing Charles Klein's play, revolves about a technical banking "steal." The heroine marries the wrong man because the right man was too busy making money. The heroine, played by Helen Ferguson, is given little opportunity to get the spectator's interest. Of course, she is to marry the right man in the end. Paul Scardon directed.

Cast.

Wilbur Emerson.....Harry Morey
John Emerson.....Charles Kent
Isabel Emerson.....Agnes Ayres
Catherine Ames.....Helen Ferguson
James Darwin.....Eric Mayne
George Cowper.....George Majerone
Giles Raymond.....George Backus

The Story.

In Vitagraph's "The Gamblers," Wilbur Emerson, busy fighting the money crowd, neglects Catherine Ames, and she marries James Darwin, an attorney connected with the Federal authorities. Wilbur persuades several men, including his father, to break the banking law on borrowing in order to meet the demands of the financial struggle.

Darwin, jealous of his wife's respect for Wilbur, starts an investigation of Emerson's bank, finds the unlawful situation, and attempts to show Wilbur's hand by a forced confession from one of his associates.

The associate, George Cowper, delivers the incriminating notes to Darwin on the promise of security. Emerson discovers this and goes to Darwin's house for the papers. Darwin, suddenly returning from a contemplated trip out of town, finds Emerson in his house, and accuses his wife of being unfaithful. She delivers the notes to Emerson the next day.

A card game decides which one of the "gamblers" shall assume responsibility for the banking deal. Emerson stacks the cards and sends himself to prison. Catherine promises to be free from Darwin within a short time, and also promises to wait for Emerson's release.

Program and Exploitation Catch Lines:

Harry Morey Takes Principal Part in Picturization of Big Klein Play.

He Stacked the Cards to Send Himself to Prison. The Story of Sacrifice in "The Gamblers."

Too Busy to Make Love, He Soon Found That She Had Married Another. See Harry Morey Fight Another Battle in "The Gamblers."

He Gambled All—Lost a Wife—Was Sent to Prison. But He Won in the End. Harry Morey in "The Gamblers" at the Regent.

The Ace of Spades Sent Him to Prison. See the "How" at the Regent Tonight.

Advertising Angles: Advertise this as an adaptation from "The Gamblers" by Charles Klein. You remember his "Lion and the Mouse." The ace of spades was the fatal card dealt by Harry Morey to himself when he was gambling with his associates as to who would shoulder the blame of the banking deal. You might get out an ace-of-spades post card bearing a big question mark, the name "The Gamblers" and the name of your house, with the date of the attraction. The ace of spades idea could also be employed in a teaser campaign. Morey has a good following; use his name largely.

COMMENTS

Fox Film Corporation.

DOWNSTAIRS AND UP (Fox), July 13.—A Mutt and Jeff animated in which the two attempt to move furniture for a gum-chewing damsel. They drive their van to the wrong house and leave the furniture there. This brings the usual smiles.

A PRIZE FIGHT (Fox), June 29.—Mutt and Jeff appear in this as prize fighters, Mutt being the challenger to a certain champion and Jeff his sparring partner. Jeff finds himself caught between the two opponents, and endures some hard punishment. This furnishes the usual smiles.

Harry Morey
Standing pat in this scene from "The Gamblers."

LOOK PLEASANT, PLEASE (Fox), July 6.—A typically funny Mutt and Jeff animated in which the pair desert their jobs as bookkeepers and start a photograph gallery. The incidents are laughable in this.

Pathe Exchange, Inc.

A JAZZED HONEYMOON (Rolin).—This comedy features Harold Lloyd and Bebe Daniels as a pair of newlyweds starting on a boat trip. Harold becomes separated from his wife and is thrown down into the engine room and put to work with the stokers. The situations are laughable and full of knockabout action.

COUNT YOUR CHANGE (Rolin).—One of the Harold Lloyd comedies in which the hero becomes the victim of a clever bull pup who chases him in and out of various places. There is not much plot to the comedy, which is of the rough and tumble sort, but unusually enjoyable. It is nip and tuck between Lloyd and the dog for comedy honors. The pup is a clever one.

AT THE PISTOL'S POINT (Pathe), July 20.—Chapter 14 of "The Tiger's Trail." This opens with a thrilling rescue of Belle and Jack from the "Place of Eternal Fires" by Sheriff Peter Strong. Jack is then made captive by Gordon and Hilda. Belle succeeds in getting the idol from Gordon, but the treacherous Hilda holds her up with a revolver and makes her give it up. The number is full of action and intrigue.

THE TIGER FACE (Pathe), July 27.—This final instalment of "The Tiger's Trail," No. 15, is filled with happenings of moment. One of these pictures shows the manner in which the stripes are removed from Tiger Face, who turns out to be the father of Peter Strong, Jr. The Pact of Three is recovered, and Hilda kills Randolph Gordon. Belle and Jack are reunited after many thrilling experiences, and the serial winds up with their start on a honeymoon. The production as a whole has been consistently well made and full of exciting incidents.

NEVER TOUCHED ME (Rolin-Pathe), July 27.—This number contains a wealth of laughable knockabout situations, most of which occur in the Killjoy Cafe. Harold Lloyd, Harry Pollard and Bebe Daniels are featured. The subject is a typical one for this clever combination and gets over nicely.

Universal Film Company.

RUN TO EARTH, July 14.—This is the eighteenth and final chapter of "The Red Glove" in two reels. It is packed with the same exciting action that has characterized this serial throughout. It sees the death of Starr Wiley and the leader of the Vultures, and pictures the way in which Billie comes into her inheritance; also her engagement to Vernon. This has been a clean-cut, entertaining serial and reflects credit upon the cast and producers.

ELMO, THE MIGHTY, June 30.—Episode No. 3, "Flames of Hate." This opens with both Bob and Lucille captured by the Mad Mountain gang. Bob is tortured, and Lucille, to save him, promises to tell where the satchel is hidden, not knowing herself that it has floated away down stream. A realistic forest fire threatens the cabin, and later Bob and Lucille escape. They take a picturesque ride down a river on a raft, followed by members of the gang. The episode is full of interest.

ELMO, THE MIGHTY, July 7.—Episode No. 4, "A Fiendish Revenge." This is one of the strongest episodes appearing in any serial for a long time. It contains one very "suspenseful" situation in which the hero climbs up the shaft of a mine to safety and then makes a gallant effort to draw the girl up after him while fighting a life and death battle with the villain with his free arm. The Phantom Menace comes to his aid in this extremity and saves the situation. This episode is one of tremendous strength.

THE BORDER TERROR (Western), Jan. 25.—This two-reel Western story is above the average in interest and capably acted. It concerns the love of a bandit named "The Cisco Kid" for a beautiful young Carmen of the border country. The sheriff also falls in love with her, and the jealous "Kid" plans a trick that results in his own death and almost costs the girl hers. Something rather indifferent.

CURRENT EVENTS NO. 25.—Convalescent soldier boys on a Maryland farm, a Chinese baby show in Portland, Ore., American women aiding homeless in France, Westchester County Horse Show, and numerous other entertaining features are included in this number.

Among Independent Producers

Conducted by C. S. SEWELL

NEW STATE RIGHT COMPANY ORGANIZED

Waldorf Photoplays Will Make and Distribute Its Own Productions—Now Building Studio in Boston

THE latest organization to enter the state right producing and distributing field is the Waldorf Photoplays, of which David G. Fischer is the director-general. The company controls a chain of Waldorf theatres, and is now constructing extensive studios in Boston which will be ready for use within three weeks.

Mr. Fischer is well known in the motion picture industry, having been a director for the American and the Essanay companies. He has to his credit a number of feature productions, his latest being "The Law of Nature."

In addition to Mr. Fischer, the following are officers of the company: William J. Reid, president; John K. Allen, vice-president; Harry S. Kelsey, treasurer; Charles F. A. Smith, secretary. All are prominent business or professional men, Mr. Reid being in charge of the Van Camp Products Company of New England, while Mr. Kelsey is president of the Waldorf Lunch System of New England; Mr. Allen is head of a prominent banking firm in Boston, and Mr. Smith is a well-known attorney there.

First Picture Based on Watson Novel.

The first production of the new company will be "Where Bonds Are Loosed," adapted from the novel of the same name by E. L. Grant Watson, the well-known English author. It is now finished and ready for the market.

Mr. Fischer announces, "We are going to give the state right buyer big productions and shall deal direct with him. Our productions will not be offered to any program or distributing company first, but will go direct from the studio to the buyers. The story, not the star, is the main essential; the public always appreciates a good, vital story, dramatically presented. This has been demonstrated in the theatrical business. When a producer puts on a play, it lives according to its entertaining value; so it will be with the motion picture producer, and the state right market is our medium."

The offices of the company which will handle only its own productions is located at 229 West Forty-second street, New York.

Bulls Eye May Move Studio

NAT H. SPITZER, studio manager of the Bulls Eye Film Corporation at Hollywood, announces that on account of the increase in production activities of the company it will be necessary to secure larger quarters before September. He will therefore leave for San Francisco in August to look over the situation there, with the possible view of moving to that point.

At the present time there are four companies working at the Hollywood plant, while a fifth is in the process of organization.

Many State Rights Sold on Helen Holmes Serial

NOTWITHSTANDING the fact that only a short time has elapsed since the initial announcement that the S. L. K. Serial Corporation is producing a serial in which Helen Holmes is starred, already a number of territorial sales have been made on this production.

The following territory has been disposed of: The six New England states to American Feature Film Company, 60 Church street, Boston; eastern Pennsylvania and southern New Jersey to the Arrow Film Exchange, Philadelphia; western Pennsylvania and West Virginia to the Quality Film Exchange, Pittsburgh; New York City and northern New Jersey to Elk Film Exchange, New York; Maryland, Delaware, District of Columbia and Virginia to Arrow Film Exchange, Philadelphia; Georgia, Florida, Alabama, North Carolina, South Carolina and Tennessee to First National Exchange, Atlanta; Ohio to D. Warner, Cleveland.

Jack Levering
Who supports Helen Holmes in her S-L-K serial, "The Fatal Fortune."

Another Sale for "Once to Every Man."

Rights to the feature production, "Once to Every Man," for Texas, Arkansas and Oklahoma have been purchased by the Southwestern Film Corporation, and the Frohman Amusement Corporation announces that this sale disposes of the entire world rights to this picture, except for the state of Ohio.

Heavy Bookings Reported on S-L's "Virtuous Men"

VARIOUS purchasers of state rights of "Virtuous Men," the Ralph Ince attraction starring E. K. Lincoln, have reported to the S-L offices an unusually large number of bookings on this the first Sawyer-Lubin production. Despite the usual hot weather slump and unsettled booking conditions many exhibitors have contracted for this production far into the future.

Arthur S. Hyman, handling "Virtuous Men" in Indiana, Illinois and Michigan reports bookings running into October This is exclusive of the state of Illinois and lower part of Michigan. Similar reports are also furnished by H. C. Simeral of Co-Partner Attractions, Pittsburgh handling this picture in Ohio and western Pennsylvania, West Virginia and Kentucky.

William Nigh to Direct Johnny Dooley Comedies

C. L. BACH, president of Johnny Dooley Film Comedies, Inc., announces the signing of a contract under the terms of which William Nigh will direct a number of comedies with Johnny Dooley as the star.

Mr. Nigh is well known as a director having produced pictures with prominent stars, as well as a series of Majestic comedies and feature productions, including "My Four Years in Germany."

Johnny Dooley was formerly featured in "Listen Lester," a musical comedy that has enjoyed a long run on Broadway, and is now a prominent member of the cast of the Zeigfeld Follies.

Mr. Bach announces that there will be no exaggerated slapstick in the Johnny Dooley pictures, nor will there be a rush to turn out cheap comedies. The program will be limited to twelve pictures a year and a full month will be devoted to each subject.

Several Unusual Features in "Everybody's Business"

ACCORDING to a statement from the W. H. Productions Company, the six reel photoplay, "Everybody's Business," which is now in final preparation for distribution, is remarkable in many ways. The story possesses the element of a serial picture being crowded with pep, punch and power, and it also has the touch of romance and the contrasting features of intrigue, adventure and sensationalism.

Added to this there is another phase announces the producers, that predestines it success, and that is the fact that it lends itself to unusual exploitation, having extraordinary advertising possibilities and it is predicted that it will be one of the most talked of films in recent years

J. Robert Pauline
The hypnotist, who will be starred by Sidney Reynolds, of Supreme Pictures, Inc., in a serial.

Rifkin to Handle Pioneer Features in New England

PIONEER FILM CORPORATION announces the conclusion of arrangements by which Herman Rifkin, of the Eastern Feature Film Company, Boston, acquires the Pioneer franchise for New England. The contract is to run several years, and covers the exploitation of current and forthcoming productions.

This deal will have the effect of adding to Mr. Rifkin's list of attractions for New England exhibitors "The Boomerang," "The Long Arm of Mannister" and "Confession," all starring Henry B. Walthall; also "The Sins of the Children," with Alma Hanlon and Stuart Holmes; "The Girl from Nowhere," with Cleo Madison and Wilfred Lucas; "Virtuous Sinners," with Wanda Hawley, and Grace Davison and Conway Tearle in their new productions.

Mr. Rifkin has been in New York for several days working out the details of the sales activities. Special Pioneer representatives will tour New England, blazing the trail for Mr. Rifkin's force. He has arranged to enlarge his office at 57 Church street, Boston, also to add several salesmen to his force, and will himself take the field for a short time in order to start off the campaign under his personal supervision.

Additional Sales Reported on Frohman Short Subjects

AFTER viewing the first of the Texas Guinan two-reel Westerns and Mack Swain single-reel comedies in one of the Broadway theatres, Phil Goldstone, of the Sterling Film Exchange, Omaha, bought from the Frohman Amusement Corporation the rights to both series of productions for Missouri, Kansas, Iowa and Nebraska, although it is announced that his original intention was to secure only the rights to the two latter states.

Mr. Goldstone will retain the Iowa and Nebraska rights, operating from his Omaha office, and will arrange with a Kansas City exchange for the exploitation of these subjects in Missouri and Kansas.

Announcement is also made by the Frohman Amusement Corporation of the sale of rights to these two series to the Southwestern Film Corporation for Texas, Oklahoma and Arkansas.

Pioneer Signs Grace Davison for Six Productions

PREPARATIONS are being made by the Pioneer Film Corporation for the exploitation of the six features in which Grace Davison is to be the featured player. The first is nearing completion, but no definite title has been decided upon. In this picture Conway Tearle shares honors with Grace Davison as co-star.

Each picture will be based upon a well-known novel or successful story. The contract calls for a different male star to appear opposite Davison in each production.

Several well known names are under consideration, and as soon as a decision is reached as to the nature of the second picture one of the men stars will be signed up for the second picture.

To secure the best and highest type of story material a committee composed of members of Miss Davison's staff and representatives of the Pioneer are scouring the market. Up to the present the committee has reported favorably upon two of the latest novels and one play which had a highly successful run in New York during the past season.

"Virtuous Men" Is Sold for Two Southern States

FOLLOWING the record sale of thirteen states for "Virtuous Men," S-L Pictures announces the disposition of rights to this special feature which stars E. K. Lincoln, for Louisiana and Mississippi to Verret & Johnston, who are distributing four other special production, and added "Virtuous Men" to their list only after a visit to New York and thorough scanning of available state rights features.

Following the method of various other purchasers of "Virtuous Men," Verrer & Johnstone will present this attraction as a road show for several weeks on an extensive scale prior to releasing it on a straight rental basis. They have placed a large order for special exploitation supplies, including oil paintings for the lobby, electrical window novelty displays, motion picture trailers to be used in place of slides and several thousand blotters to be distributed in advance of the show. Full size orchestras, together with advance men and a working crew, have been engaged for the tour, which will open within the next month. Verrer & Johnstone contemplate sending on the road four companies with "Virtuous Men."

With the sale of Louisiana and Mississippi, "Virtuous Men" still remains unsold for New York State, eastern Pennsylvania, Florida, Georgia, Tennessee, South Carolina and Alabama.

Many Contracts Closed on Reissued Essanays

SEVERAL contracts for state rights have already been signed for the three blocks of ten each Fables in Slang, by George Ade; Broncho Billy Western dramas, and Snakeville Western comedies, produced by Essanay and reissued by Victor Kremer, and a large number of inquiries are being received at Mr. Kremer's headquarters, 1333 Argyle street, Chicago.

"The demand for these pictures proves my contention that pictures of real worth are not dead with one issuance," says Mr. K. Kremer. "Good pictures, like good books or rare paintings, have a constant value, and the public is always glad to welcome them back. These pictures stand for something distinctive in American life, and therefore strike a universal chord. The fables are of especial interest. George Ade's writings, while in the slang of the present, contain that vital human element that will make them live as long as men wish to gain relaxation with a laugh. He appears personally in one of them, 'The Fable of Napoleon and the Bumps,' and is seen on the farm, also in his studio writing fables, and in other phases of life.

"Every lover of the West knows of the Broncho Billy pictures, and as for the Snakevilles there are few pictures that equal them for laugh-provoking situations.

"I do not believe there is anyone who will not be glad to see them a second time. However, as they have not been shown for a long time, and the motion picture public has changed greatly, they will be new to a great mass of people."

M. H. Hoffman Making Tour of Central States

TO make first-hand observation with which to guide both himself and his associates in the formulation of plans for the coming season, M. H. Hoffman, Pioneer's general manager, is now touring the section east of and including Chicago. He will study at close range the possibilities of the market, so that no time may be lost in meeting new conditions.

Within a few weeks several large and notable productions now nearing completion on the Coast and in the East will be delivered to Pioneer, and then will begin what is said to be the most extensive and thorough sales campaign ever projected by any state rights house.

Mr. Hoffman will be back at his desk in time to open the fall campaign and assume command of the exploitation operations.

Bulls Eye Making Comedies Starring Charles Dorety

THE Hollywood studios of the Bulls Eye Film Corporation announce that Charles Dorety is to be featured in a new series of comedies, the first of which is already being filmed under the direction of Charles Parrott. Mr. Dorety's type of screen pantomine is said to be entirely different from the average comedian.

The stories for these comedies are being written by Jay Mulhauser, of the Cohan and Harris forces. Mr. Mulhauser will also write the subtitles.

Sidney Reynolds
President of Supreme Pictures, Inc., making serial J. Robert Pauline, the hypnotist.

Helen Holmes Serial Is Titled "The Fatal Fortune"

As the result of several weeks of effort to secure for the new Helen Holmes serial a title that would comprehensively cover the story and at the same time contain a punch, the S. L. K. Serial Corporation announces that the production will be called "The Fatal Fortune."

The story, written by Walter Richard Hall, deals with a fortune buried on Devil's Island in the South Sea. The father of the character played by Helen Holmes was double crossed by his partner. He deserted his wife and children, amassed a fortune, buried it on Devil's Island, left a map of the location and started out to find his former partner and is himself killed.

Helen Holmes, a newspaper reporter, sees the tragedy and learns the man is her father. She secures the map, but a character known as the Faceless Terror appears and takes it away. She secures half of it again. Then begins a battle of wits between the two, each seeking to secure the other half.

The situations Miss Holmes goes through are said to be the most thrilling of her career. She is supported by Lieutenant Jack Levering and a strong cast, including Frank Wunderlee as the heavy and Leslie King, the creator of "One-Lamp Louis" in the "Shielding Shadow" serial.

Bert Lubin in Hospital

BERT LUBIN, general sales manager of S-L Pictures, who returned to New York a few days ago after a successful sales trip during which he disposed of rights to twenty-five states on "Virtuous Men," is now at Stern's sanitarium for an operation on his nose and throat. This will necessitate the postponing of the trip planned for the purpose of disposing of the few states remaining open on this production. However, it is expected that Mr. Lubin will be able to travel within about two weeks.

New State Rights Company Opens Offices in Omaha

A NEWCOMER in the state rights field is the F. A. F. Enterprises, Inc., which has opened offices at 214 South Fourteenth street, Omaha, and announces as its first attraction for the states of Iowa and Nebraska, "Yankee Doodle in Berlin," the Mack Sennett feature comedy.

This production will be put on as a big road show, with the bathing girls appearing in person, commencing in September, while two other road shows without the girls will play the smaller towns.

The officers of the company are Nick Abramson, president; Paul Fine, vice-president, and N. N. Frudenfeld, secretary and treasurer.

Reynolds Announces Serial Starring J. Robert Pauline

SUPREME PICTURES, INC., a new company, of which Sidney Reynolds is president, has just commenced a fifteen-episode serial starring J. Robert Pauline, the well-known hypnotist and vaudeville headliner known to audiences throughout the country as "Pauline." Each episode will be in two reels. The permanent title of the production has not yet been selected.

For the last four months Mr. Reynolds and his director, William Davis, have been working on the story, selecting the cast and putting the finishing touches on the new studio which has been erected at Flushing, L. I.

In selecting J. Robert Pauline, Mr. Reynolds feels that he has achieved a scoop from the viewpoint of advertising and exploitation advantages to the exhibitor, and at the same time has acquired an artist whose unique personality, magnetic powers and ability will establish a departure in motion picture individualities.

Possessing a weird, almost uncanny power to hypnotize, this star has appeared during the past ten years in all the large vaudeville houses of the country, and practically every representative newspaper has devoted considerable space to him and his work. He is said to have been one of the highest salaried artists in vaudeville, and to have broken the Keith Circuit record by appearing for six consecutive weeks in one theatre.

"This serial," says Mr. Reynolds, "will bring out Mr. Pauline's startling individuality and magnetic powers most forcibly, commonplace material will be avoided, mother-love, romance, adventure, mystery and love and big situations will be the outstanding features, together with terrific surprises. Logic will be a notable feature, and each episode will have the art and dramatic power usually given to a five-reel feature.

Many exclusive ideas are being worked into the production, and the public has a surprise awaiting it when it observes a genuine hypnotist of stage tradition in screen action.

Director William S. Davis has been associated with a number of stage successes, and on the screen has directed some of the most celebrated of motion picture stars.

George Ade

Whose "Fables in Slang," produced by Essanay, are now being released by Victor Kremer. Mr. Ade appears in the "Napoleon and the Mumps" fable.

"A Flirt There Was" and She Caught a Gink (Somewhat Like You and I).

The pup accompanying the lady fair remembers the bone and hank of hair. That's the reason he's lying there and patiently waiting nearby. The cause of this rhyme may seem rather misty, but it all refers to a two-reel Christie, "A Flirt There Was" with Dotty DeVore, Jay Belasco and the pup at the door.

Unusually Elaborate Sets for Helen Holmes Serial

IT is claimed by S. L. Krellberg, president and general manager of the S. L. K. Serial Corporation, that the settings for the new Helen Holmes serial are the finest ever built for a serial. In the main section alone the props are valued at $25,000, and are said to be unusually massive and beautiful. There is one oil painting valued at $3,000.

Many of the settings, including paintings and furniture, are announced as coming from New York mansions; as an instance, a dining room set valued at $12,000 consisting of a table, buffet, serving table and eight chairs is used in some of the scenes.

Bessie Love Working on a Love Story.

Bessie Love, who has been attending the convention of the motion picture exhibitors of the Pacific Northwest at Seattle, has returned to Vitagraph's West Coast studio at Hollywood to continue her new feature, "Over the Garden Wall," which is described by her director, David Smith, as a typical Love love story. "Over the Garden Wall" was written especially for Miss Love by Millicent Evison, and was picturized by Sam Taylor. Among the better known players supporting Miss Love are Myrtle Reeves, Willis Marks, James Blackwell, Edward Hearn, Truman Van Dyke, Allen Forrest, Anne Schaefer, Jay Morley and Otto Lederer.

"Sunnyside" Plays to Big Business.

Despite the hottest week of Colorado weather in the last few years, "Sunnyside," Charles Chaplin's third million dollar comedy released by First National Exhibitors' Circuit, played to the biggest gross receipts in the history of the America Theatre, of Denver, recently.

Producers' and Distributors' News

Metro Prepares Paper for Mystery Play Exploitation

METRO Pictures, distributors of the Screen Classics, Inc., production, "The Man Who Stayed at Home," already has supplied its exchanges with elaborate facilities for exploiting this feature, which is listed for release in September. The exploitation and promotion material, together with accessories, is described by W. E. Atkinson, Metro's general manager, as the most voluminous and complete ever put out by the organization for any of its big releases.

In the preparation of this material the fact is hammered upon that the screen drama is taken from Lechmere Worrall and J. E. Harold Terry's stage sensation, which ran in London for four years and in New York for two.

A flashy press sheet printed in two colors and containing a wealth of suggestions for newspaper advertising and exploitation of the super-feature and for lobby displays and other stunts is among the exhibitor aids. These comprise a smashing 84-sheet, and six three-and-one sheets, which are attractive as they were made from action pictures from the production that convey a vivid idea of the mystery, suspense and dramatic quality.

Alligator Hunt Picturized Latest Prizma Release

PRIZMA pictures announces that "'Gators" is its latest release. Prizma photographers have gone to Florida to secure the material for what should be a most interesting picture and have used alligators as the subject matter of this film. They enlisted the services of an alligator hunter who before the camera leaped into a Florida stream in order to catch a full grown alligator alive.

This picture brings to light some interesting facts concerning these sirenians. Like chickens, they come from eggs which are laid in nests built of leaves and sticks. The heat of the tropical sun and the decomposition of the vegetable matter hatches the eggs. For the first two years alligators grow very slowly. Even when they are five months old it is possible to hold a number of them in your hands at one time. They live to be very old, and some have been known to be strong and active at the age of 275 years.

In this release, in addition to the capture of an alligator, equally interesting scenes of an alligator farm in Florida are reproduced in Nature's full colors by the Prizma process of color motion photography.

New Universal Westerns Going Big.

Universal's new series of Western two-reel dramas are being booked heavier than was ever expected by the producers. This is the Marie Walcamp series, which has been definitely titled "The Famous Spur and Saddle Stories." These Westerns are new material, good clean, snappy stories with action throughout. Universal's well-known group of horsemen are employed in these productions, and Marie Walcamp is cast as the heroine in each of the plots. Universal may in the near future produce more of this series, which was produced under the title of "The Tempest Cody" series.

The Direlict Meets a Friend.
Tom Moore is a veritable comrade to this down-and-out in Goldwyn's "The City of Comrades."

Derby Day Race Filmed in "Lord and Lady Algy"

IN Tom Moore's latest Goldwyn production, "Lord and Lady Algy," in which Mr. Moore's leading woman is Naomi Childers, the action of the story, which as a play furnished a starring vehicle for William Faversham, culminates in a thrilling horse race on the result of which young Lord Algy has staked his fortune.

When Lady Algy learns that her husband has bet everything he owns on the chances of his pet racehorse, she learns that a dark horse is the swiftest animal in the coming Derby. So, to offset her husband's plunging, she does a little of her own. The delightful friendship of the informally separated husband and wife breaks the bonds of reserve when Lord Algy makes a fool of himself at a brilliant masked ball which is a prelude to the great race. For this the Goldwyn Company went to the race course and secured permission to stage a race in the morning. All the principles are seen in the paddock, in the stands and on the lawns. In all, about 1,000 people are photographed watching the race.

Naomi Childers gives a portrayal of Lady Algy, and William Burress, Alec Francis, Mabel Ballin and Kate Lester work in support of the star.

Elsie Janis at Work on Selznick Picture.

The initial scenes of Elsie Janis' first Selznick production, "Everybody's Sweetheart," were taken recently at the Selznick studio in the Bronx, under the direction of James Young, and the production is now well under way. Matt Moore is Miss Janis' leading man. The story was written by Edmund Goldin.

Hart and Dorothy Gish Star in Widely Divergent Films

TWO popular favorites of the screen are starred in productions of widely divergent character which are scheduled for release July 27 by the Famous Players-Lasky Corporation. They are William S. Hart, who will be seen in the Thomas H. Ince production, "Wagon Tracks," an Artcraft release, and Dorothy Gish, whose Paramount vehicle is "Nugget Nell."

In "Wagon Tracks" Mr. Hart portrays a guide in the fifties leading a wagon train across the deserts and mountains toward the Golden West by way of the historic Santa Fe trail. C. Gardner Sullivan wrote the story. Lambert Hillyer directed and Joe August did the camera work. Jane Novak plays the heroine.

"Nugget Nell" was written expressly for Miss Gish by John R. Cornish. Elmer Cliffton directed. The story is a travesty on wild Western pictures and is said to be chock full of fun.

Familiar faces as well as some new ones will be seen in the cast, the list including Raymond Cannon, David Butler, Emily Chichester and Wilbur Nigeby. One of the new faces—one never before seen on any screen, in fact—is that of Regina Sarle.

Production Commenced on "The Dangerous Talent"

AFTER a week's rest in Los Angeles, following the completion of scenes for her forthcoming picture, "The Hellion," Margarita Fisher has returned to the American studios in Santa Barbara. There she is engaged on a new special feature tentatively titled "The Dangerous Talent."

The story on which this picture is based was written by Daniel F. Whitcomb, with the screen adaptation credited to Lois Zellner. The production is being directed by George L. Cox, who had the direction of Miss Fisher's July release, "The Tiger-Lily."

Miss Fisher plays the role of a stenographer—a far cry from the heroines of picturesque calling whom she has portrayed in recent plays. Harry Hilliard appears opposite her in the part of a wealthy philanthropist. Mr. Hilliard is likewise new in Miss Fisher's experience, since Emory Johnson is the leading man who has previously been her vis-a-vis.

In the supporting cast are Beatrice Van, Mary Talbot, Harvey Clark, Neil Hardin and George Periolat.

Carey Appears in "Eternal Savage."

"The Eternal Savage" and "Pay Day" are the tentative titles of the newest Harry Carey production, work on which was started recently at Universal City. This is the story which was written by the star himself. Jack Ford is directing the production.

Kathleen O'Connor is Carey's leading woman.

J. Barney Sherry, Harry Van Meter, Johnnie Cooke, Lydia Yeamans Titus, Joe Harris and Ted Brooke, have prominent parts in the production.

Charles D. Isaacson
In charge of field exploitation department for Goldwyn Pictures.

Cartoons Are Feature of Paramount Magazine

SEVERAL strong series of popular animated cartoons will be features of the Paramount Magazine, according to the production plans of Nathan H. Friend, head of the educational department of the Famous Players-Lasky Corporation. Ten subjects of the Paramount Magazine, which will be issued weekly beginning September 1, already have been completed.

The "Farmer Al Falfa" cartoons by Paul Terry will be seen regularly as one of the features of the Paramount Magazine. These cartoons are the first public motion picture work done by Mr. Terry in more than a year, for during the war he did special motion picture work for the surgeon general's department in Washington.

Besides this series there will be a new series of animated drawings entitled "Bud and Susan," by Frank Moser. Pat Sullivan, another well known cartoonist, also will have a series in which animals will provide an unusual amount of comedy.

Besides the cartoons and the epigrams of the Smart Set Magazine and Helen Rowland, who has achieved a country-wide reputation through her writings in the New York Evening World and syndicate papers, Mr. Friend also has made affiliations which will supply the Paramount Magazine with some of the best photographic material from all parts of the world.

Madge Kennedy in a Dramatic Vehicle.

The public which chuckled at Madge Kennedy in "Daughter of Mine" and in "Leave It to Susan," her last two Goldwyn pictures, will now have an opportunity to admire the winsome star in a more dramatic story than either of those two tales. "Through the Wrong Door," her new vehicle, has, of course, the same delightful Kennedy smile which brought smiles to the box offices and in the box offices, but the major premise of the picture is dramatic rather than comical.

Poli Circuit Books "Topics of the Day."

The S. Z. Poli Vaudeville Circuit, controlling a chain of variety theatres in the eastern part of the United States, has booked "Topics of the Day," the screen presentation of editorial wit and comment selected from the press of the world by "The Literary Digest."

New Faces Appear on Universal's Acting Staff

IN the producing of Universal's new fall releases as announced some time ago, Universal has signed some new players, re-engaged others and assigned some of its directors to new fields.

Some of the newer players and new assignments are Carl Miller, who supported Mildred Harris in several of her Lois Weber Jewel productions, and who was recently seen with Anita Stewart in "Mary Regan," a First National production, will play opposite Marie Walcamp in the continuation of "The Famous Spur and Saddle Stories" series of two-reel Western dramas which are now being made under George Holt's direction.

Kathleen O'Connor, who played opposite James Corbett in his recently completed serial, "The Midnight Man," has been re-engaged to be Harry Carey's new leading woman in his newest Western drama, "The Eternal Savage."

Kenneth Harlan, who supported Mae Murray, Mary MacLaren and Carmel Myers in Universal productions before joining the army, has returned to Universal City to be featured in the production just mentioned.

Helen Eddy ,who played opposite Monroe Salisbury in "The Blinding Trail" and "Hands Down," has been engaged to play the leading role in an all-star production, "Who Knows?" which Director George Seigmann is producing from the story by Kenneth B. Clark.

J. Barney Sherry, who supported Frank Mayo and Kathryn Adams in Lynn Reynolds production, "The Little Brother of the Rich," is playing in support of Harry Carey in "The Eternal Savage."

Anna May Walthal, sister of Henry Walthal, and well known for her recent work in the Carey production, "Bare Fists," has been cast for an important part in "Who Knows?" Gertrude Astor, who was last in Universal productions in support of Priscilla Dean in "Pretty Smooth," has been given a role of prominence in the same production.

George Holt, who has been directing Pete Morrison and Magda Lane in two-reel Westerns, has been given directorial tutelage over Marie Walcamp, while Jacques Jaccard, who previously directed Miss Walcamp, has been assigned to produce a five-reel feature.

George Walsh Goes Back to College in Fox Feature

A FEW years ago at Fordham University a youth named Walsh was making name and fame on the gridiron and diamond, and also in track athletics. His burning ambition then was to be the best athlete in his school. Today George Walsh is one of the William Fox stars, and in his latest Fox picture, "The Winning Stroke," he is living over again his college days when he was a star in a different firmament.

Walsh plays the part of a college oarsman, Buck Simmons, stroke of the great Yale crew. Unscrupulous students combine with a crooked gambler in an effort to discredit and dishonor Simmons, but he outwits them and triumphs in the end.

The film is urged as a good proposition for the exhibitor because it contains so many interesting sidelights, particularly views of this year's great Yale-Harvard race at New London, Conn. The Fox Company sent a corps of experienced cameramen to New London for the big regatta, and they snapped it from every angle. The result is a number of remarkable "shots" of this great water classic.

"The Bramble Bush" Completed.

Corinne Griffith, now that she has completed her new Vitagraph feature, "The Bramble Bush," is taking a well merited vacation before beginning her next picture. Her next feature will be "The Climbers," the play by the late Clyde Fitch.

"The Bramble Bush" tells the story of an innocent Southern girl who comes to New York to make her fortune.

For her supporting company Miss Griffith has Julia Swayne Gordon, Constance Beaumar, Denton Vane, Frank Mills and Robert W. Frazer. The picture was directed by Tom Terriss.

"The Trap" Shows New York Is Safer Place Than Yukon

THE opening scenes of "The Trap" are laid in the Yukon region of Alaska, and the first half of the drama continues in this atmosphere until it changes to the scenery of New York City. The story depicts the struggle of a young New York girl who has been reared in select surroundings to escape the terribleness of a sudden marriage with a reprobate of the Northern country. The action of the drama is intense, and through the story she is brought back to the city of her childhood, where she eventually finds real happiness.

Jere Austin is cast in a role of prominence, as is Rod LaRocque. He has played opposite Mabel Normand, opposite Mae Marsh in "Hidden Fires" and opposite Madge Kennedy. In this film he is a villain, this being the first time in two years that he has not had the hero role. Joseph Burke, who has the part of the father, has appeared in many of the Flagg comedies and in some Famous Players productions with John Emerson and Anita Loos. Others who have important roles in this production are Sidney Mason, Tallulah Bankhead and Earl Schenck.

"This Hero Stuff" Nearing Release.

American announces the completion of work on "This Hero Stuff," a satirical comedy in five acts, starring William Russell, based on the story by Stephen Fox, and directed by Henry King.

The story is a post-war narrative that pictures the homecoming of the athletic hero, fresh from the big fight, covered with medals and loaded down with honorable citations.

Winifred Westover is Russell's leading woman, and Mary Thurman, J. Barney Sherry, Charles K. French, Harvey Clark and J. Farrell MacDonald are prominent in the cast.

Kiddies See "Daddy Long Legs" at the Rex.

Following an exploitation campaign featured by a strong appeal to children, the Rex Theatre, Jackson, Mich., became the rendezvouz for hundreds of children of that city during the five-day run of "Daddy Long Legs," starring Mary Pickford, produced by her and released by First National Exhibitors' Circuit.

The Rex Theatre previously had catered to children with reduced prices at certain matinees. However, before the management could announce a free matinee for kids the children were reserving box seats with such enthusiasm that no special prices were offered, but on the other hand the free list was entirely suspended.

Hart in Story of Logging Camp.

The William S. Hart company is now in Santa Cruz filming logging scenes for "John Petticoats," the newest Artcraft film in which the Western actor is to be starred. These scenes will include a stunt wherein the star will ride a log down a swift current, seated astride. Bill appears as a rough lumberman who is suddenly projected into a modiste's shop —which he inherits. Lambert Hillyer directed, and the story is by C. Gardner Sullivan.

Select Announces One Special and Two Star Series Attractions for Release During August

SERGEANT GUY EMPEY in his forthcoming Select Pictures special attraction, "The Undercurrent"; Olive Thomas' Selznick picture, "The Spite Bride," and Eugene O'Brien in his first Selznick picture, a Ralph Ince production, "The Perfect Lover," comprise the list of attractions which Select Picture announces for release during the month of August.

In "The Undercurrent," which is announced as a photodrama of today, Sergeant Empey will be supported by Florence Evelyn Martin. William Addison Lathrop wrote the scenario from the original story by Guy Empey, and the direction was by Wilfrid North. "The Undercurrent" is a story of the returned soldier and the conditions with which he is met upon his return to this country from over there." In the supporting cast are Marguerite Courtot, Betty Blythe, Sally Crute, William Dunn, Charles A. Stevenson, Vera Boehm, Betty Hutchinson, Eugene Strong, Frederick R. Buckley, Arthur Donaldson, Frank Norcross and Harry Lee.

"The Spite Bride," in which Olive Thomas will be seen, is a story by Louise Winter, directed by Charles Giblyn. Miss Thomas is seen as Tessa Doyle, and her leading man is Jack Ellis. Miss Thomas, as Tessa Doyle, falls prey to Billy Swain, a young man who wants to get married in order to turn the tables on his erstwhile fiancee. Miss Thomas is supported by Jack Mulhall, Claire Du Brey, Irene Rich, Dorothy Wallace, Lamar Johnston and Katherine Griffith.

Eugene O'Brien's first Selznick picture, "The Perfect Lover," finds Mr. O'Brien in the most suitable role he has ever essayed on the screen. As Brian Lazar, a healthy, handsome, small-town artist, he worships his art and one other—Eileen Hawthorne.

"The Perfect Lover" is by Leile Burton Wells, and the scenario is by Edmund Goulding. The cast includes Lucille Lee Stewart, Marguerite Courtot, Mary Boland, Martha Mansfield and Tom McRayne.

Into "Checkers" Fox Puts Many Sensational Thrills

WILLIAM FOX, in announcing to the exhibitors a motion picture production of the sensational stage success, "Checkers," emphasizes the fact that the presentation of this play in screen form is on a scale that makes it more sensational than the stage version. It is announced as a "glorified edition" of the stage play.

Tremendous scenes—scenes that could not be attempted on the stage—are crowded into the picture. For example, at one point a seaplane swoops down over the river and picks up Checkers, the heroine, from a dory and carries her skyward. There is a sensational train wreck, a big gambling scene and a wonderful race track scene.

Richard Stanton directed the production of Henry M. Blossom, Jr.'s, racing melodrama, and it was made by an all-star cast headed by Thomas J. Carrigan and Jean Acker.

Coincident with this production of "Checkers" comes publication of a song entitled "Checkers," written by Lee Edwards and Edgar Allen, and published by McCarthy & Fisher, Inc. It is dedicated to the hero of the racing melodrama.

First Truex Two-Reel Comedy Has Capable Cast.

Ernest Truex is supported by a capable cast in his first two-reel comedy directed by John Joseph Harvey for Amedee J. Van Beuren. Mrs. Sidney Drew adapted the scenario from "The Night of the Dub," a story by Albert Payson Terhune, which appeared in the Saturday Evening Post.

David Torrence is chief in support of the star. Vallie Belasco Martin, a cousin of David Belasco, plays the screen sweetheart of the star. Charles Haskins, who is seen as the theatre manager, is well known for his screen portrayals which date back to the Lubin pictures made in Philadelphia.

Other members of the cast include Arthur Rankin, Dan Duffy, Francis Pierlot, Roger Fowler, James Loughnan, Frank Killian, Edmund Carroll and Harry English.

Receive Good Reports on "The Challenge of Chance"

THE CHALLENGE OF CHANCE," Frank G. Hall's seven-reel special starring Jess Willard and Arline Pretty in a Western drama of love, mystery and adventure, is reported to be playing to big business by exhibitors in all sections of the country. According to reports from Independent Sales Corporation's branch managers the feature is accepted by the fans as a Western drama of merit. Throughout the South where this picture has played in all the larger cities the reports indicate that the feature has given the utmost satisfaction.

Mr. Hall, who is handling the distribution of the picture, announces that 114 prints are now working. During the second week of July these prints were working solid, the territory covered comprising the entire country.

Semon Has Aid of Animals in New Comedy.

A chimpanzee, a white rat and a kitten are leading aids to Larry Semon in his new comedy, "Between the Acts," which will soon be released by Vitagraph. The finished picture has reached here from the West Coast studio, and all who have seen it agree that it is quite the cleverest comedy yet presented by the comedian.

As the title would indicate, "Between the Acts" has to do with the theatre. The action takes place during a vaudeville performance. There is a stage within a stage. Sometimes, to add additional interest, Semon is a member of the audience and works in comedy from in front of the house. His main role, however, is a combination call-boy and property man backstage.

A Moment When Fear Is Winning.
Pauline Frederick still fights, however, in her Goldwyn, "The Fear Woman."

Now Filming Part Two of "Mothers of Men"

THE first half of "Mothers of Men," the first of the Edward Jose Productions for Film Specials, Inc., featuring Claire Whitney and Lumsden Hare, has just been completed. This takes in the German episodes of the book. Part two, which is composed of the French episodes of this novel by Henry William Warner and DeWitte Kaplan, was started recently, with Martha Mansfield in the role of the French girl, "Paulette."

This is the part originally assigned to Marguerite Courtot, but Miss Courtot could not be released on time by Chester Withey, who has been loaned by the Norma Talmadge Film Corporation to the Famous Players. Gaston Glass, the French actor, will play the part of Maurice, the French officer. William Gaxton, recently seen on Broadway in A. H. Woods comedies, also has an important role.

Nolan to Give "Sunnyside" Long Run.

J. R. Nolan, manager of the Bijou Dream, one of Cleveland's downtown second-run houses, is making preparations for an extensive run of the First National attraction, "Sunnyside," starring Charles Chaplin.

"Our audiences vary greatly from day to day. Because ours is a downtown house we draw patronage from the entire population of the city. Men drop in after lunch, and women, having finished their shopping early, come in for an hour before starting home.

"However, some people make express trips to our house to see Chaplin two or three times."

Lee Kiddies Go to Oil City for Exteriors.

In order to make the picture as realistic as possible and sparing no expense, though it is a two-reel comedy playlet, Lou Rogers, president of the Rogers Film Corporation, has sent Jane and Katherine Lee and the entire company to Oil City, Pa., for exterior work to complete the remaining touches to the picture.

The first exteriors were taken at Winsocket, R. I., in conjunction with the presentation of the Sells Floto Circus, which played there that week. This is a circus picture in the main, but it has a peculiar climax which will keep spectators guessing from start to finish.

Carey's Latest Is a Strong Western.

A western picture filled with unusual thrills is "The Ace of the Saddle," Universal's newest western photodrama featuring Harry Carey.

Mountains and plains serve as a background and the plot of the story circles around a cattle owner's ranch, which is located on the line between two counties.

Peggy Pearce plays opposite Carey. Other players who have important roles are Duke R. Lee, King Fisher Jones, Joe Harris, Zoe and Howard Enstedt.

"From Now On" Is Next George Walsh.

Fox Film Corporation announces that the next George Walsh picture will be from the story "From Now On," by Frank L. Packard. R. A. Walsh will direct the production, and has already begun casting for it. He is a brother of George Walsh, so that this picture brings the combination of brothers as star and director. "From Now On" was published in the All-Story Magazine.

"Down the Hillside Twisted the Gleaming Ribbon of German Bayonets"— When suddenly a hunka scenery fell in and disclosed the hoax. Shakespeare would turn to bathing girl comedies were he to see this burlesque in "Shades of Shakespeare," a forthcoming Christie special.

Five Four-Reel Features on World List for August

WORLD PICTURES announces that its August releases include four five-reel features. The stars represented in that month's issue are June Elvidge in "Coax Me," Dorothy Green and Arthur Ashley in "The Praise Agent," Lottie Kruse in "The Girl Alaska" and John Lowell, with Corene Uzelle and Edgar Keller, in "The Man Without a Name."

"Coax Me" was adapted by Philip Lonergan and Will C. Murphey from a popular play. It was directed by Gilbert Hamilton, and Miss Elvidge, the star, is supported by a cast of unusual excellence, which includes Earl Metcalfe, lately returned from France, where he served as a first lieutenant in the American Army; Arthur Donaldson and Lillian Hall.

August 11 is the date set for the release of "The Praise Agent," in which Dorothy Green and Arthur Ashley are the stars. This marks the second of a series of pictures they are making for the World Film Corporation under their contract. The story is by Earle Mitchell, well known to Broadway not alone as an actor, but the author of several pronounced dramatic hits. It was directed by Frank Crane. Mr. Crane was fortunate in securing the services of Jack Drumier, Lucille LaVerne, J. W. Johnston, Mrs. Priestly Morrison and Lola Frink to support the stars. It is a comedy, and offers special interest to the patrons of motion picture theatres during the heated term.

Lottie Kruse in "The Girl Alaska" is the release for August 18. This is probably the first picture feature made in Alaska. Five of the principals made the trip to the land of gold and glaciers to film the story, and were assisted by native Alaskans for the smaller parts. Aside from the interesting narrative told in pictures of gold hunting views are shown of the scenics of this land.

August 25 is the release date for "The Man Without a Name," in which John Lowell is the star, and features Corene Uzelle and Edgar Keller. It is a tale of the Northern woods made during the heart of the winter. It is a virile exposition of lumber camp life, and the story, although elemental, has the tensity requisite to suspense and sustained interest.

Among the specials that will be released by the World during the month of August is a one-reel Judge Brown story, "The Demand of Dugan." It is another leaf torn from Judge Brown's book of experiences while conducting a juvenile court in Salt Lake City.

To those interested in Prizma natural color pictures an addition will be made to its rapidly increasing list of subjects when "'Gators" will be released. This is a picture of alligator hunting and alligator farms in Florida filmed in nature's colors.

"Whose Baby" Title of Lyons-Moran Comedy.

The title of the first Lyons-Moran comedy made under the new program of the year by the two side-shakers is "Whose Baby." Mildred Moore is the leading woman in the first one of the new program.

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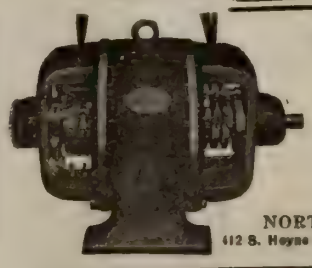

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"Strictly Confidential" Shows Curse of Nobility

MADGE KENNEDY'S latest Goldwyn picture, "Strictly Confidential," is the film version of Jerome K. Jerome's humorous story, "Fanny and the Servant Problem." The story was first made into a play under the title of "The New Lady Bantock," and in this form entertained thousands of playgoers in England and America. It deals with the many dilemmas of the young actress in a touring company who marries an English lord only to find that all her servants are her relatives.

As played by Madge Kennedy and John Bowers the film is a delightful example of fine comedy so delicately played that every shade of humor in the original story is emphasized with charm and comic suspense.

In support of Miss Kennedy, Robert Bolder gives an interpretation of the manager of the traveling theatrical troupe whose fatherly interest in the young actress leads to some of the inexplicable dilemmas of his ward when she has become a noblewoman. Again Lydia Yeamans Titus scores in a small part, that of the wife of the butler who terrorizes the household of the castle with his insistence upon the observing of traditional conventions. Herbert Standing as the butler furnishes some dry screen comedy.

Desmond's Latest Is a Strong Release.

Probably the most vigorous of all the Desmond plays is his latest Robertson-Cole production, "A Sagebrush Hamlet," distributed by Exhibitors Mutual, in which all of his rollicking fun making qualities are given a chance while the current of real drama runs throughout and permits of some strong situations. Desmond is supported by a strong cast in which are Marguerite De LaMotte and Frank Lanning.

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Nazimova in a Few of Her Many Moods as She Starts on "The Hermit Doctor of Gaya."

Metro's noted screen star has started on the above named novel of India after the completion of "The Brat."

Vitagraph Soon to Release "The Gamblers"

THE finishing touches have been put on "The Gamblers," Vitagraph's picturization of the play of high finance, jealousy and political ambition by the late Charles Klein.

"The Gamblers" was peculiarly susceptible to picturization, and the adapters —Sam Taylor and Lucien Hubbard—have taken advantage of every opportunity to visualize many tense and exciting scenes which were only referred to in the stage version.

The adapters closely have followed the original play by Mr. Klein, making only such changes in the action as would improve the story for screen purposes. A somewhat radical change has also been made in the motive of the district attorney in his prosecution and almost persecution of the gamblers.

In the acted play the district attorney was instigated by political ambition; in the screen version it is jealousy of his wife, who previously had been engaged to marry one of the legally, if not morally, guilty men. Then, too, the dominant character of Wilbur Emerson has been written with fine finesse, and sympathy for him has been maintained throughout, nothwithstanding his neglect of his fiancee and his questionable financial dealings. Mr. Morey, who assumes the role of Emerson, has gotten completely into the spirit of the character and gives one of the best performances of his notable career.

Bessie Barriscale Proves Her Versatility.

Bessie Barriscale, the Robertson-Cole star, has never had a better opportunity to show her versatility than in "The Woman Michael Married," her latest Robertson - Cole production released through Exhibitors Mutual. In the role of Mira, the professional swimmer, Miss Barriscale astonished even her director with her diving and swimming.

In the story, Miss Barriscale changes with chameleon like swiftness from an unsophisticated little swindler to a charming society woman who wears beautiful gowns with grace and ease as the wife of Michael Ordsay, the rich young clubman, and then to a celebrated international opera singer.

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So We Secured Three Pictures of Wesley Barry, Who Appears in "The Eternal Three."

The boy actor who has leaped to honors seen as he is, as he appeared in "The Unpardonable Sin," and as he appeared in "Daddy Long Legs." "The Eternal Three" is Marshall Neilan's first independent production for First National.

Clever Ford Sterling and First Holmes European Travelogue on Paramount Bill

"AMONG THOSE PRESENT" is the title of the newest Paramount-Mack Sennett comedy which is listed among the short subjects released July 20 by the Famous Players-Lasky Corporation. In this comedy Ford Sterling and Phyllis Haver are the featured players, and there is the usual amount of Sennett rapid-fire action.

In the Paramount-Burton Holmes Travelogue, "American Women in France," which also is released July 20, Burton Holmes adds his bit to the debt of gratitude owed by civilization to the American women who went to France during the last years of the war. They founded the American Fund for French wounded and administered its activities, carrying comforts to the wounded at the front.

Among the scenes shown are—Nursing the wounded at Neuilly and Auteuil at the base hospitals; the American girls on duty at the old Casino in Aix-le-Bains; scenes in the munition works around Paris, and others.

In the Paramount-Bray Pictograph released July 20, is embodied a feature which is one of a series on "Little Known New York." This number is titled "The Old Clothes Curb Market," and shows how the "Old Clo'" man gathers his stock in trade, how the used garments are sorted and how some of them find their way into small shops to be sold as new.

Alice Lake Has Third Leading Role with Lytell

ALICE LAKE'S appearance in the forthcoming Screen Classics, Inc., production of the Hattons' stage comedy, "Lombardi, Ltd.," will mark the third time that this screen actress has played leading business in support of Bert Lytell. Mr. Lytell's big new starring vehicle is to be distributed by Metro Pictures Corporation.

In "Lombardi, Ltd.," Miss Lake is cast as Norah Blake, the devoted little shop assistant to the Italian male modiste.

"Almost a Husband" Is Rogers' Latest.

A comedy drama with a really unique twist is such a rarity that the plot of "Almost a Husband," the new Goldwyn release in which Will Rogers is starred, comes as a pleasure, a double pleasure; the first for the "twist" and the second for the histrionic ability which Rogers displays. In this picture the humorist shows that he is an actor as well—an actor with an intellectual grasp of his medium and character and the personality to express his understanding with clarity and force and humor! Rogers plays the parts of the homely village school teacher who "accidentally" gets married and finds out immediately that his troubles begin.

In his depiction of the ugly yet extremely likable and humorous schoolmaster Rogers shows that he can impress his personality on the screen as when in flesh he ruled the Follies. He is supported by an excellent cast.

Harold Lloyd in "Never Touched Me."

Harold Lloyd in another Rolin Film comedy is announced by the Pathe Exchange, Inc., for release only July 27. It is titled "Never Touched Me," and presents, besides the star, Harry Pollard and Bebe Daniels, two accomplices whom Llo has in the job of making an audien laugh.

The scenes are placed in the Killy Cafe, where "everything is first class e cept the food and the service."

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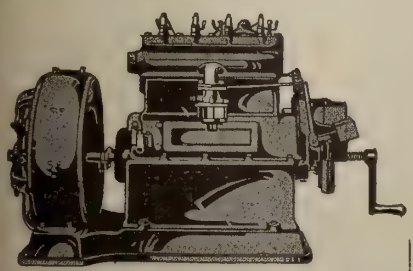

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George Walsh Demonstrates "Why Boys Like College" in His Next.
The athletic Fox star is seen in a varsity role in this forthcoming college picture, "The Winning Stroke."

Pathe Reports Capellani's "Oh Boy!" Going Strong All Over—Is Given Big Exploitation

THE first of the Albert Capellani productions, the film version of the country-wide musical comedy success, "Oh, Boy," is taking the big houses by storm and receiving a surpassing measure of promotion and publicity, according to information furnished by Pathe. Following its start of two weeks at the Ziegfield, Chicago, the smashing of records at the Rialto, in Denver; the Colonial, Indianapolis, and the Rialto, Des Moines, it is predicted from Omaha that it will do even greater business there, where it is booked at the Muse. Contracts have just been closed with the Liberty Theatre, of Spokane, for a showing there during August 10, 11, 12 and 13, and Director of Exchanges Quimby, who sends word to the home office, tells of the popular appeal of the Capellani special throughout the West.

Despite the warmest weather Salt Lake City has had in many years, "Oh Boy," at the American Theatre, played to capaccity business. It is reported that Messrs. Mayme and Swanson, of the house, were highly elated, declaring the "Filmusical" comedy to be the best and most wholesome comedy ever shown in that theatre, and that the audience was continually in roars of laughter.

The Capellani product will get high voltage advertising and exploitation not only in Omaha, but also in Cleveland, where it has been booked at the Opera House, which has a seating capacity of 2,500. The management readily agreed to spend in local newspaper advertising between $2,500 and $3,000. And, in addition, the Opera House having about forty 24-sheet stands at advantageous points about the city, these will be occupied by the "Oh Boy" poster.

The Muse, at Omaha, is a suburban theatre, eight blocks from the downtown district, and it is interesting to know the manner in which it is planned to put the picture over. In spite of its location, the house is in direct competition with the downtown house. The picture is to run an entire week and will inaugurate their new policy of big pictures only at advance prices.

They are posting 100 eight-sheet stands, 10 twenty-four sheets, 1,000 one-sheets and 500 window cards.

Mr. Ballentino, of the Muse, with the aid of Manager Graham, of the Pathe Omaha branch, has arranged a campaign with the department stores and music stores on "Oh Boy" music, and the principal soda fountains will soon be selling an "Oh Boy" fizz. The orchestra at the Muse is playing selections from "Oh Boy" at every performance, although the picture does not open until August 3.

Mary McIvor Has Part in "Chasing Rain-Beaux"

MARY McIVOR plays two parts in the cast which presents "Smiling Bill's" latest Capitol comedy, "Chasing Rain-Beaux," which Goldwyn distributes.

As the wife of "Smiling Bill," Mary McIvor pouts and rants with unusual vehemence when she believes her husband is untrue to her, and later when he forms a similar impression of her and goes on a rampage she is the terrified creature seeking only a way of escaping his uncontrollable wrath. As her own twin sister, she is the affectionate spouse of a big, lumbering, good-natured man whose two missions in life are to make love to his wife and to avoid the clutches of a zealous process server.

The other members of the cast, especially the "Jess Willard" giant who plays the twin sister's husband, do their share in advancing the comedy spirit. They lighten the work of "Smiling Bill" by acting as foils.

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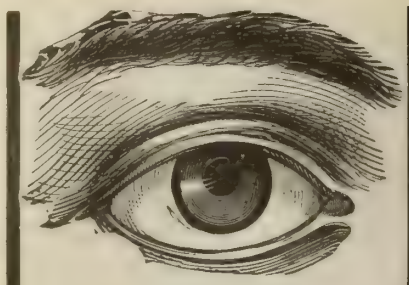

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"I Sincerely Promise to Wreck the Head Waiter's Right Eye."
It takes a lot of persuasion to wring this promise from Bill Russell, but Bill is a modern superman in his American feature, "This Hero Stuff."

Maxwell Karger Chooses Next Starring Vehicles for Viola Dana, Bert Lytell and May Allison

MAXWELL KARGER, Screen Classics, Inc., director general, has selected the starring vehicles for Viola Dana, Bert Lytell and May Allison that will follow respectively "Please Get Married," "Lombardi, Ltd.," and "Fair and Warmer," in which these three stars are now working at the company's studios on the Pacific coast.

"The Willow Tree" and "Shore Acres" are to be the second and third of Miss Dana's plays produced by Screen Classics, Inc., and distributed by Metro under its "fewer, bigger and better" pictures policy. Bert Lytell is to follow "Lombardi, Ltd." with "Someone in the House," Larry Evans' mystery drama which enjoyed a Broadway run. For Miss Allison's second picture Karger has selected "The Walk-Offs," from the pens of Frederic and Fanny Hatton.

"The Willow Tree," a Japanese fantasy in three acts by J. H. Benrimo and Harrison Rhodes, was one of the sensations of the 1917-1918 theatrical season, when it played an extended engagement at the Cohan and Harris Theatre. "Shore Acres," also selected for Miss Dana, is to be an elaborate screen version of James A. Herne's success of the stage, which has had a vogue of thirty years before American audiences.

Ford Educationals Show Rockies and Canal Zone

TWO new Ford Educational Weeklies are announced for release by the Goldwyn Distributing Corporation. One is a story of the city where Panama hats originated; the other is a trip through the Canadian Rockies.

In "A Panama Hat," the cameraman lands in the city of Panama and reveals the native customs of this old city in the Canal Zone. The sweeping changes which the coming of the Canal have brought to this formerly disease-infected town are flashed alluringly on the screen. What was formerly a straggling town is now a flourishing city with modern schools, facilities for sanitation, beautiful public buildings, parks and modern villas. The hat-making industry is carefully followed from the gathering of the straw to the weaving, blocking and marketing of the hats that have made the little town famous.

"God's Handiwork" presents the wonders of the Canadian Rockies, where the hand of man has not disfigured the sheer mountain crags that stretch their straggling peaks heavenward. The strange and beautiful effects of the sun at various levels creates a series of lovely pictures. The lakes in the distance, the plains far below, the clouds on the mountain tops all pass in panorama before the relentless eye of the camera.

"Teeth of the Tiger" Has an All Star Cast

THE production "Teeth of the Tiger," featuring David Powell and Marguerite Courtot, is nearing completion under direction of Chet Withey at the Famous Players-Lasky studio in New York.

The production is a detective story by Maurice LeBlanc, creator of the character of Arsene Lupin. This story deals with the return of Arsene Lupin, who has supposedly met his death. The scenario was written by Roy Somerville.

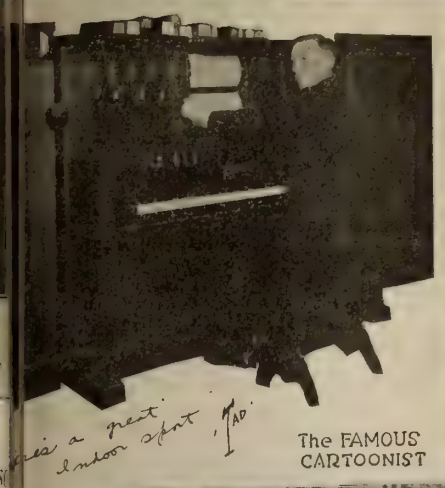
David Powell plays the part of Arsene Lupin, Marguerite Courtot portrays Florence Fauville, Myrtle Stedman plays the role of Marie Fauville, Templar Saxe appears as Antoine Weber, Riley Hatch, Mazeroux, is in a part well suited to him Charles L. Macdonald, as the Chief of Detectives, is making his second venture in motion pictures; Charles Girard takes the part of Gaston Sauverand.

Al Ligouri is cameraman and M. L. Webb is assisting Mr. Withey in the directing.

To Start Work on "His Father's Wife."

June Elvidge, having completed "Love and the Woman" under the direction of Gilbert P. Hamilton, starts next Monday at the World Studio at Fort Lee in a new picture entitled "His Father's Wife" and will be directed by Frank Crane.

Do You Know—



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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Fox Film Corporation

BIG TIMELY PICTURES.

Queen of the Sea (Annette Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

June 1—A Woman There Was (Theda Bara).
June 15—My Little Sister (Evelyn Nesbit).
June 29—The Lone Star Ranger (William Farnum).

WILLIAM FARNUM SERIES.

Aug. 10—Wolves of the Night.

TOM MIX SERIES.

Aug. 24—Roughriding Romance.

THEDA BARA SERIES.

Aug. 21—Checkers.
Sept. 14—La Belle Russe.

EXCEL PICTURES.

May 18—Words and Music (Albert Ray).
June 6—When Fate Decides (Madelaine Traverse).
June 15—Cowardice Court (Peggy Hyland).
June 29—Be a Little Sport (Albert Ray).
July 20—Rose of the West (Madelaine Traverse).
Aug. 3—Cheating Herself (Peggy Hyland).
Aug. 17—Love Is Love (Ray and Fair).
Sept. 14—The Splendid Sin (Madelaine Traverse).

VICTORY PICTURES.

May 25—The Divorce Trap (Gladys Brockwell).
June 22—Putting One Over (George Walsh).
July 6—The Wilderness Trail (Tom Mix).
July 20—The Sneak (Gladys Brockwell).
July 27—The Sneak (Gladys Brockwell).
Aug. 3—The Seventh Person (George Walsh).
Aug. 10—The Winning Stroke (George Walsh).

SUNSHINE COMEDIES.

May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).
July 6—Merry Jail Birds.
Aug. 31—Her First Kiss.
Sept. 14—Dabbling in Society.

MUTT & JEFF ANIMATED CARTOONS.

May 11—Sir Sidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!
June 15—Sweet Papa.
June 22—Pets and Pests.
June 29—A Prize Fight.
July 6—Look Pleasant, Please.
July 13—Downstairs and Up.
Aug. 24—Mutt and Jeff in London.
Aug. 31—The Frozen North.
Sept. 7—Mutt and Jeff in Paris.

THE GREAT NINE.

Feb. 16—The Darling of Paris (Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each)

June 8—Hearts and Flowers.
June 22—No Mother to Guide Him.
July 6—Trying to Get Along.
July 20—Among Those Present.

PARAMOUNT-ARBUCKLE COMEDIES.

(Two Reels Each)

June 1—A Desert Hero.

DREW COMEDIES.

(Two-Reel Comedies)

June 15—Squared.
July 13—Bunkered.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

June 8—You're Fired (Wallace Reid).
June 8—An Innocent Adventuress (Vivian Martin).
June 15—Men, Women and Money (Ethel Clayton).
June 15—Other Men's Wives (Dorothy Dalton).
June 22—Hay Foot, Straw Foot (Charles Ray).
June 22—A Daughter of the Wolf (Lila Lee).
June 29—The Rose of Granada (Lina Cavalieri).
June 29—Stepping Out (Enid Bennett).
June 29—Girls (Marguerite Clark).
July 6—A Very Good Young Man (Bryant Washburn).
July 13—Nugget Nell (Dorothy Gish).
July 13—The Love Burglar (Wallace Reid).
July 20—Louisiana (Vivian Martin).
July 20—Rose of the River (Lila Lee).
July 27—A Sporting Chance (Ethel Clayton).

Artcraft Pictures.

June 1—The Splendid Romance (Enrico Caruso).
June 1—True Heart Susie (D. W. Griffith).
June 8—Square Deal Sanderson (William S. Hart).
June 22—The Avalanche (Elsie Ferguson).
July 20—Wagon Tracks (William S. Hart).

PARAMOUNT-ARTCRAFT SPECIALS.

June 15—Secret Service (Robert Warwick).
June 29—The White Heather (Maurice Tourneur's).
July 6—The Firing Line (Irene Castle).
July 13—The Career of Katherine Bush (Catherine Calvert).
July 27—The Dark Star.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each)

June 29—The "Con" in Economy.
July 27—The Immovable Guest.

SUCCESS SERIES (RE-ISSUES.)

June 8—Still Waters (Maguerite Clark).
June 15—Behind the Scenes (Mary Pickford).
June 22—Redemption of David Coraon (William Farnum).
June 29—Warrens of Virginia (Special).
July 6—Sapho (Pauline Frederick).
July 13—Maria Rosa (Geraldine Farrar).
July 20—The Clown (Victor Moore).
July 27—Esmeralda (Mary Pickford).

PARAMOUNT-BURTON HOLMES.

June 1—With Uncle Sam's Submarine Chasers.
June 8—The Silken Cities of Suwako.
June 15—From the Tiber to the Piave.
June 22—Frocks and Frills of the Philippines.
June 29—Chateau Thierry and Beyond.
July 6—Up the Upper Parana.
July 13—The Cataracts of the Iguassu.
July 20—American Women in France.
July 27—The Miracle of Montcir.

PARAMOUNT-BRAY PICTOGRAPHS.

June 8—Bird of Commerce; Interior Decorations; Cartoon.
June 15—Beans; Putting Nature Under Glass; Cartoon.
June 22—Mysteries of Snow; With Rod and Reel; Cartoon.
June 29—Plant Growth; Columbian Highway; Cartoon.
July 6—Charting the Sky; A Fort of Mediaeval France; Cartoon.
July 13—Salvaging Torpedoed Millions; Little Known New York (1); Cartoon.
July 20—Science and Your Camera; The New York Curb Market; Cartoon.
July 27—Little Known New York (2); Gem Cutting and Polishing; Cartoon.

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).
June 22—The City of Comrades (Tom Moore).
July 6—Through the Wrong Door (Madge Kennedy).

BENNISON STAR SERIES.

Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).
Aug. 15—High Pockets.
Oct. 1—Lord Jim.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

CAPITOL COMEDIES.

(Two Reels Each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).
June 29—Their Day of Rest (Mr. and Mrs. Carter De Haven).
July 13—Chasing Rainbeaux (Parsons).
July 27—After the Bawl (Carter De Haven).
Aug. 24—Honeymooning (Carter De Haven).

"Go Get 'Em, Potts" Series.

Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

May 18—A Wild Goose Chase.
May 25—From Mud Dug.
June 1—The Land of the Ukelele.
June 8—When Black Is Red.
June 15—The Only Way.

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

The Best Man (J. Warren Kerrigan).
Sahara (Louise Glaum).
The Blue Bonnet (Billie Rhodes).
You Never Know Your Luck (House Peters).
A White Man's Chance (J. Warren Kerrigan).

Made in America.

Ashley Miller Productions. One Reel—Patriotic.

No. 3, "The Rookie."
No. 4, "Victory Army in the Making."
No. 5, "Building the Soldier."
No. 6, "The Hated K. P."
No. 7, "Overseas to Victory."
No. 8, "Forward—Always Forward."

ARTCO PRODUCTIONS.

As a Man Thinks (Harry Raver-Augustus Thomas-Leah Baird).
The Volcano (Harry Raver-Augustus Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (All-Star Cast—Benjamin B. Hampton Production).

GREAT AUTHORS PICTURES.

The Westerners (Roy Stewart—Benjamin B. Hampton Production).

Independent Sales Corp.

(Releasing Through Film Clearing House.)

SPECIALS.

When My Ship Comes In.
A House Divided (Herbert Rawlinson and Sylvia Breamer).
The Other Man's Wife (Stuart Holmes and Ellen Cassidy).
The Challenge of Chance (Jess Willard).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
Suspense (Reicher).

(Continued on page 732)

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WANTED—Copy Neptune's Daughter and Spectro. State condition, number reels, paper, etc. Whitelaw Sales Co., 145 West 45th street, N. Y. City.

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FOR SALE—Only motion picture theatre in Wisconsin City, two thousand. Brick building, seats 250. Fine proposition—books show it. P. T., care M. P. World, N. Y. City.

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FOR SALE—Five and six-reel features: "Heart of a Police Officer," World, all star cast; "How Molly Made Good," Special, Cissy Fitzgerald and Julian Eltinge; "Black Sheep," Selig; "Cohen's Luck," Edison, all star cast; "Cloister on the Hearth," Hepworth, all star cast; "Dante's Inferno," Milano, all star cast; "Divorcons," K. E., all star cast; "Infatuation," Mutual, Marguerite Fischer; "In the Days of Thundering Herd," Selig, Tom Mix; "Isle of Love," Mutual, all star cast. Federal Feature Exchange, Inc., 145 West 45th street, N. Y. City.

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RECEIVER'S SALE.

F. K. McBROOM, receiver of the Washington Motion Picture Corporation, of Spokane, Washington, will receive sealed bids for the sale of its studio and lease at Minnehaha Park from July 9 to August 19, 1919, inclusive. This studio consists of administration building, laboratory, outdoor and indoor stage and garage, completely equipped. It is a three-company plant; floor area of indoor stage, 60x100 feet; outdoor stage, 60x80 feet. Cooper-Hewitt and Wohl lighting system. Motor generator set 220-110-75 K. W. A. C. and D. C. Complete laboratory. 10 dressing rooms and 2 dressing halls. The administration and laboratory buildings are owned by the City of Spokane. The remainder of the buildings are owned by the Washington Motion Picture Corporation. This plant is located on a large tract of ground leased from the City of Spokane. The lease expires one year from the first of December, 1919, but can be renewed by the City Park Board for three-year periods. Rental, $150.00 per month. CONDITIONS AND TERMS OF SALE: To be sold to highest bidder for not less than $25,000.00 cash, without redemption, and free and clear of encumbrance. Subject to confirmation by court. Sealed bids received by receiver, F. K. McBroom, at No. 215 Exchange Bank Building, Spokane, Washington, July 10 to August 19, inclusive. Bids to be accompanied by certified check for $2,000.00, which shall be applied on purchase price in event of sale. Detailed inventory may be seen at office of receiver or office of clerk of court. Bids opened and sale made on August 20, 1919, and presented to court for confirmation within five days thereafter. This plant has been inspected and pronounced by experienced motion picture men to be as complete and up-to-date a plant, considering its size, as can be found in the country. The plant cannot be duplicated for $60,000.00. The sale will be made with full authority of the court having jurisdiction over the matter. Investors are invited to send representatives to inspect the same and submit bids. F. K. McBroom, Receiver, 215 Exchange Bank Building, Spokane, Washington.

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

FIRST ROTHAPFEL UNIT PROGRAM.

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

June 9—Some Bride (Viola Dana).
June 16—Fools and their Money (Emmy Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).
June 30—The Uplifters (Mary Allison).
July 7—God's Outlaw (Francis X. Bushman).
July 14—In His Brother's Place (Hale Hamilton).
July 21—The Microbe (Viola Dana).
July 28—The Belle of the Season (Emmy Wehlen).
Aug. 4—Easy to Make Money (Bert Lytell).
Aug. 11—The Four Flusher (Hale Hamilton).
Aug. 18—A Favor to a Friend (Emmy Wehlen).

SCREEN CLASSICS, INC., SPECIALS.

The Great Victory, Wilson or the Kaiser, the Fall of the Hohenzollerns.
Why Germany Must Pay (All-Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All-Star Cast—Seven Parts).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JULY 6.

Gates of Brass (Frank Keenan—Five Parts—Drama).
The Tiger's Trail (Episode No. 12, "The Two Amazons"—Two Parts—Drama—Astra).
Billy Blazes, Esq. (Harold Lloyd—One Reel—Comedy—Rolin.)
Pathe Review No. 13 (Educational).
Topics of the Day No. 10 (Topical-Literary Digest).
Pathe News No. 56 (Topical).
Pathe News No. 57 (Topical).

RELEASES FOR WEEK OF JULY 13.

The Tiger's Trail (Episode No. 13, "The False Idol"—Two Parts—Drama—Astra).
Just Neighbors (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 11 (Topical-Literary Digest).
Pathe News No. 58 (Topical).
Pathe News No. 59 (Topical).

RELEASES FOR WEEK OF JULY 20.

The Tiger's Trail (Episode No. 14, "At the Pistol's Point"—Two Parts—Drama—Astra).
At the Old Stage Door (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 14 (Educational).
Topics of the Day No. 12 (Topical—Literary Digest).
Pathe News No. 60 (Topical).
Pathe News No. 61 (Topical).

RELEASES FOR WEEK OF JULY 27.

Our Better Selves (Fannie Ward—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 15, "The Tiger Face"—Two Parts—Drama—Astra).
Never Touched Me (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 13 (Topical—Literary Digest).
Pathe News No. 62 (Topical).
Pathe News No. 63 (Topical).

RELEASES FOR WEEK OF AUG. 3.

The Great Gamble (Episode No. 1, "The Great Gamble"—Three Reels—Drama—Western Photoplays, Inc.).
A Jazzed Honeymoon (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 15 (Educational).
Pathe News No. 64 (Topical).
Pathe News No. 65 (Topical).

RELEASES FOR WEEK OF AUG. 10.

The Great Gamble (Episode No. 2, "The Clock of Doom"—Three Reels—Drama—Western Photoplays, Inc.).
Count Your Change (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 15 (Topical—Literary Digest).
Pathe News No. 66 (Topical).
Pathe News No. 67 (Topical).

AMERICAN FILM COMPANY.
(Released by Pathe.)

June 1—A Bachelor's Wife (Mary Miles Minter).
June 15—Trixie from Broadway (Margarita Fisher).
A Sporting Chance (William Russell).
July 13—Yvonne from Paris (Mary Miles Minter).
The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Stuff of Heroes (William Russell).
The Hellion.
The Other Side of Eden.
The Dangerous Talent.

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

May —His Debt (Sessue Hayakawa).
June—In Search of Arcady (Billie Rhodes).
June—The Man Who Turned White (H. B. Warner).
June—Broken Threads (Bessie Barriscale).
June—Bare-Fisted Gallagher (William Desmond).
June—Better Times (A Brentwood Production).
July—The Man Beneath (Sessue Hayakawa).
July—A Man's Country (Alma Rubens).
July—The Woman Michael Married (Bessie Barriscale).
July—Man's Desire (All-star cast with Lewis Stone).
August—A Sage-Brush Hamlet (William Desmond).
August—The Pagan God (H. B. Warner).
August—The Gray Horizon (Sessue Hayakawa).

STRAND COMEDIES.
(One-Reel Comedies.)

June 1—Hearts and Hats.
June 8—Betty's Bolsheviki.
June 15—Little Lucy's Lion.
June 22—'Twas Harry's Fault.
June 29—Little Miss Pinkerton.
July 6—Oh, What a Jam!
July 13—Fancy Fooling Father.
July 20—Jimmie's Doggone Luck.
July 27—Winning Him Back.

ROTHACKER OUTDOOR SUBJECTS.

Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

June—Happiness a la Mode (Constance Talmadge).
June—His Bridal Night (Alice Brady).
July—The Way of a Woman (Norma Talmadge).
July—The Country Cousin (Elaine Hammerstein).
July—The Spite Bride (Olive Thomas).
July—Everybody's Sweetheart (Elsie Janis).

SELZNICK PICTURES.
(Distributed Through Select Pictures Corporation Exchanges.)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

June 15—Lady Windemere's Fan (All-star Cast).
June 22—Upside Down (Taylor Holmes—Special).
June 29—Dombey & Son (All-star Cast—Six Reels).
July 6—Prudence of Broadway (Olive Thomas—Special).
July 13—Muggsy (Jackie Saunders).
July 20—Mistaken Identity (Anita King).
July 27—The Unbroken Promise (Jane Miller—Western Drama).
Aug. 3—The Lyons Mail (Henry B. Irving).
Aug. 10—Fruits of Passion (Alice Mann).
Aug. 17—One Against Many (Anita King).
Aug. 24—Her Greatest Performance (Ellen Terry).
Aug. 31—Black Eyes (Taylor Holmes—Special).

Universal Film Mfg. Co.

CENTURY COMEDY.
(Two-Reel Comedies.)

June 25—Howling Lions and Circus Queens (Dot Farley, Bill Beban and Wild Animals)—03785.
July 30—A Lion Special (Animal Comedy)—03842.

HEARST NEWS.
Issued Every Monday.

L-KO.
(Two-Reel Comedies.)

July 2—The Spotted Nag (Lois Neilson and Harry Keston)—03796.
July 9—A Pair of Deuces (Charlie from the Orient)—03809.
July 16—Two-Gun Trixie (Mr. and Mrs. Dan Russell)—03820.
July 23—Brown Eyes and Bank Notes (Lois Neilson, Paco and Bob Brownie)—03831.
Aug. 6—A Puppy Love Panic (Lois Nelson and Caroline Wright)—03952.
Aug. 13—Sirens of the Sea (Mr. and Mrs. Dan Russell)—03862.

UNIVERSAL SPECIAL ATTRACTION.

July 7—The Outcasts of Poker Flat (Harry Carey—Six Parts)—03801.
July 14—A Little Brother of the Rich (Frank Mayo and Kathryn Adams—Six Parts)—03814.
July 21—The Spitfire of Seville (Hedda Nova—Six Parts)—03826.
July 28—The Man in the Moonlight (Munroe Salisbury—Six Parts)—03836.
Aug. 4—A Petal on the Current (Mary MacLaren—Six Parts)—03848.
Aug. 11—A Little Brother of the Rich (Frank Mayo and Kathryn Adams—Six Parts)—03858.

NEW SCREEN MAGAZINE.
Issued Every Friday.

INTERNATIONAL NEWS.
Issued Every Wednesday.

JEWEL.

July 7—Home (Mildred Harris—Six Parts)—03806.

Joe Martin Comedy Series—Two Reels Each.

July 7—Monkey Stuff—03807.
July 21—The Jazz Monkey—03827.

UNIVERSAL SPECIAL FEATURE.
Cyclone Smith.
(Drama—Each Episode in Two Parts—Eddie Polo Featured.)

June 16—No. 6, "Cyclone Smith Plays Trump"—03771.
June 23—No. 7, "The Missing Bullet"—03783.
June 30—No. 8, "Down, but Not Out"—03794.
July 7—No. 9, "Cyclone Smith's Partner"—03805.
July 14—No. 10, "For Life"—03825.

(Continued on page 734)

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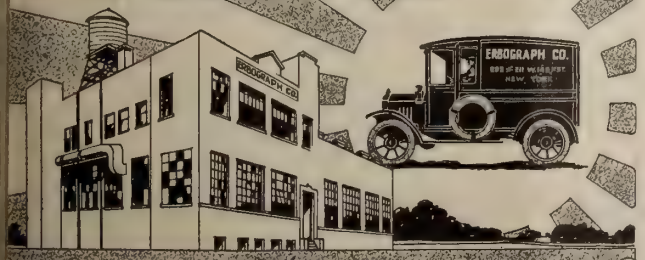

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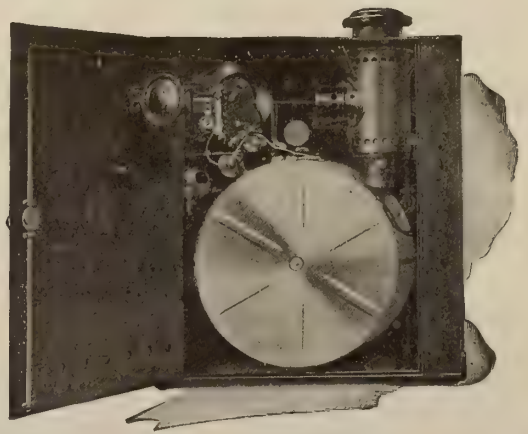

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The Red Glove.
(Drama—Each Episode in Two Parts—Marie Walcamp Features.)

June 23—No. 15, "The Mysterious Message"—03780.
July 7—No. 17, "The Rope of Death"—03802.
July 14—No. 18, "Run to Earth"—03815.

Elmo the Mighty.

June 16—No. 1, "The Mystery of Mad Mountain"—03769.
June 23—No. 2, "Buried Alive"—03781.
June 30—No. 3, "Flames of Hate"—03792.
July 7—No. 4, "A Fiendish Revenge"—03803.
July 14—No. 5, "The Phantom Rescue"—03816.
July 21—No. 6, "The Puma's Paws"—03828.
July 28—No. 7, "The Masked Pursuer"—03837.
Aug. 4—No. 8, "The Flaming Pit"—03849.
Aug. 11—No. 9, "The House of a Thousand Tortures"—03859.

Major Allen's Animal Hunt.

June 30—Trailing the Leopard—03847.
Aug. 6—Bear Trapping (One Reel)—03954.
Aug. 13—Lion Trapping—03864.

SPECIAL.

July 28—The Heart Punch (Jess Willard—One Reel).
July 28—Hiding in Holland (The Crown Prince—One Reel).

CURRENT EVENTS.
Issued Every Friday.

OKEH KOMEDIES.

Aug. 11—Too Tired (Neal Burns)—03860.

STAR COMEDIES.
(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

July 7—Half & Half—03804.
July 14—Temporary Alimony (Neal Burns)—03817.
July 21—All Bound 'Round—03829.
July 28—The Tea Hound (Jack Dillon)—03838.
Aug. 4—Waiting at the Church—03850.

WESTERN AND RAILROAD DRAMAS.
(Two Reels Each.)

July 5—The Four-Gun Bandit (Pete Morrison)—03800.
July 11—To the Tune of Bullets (Pete Morrison)—03813.
July 19—The Jaws of Justice (Pete Morrison)—03824.
July 26—Gun Magic (Pete Morrison)—03835.
Aug. 2—Neck and Noose (Peter Morrison and Magda Lane)—03846.
Aug. 9—A Western Wooing (Pete Morrison and Magda Lane)—03957.

Vitagraph

VITAGRAPH FEATURES.

The Hornet's Nest (Earle Williams).
The Man Who Won (Harry T. Morey).
The Girl Woman (Gladys Leslie).
The Bramble Bush (Corinne Griffith).
The Gamblers (Harry T. Morey).
Over the Garden Wall (Bessie Love).
The Wolf (Earle Williams).
Cupid Forecloses (Bessie Love).

VITAGRAPH SPECIALS.

The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).
Shadows of the Past (Anita Stewart).
Daring Hearts (Francis X. Bushman and Beverly Bayne—Six Parts).

LARRY SEMON COMEDIES.

The Star Boarder (Two Parts).
His Home Sweet Home (Two Parts).
The Simple Life (Two Parts).

BIG V SPECIAL COMEDIES.

Tootsies and Tamales (James Aubrey—Two Parts).
Healthy and Happy.
Harems and Hokum (Two Parts).
Flips and Flops (James Aubrey—Two Parts).
Zip and Zest (Montgomery and Rock—Two Parts).

Perils of Thunder Mountain.
(Drama—Fifteen Episodes—Two Parts Each released weekly—Featuring Antonio Moreno, with Carol Halloway.)

No. 1, "The Spear of Malice."
No. 2, "The Bridge Trap."
No. 3, "The Teeth of Steel."
No. 4, "Cave of Terror."
No. 5, "The Cliff of Treachery."
No. 6, "The Tree of Torture."
No. 7, "The Lightning Lure."
No. 8, "The Iron Clutch."
No. 9, "Prisoner of the Deep."
No. 10, "The Flaming Sacrifice."
No. 11, "In the Ocean's Grip."
No. 12, "The Rushing Horror."
No. 13, "The River of Dread."
No. 14, "The Hunt of Disaster."
No. 15, "Fate's Verdict."

World Pictures Corp.

July 7—The American Way (Arthur Ashley and Dorothy Green).
July 14—Dust of Desire (Ruby DeRemer).
July 21—A Broadway Saint (Montagu Love).
July 28—Bringing Up Betty (Evelyn Greeley).
Aug. 4—Coax Me (June Elvidge).
Aug. 11—The Praise Agent (Arthur Ashley and Dorothy Green).
Aug. 18—The Girl Alaska (Lottie Kruse).

SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).
Little Orphant Annie (in all territories except Buffalo).

HOUDINI SERIAL.
The Master Mystery.
(Drama—Fifteen Episodes—Two Parts Each.)
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JUDGE BROWN SERIES.

July 14—Shift the Gear Freck (One Reel).
Aug. 11—The Demand of Dugan (One Reel).

CHAPLIN.

Triple Trouble (Two Parts).
Police (Two Parts—Reissue).
The Bank (Two Parts—Reissue).
A Night at the Show (Two Parts—Reissue).
Shanghaied (Two Parts—Reissue).

SPECIAL RELEASE.

Conquered Hearts (Seven Parts).
The Unbeliever (Seven Parts).
The Unchastened Woman (Seven Parts).

KINOGRAMS.
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Glacier Park.
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The Apache Trail.
Old Faithful.

Feature Releases

CAPITAL FILM COMPANY.
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Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.

A Cheerful Liar.
Cupid's Holdup.
Lobster Dressing.
Love—in a Hurry.
Reno—All Change.

CHRISTIE SPECIALS.

April 20—Sally's Blighted Career (Fay Tincher—Two Parts).
Rowdy Ann.
Mary Moves In (Fay Tincher—Two Parts).

FIRST NATIONAL EXHIBITORS.

Sunnyside (Charlie Chaplin—Three Parts).
In Wrong (Jack Pickford).
Mary Regan (Anita Stewart—Six Parts).
Daddy Long Legs (Mary Pickford—Seven Parts).
Whom the Gods Would Destroy (Seven Parts).
Auction of Souls (Eight Parts).
June 25—Bill Apperson's Boy (Jack Pickford—Six Parts).
A Temperamental Wife (Constance Talmadge).

SOL LESSER.

Yankee Doodle in Berlin (Five Parts).

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June 22—Getting the Cassiar's Goat.
June 29—They Grow Everywhere.
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July 13—A Hair Raising Journey.
July 20—Put Your Cares on Ice.
July 27—Mr. Outing Instructs.
Aug. 3—The Ghost Coast.

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Features.

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UNITED PICTURE THEATRES.

June 8—Playthings of Passion (Kitty Gordon).

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(Continued on page 736)

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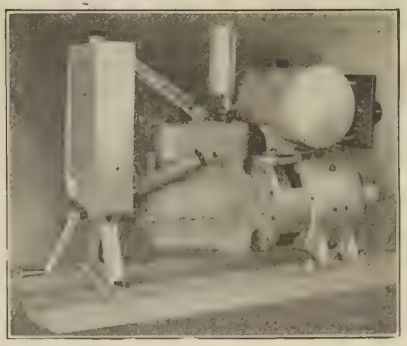

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State Right Releases

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1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).

ALPHA PICTURES, INC.
130 West Forty-sixth Street.
Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.
Times Building, New York.
Ten J. Warren Kerrigan Reissues (Two Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Web of Intrigue.
Human Shuttle.
Fires of Hope.
The Shadow of Fear.
Hearts of Love (Six Parts—Drama).

Young America.
(Series of Twelve Two-Reelers.)

Lone Star Dramas.
(Series of Two-Reel Westerns.)

The Masked Rider.
(Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.)

AYWON FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
The Eternal Penalty (Christine Mayo—Henry Kolker).
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).
She Pays (Julia Dean).
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Their First Flivver.
Dreamy Chinatown.
Film Fairies.
Stopping Bullets.
Caught with the Goods.
Perils of the Beach.
The Deserter.
Behind the Scenes.

Billy West Comedies.
Out of Tune (Two Parts).

BURSTON FILMS, INC.
1476 Broadway, New York.
The Mystery of 13 (Francis Ford—Serial).

EXCLUSIVE FEATURES, INC.
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The Heart of Texas Ryan.
The Chosen Path (Margaret Leslie).

THE FILM MARKET, INC.
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The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt. Scott Antarctic Expedition).
The House Without Children.

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South of Santa Fe.
The She Wolf.

Poppy Comedies.
(Twenty-six One-Reel Comedies Featuring Mack Swain—Weekly Release.)
Ambrose's Day Off.
Daddy Ambrose.

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Selig Masterpieces.
Brown of Harvard (Tom Moore).

HARRY GARSON.
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The Hushed Hour (Blanche Sweet).

GAUMONT COMPANY.
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The Echo of Youth.
Some One Must Pay.

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The Pen Vulture.
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Ten Broncho Billy Dramas (Essanay Reissue).
Ten Snakeville Comedies (Essanay Reissue).

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The Boomerang (Walthall).
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Sins of the Children (Alma Hanlon and Stuart Holmes).
The Long Arm of Mannister (Henry Walthall).
The Lady of the Dugout (Al Jennings).
The Girl from Nowhere (Cleo Madison).

HARRY RAVER.
1402 Broadway, N. Y. City.
The Master Crook.
The Liberator (Serial Starring "Maciste").

RENCO FILM COMPANY.
29 South La Salle Street, Chicago.
Birth of a Race.

ROMAYNE SUPERFILMS.
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Me and Gott (Five Parts).
The Sage-Brush League (Five-Part Western baseball comedy).

S. L. PICTURES.
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Virtuous Men (E. K. Lincoln—Seven Parts).

S. L. K. SERIAL CORPORATION.
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SOUTHERN FEATURE FILM COMPANY.
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Beyond the Law (Emmett Dalton—Six Parts).

TERRITORIAL SALES CORPORATION.
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The Wisest Fool.
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Broken Butterfly.
Romany Rye.

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Human Passions (Six Parts).
The Red Viper (Garrett Hughes—Six Parts).

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1600 Broadway, N. Y. City.
Song Hits in Photoplays.

W. H. PRODUCTIONS.
71 West Twenty-third Street, N. Y. City.
Mickey (Seven Parts).
Series of twenty-eight two-reel Mack Sennett Keystone comedies.
Series of twenty-six one and two-reel Charlie Chaplin comedies.
Series of twenty-four single-reel Fatty Arbuckle comedies.
Series of twenty-eight single-reel Liberty Keystones.
Series of twenty-eight single-reel Eagle Keystones.
Series of fifteen two-reel Union-Kay-Bee Western dramas.
Series of fifteen two-reel Columbia-Kay-Bee Western Dramas.
Everybody's Business (Special).

Tower Brand.
Custer's Last Fight (Three Parts).
May 15—His Hour of Manhood (W. S. Hart—Two Parts).
June 1—Jim Cameron's Wife (W S. Hart—Two Parts).

WARNER BROTHERS.
220 West Forty-second Street, N. Y. City.
The Kaiser's Finish.
Open Your Eyes.
Beware.

LLOYD WILLIS.
1600 Broadway, N. Y. City.
The Greater Sinner (James K. Hackett).

. 41. No. 6 August 9, 1919 Price, 15 Cents

MOVING PICTURE WORLD

nded by J. P. Chalmers in 1907

The World's Greatest Actress

PUBLISHED EVERY FRIDAY BY
CHALMERS PUBLISHING COMPANY, 516 FIFTH AVENUE, NEW YORK
Subscription Price: United States and its Possessions, Mexico, and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Copyright, 1919, by the Chalmers Publishing Company.

The Essanay-Chaplin Comedies are doing more to fill theatres during the hot spell than any other pictures. To get results ask any World Film Exchange for *"A Night in the Show," "Police," "The Bank," "Shanghaied," "Triple Trouble."*

ESSANAY

AGAIN
AS USUAL

First Again! As Usual are the News

beats in THE BIG THREE. In International News

issued on July 23rd and exhibited on July 24th occurred the showing of news pictures of the fatal dirigible disaster. Three days later—on July 26th—our nearest "would be" "competitor" showed scenes of this big news event. This is just one instance that occurs and has occurred every week ever since the BIG THREE were organized.

If you have any doubt as to how reg-

ularly and how often we scoop them and "beat" them,

just get these figures planted. In 93 news events in weekly news pictures THE BIG THREE either scooped or beat competition 32 times, while this "competition" beat THE BIG THREE just twice out of 162 subjects. Imagine that for a minute. They beat us 2 times to our beating and scooping them 32 times—AND WE HAVE THE FACTS AND FIGURES DOWN IN BLACK AND WHITE TO PROVE OUR ASSERTIONS, on—

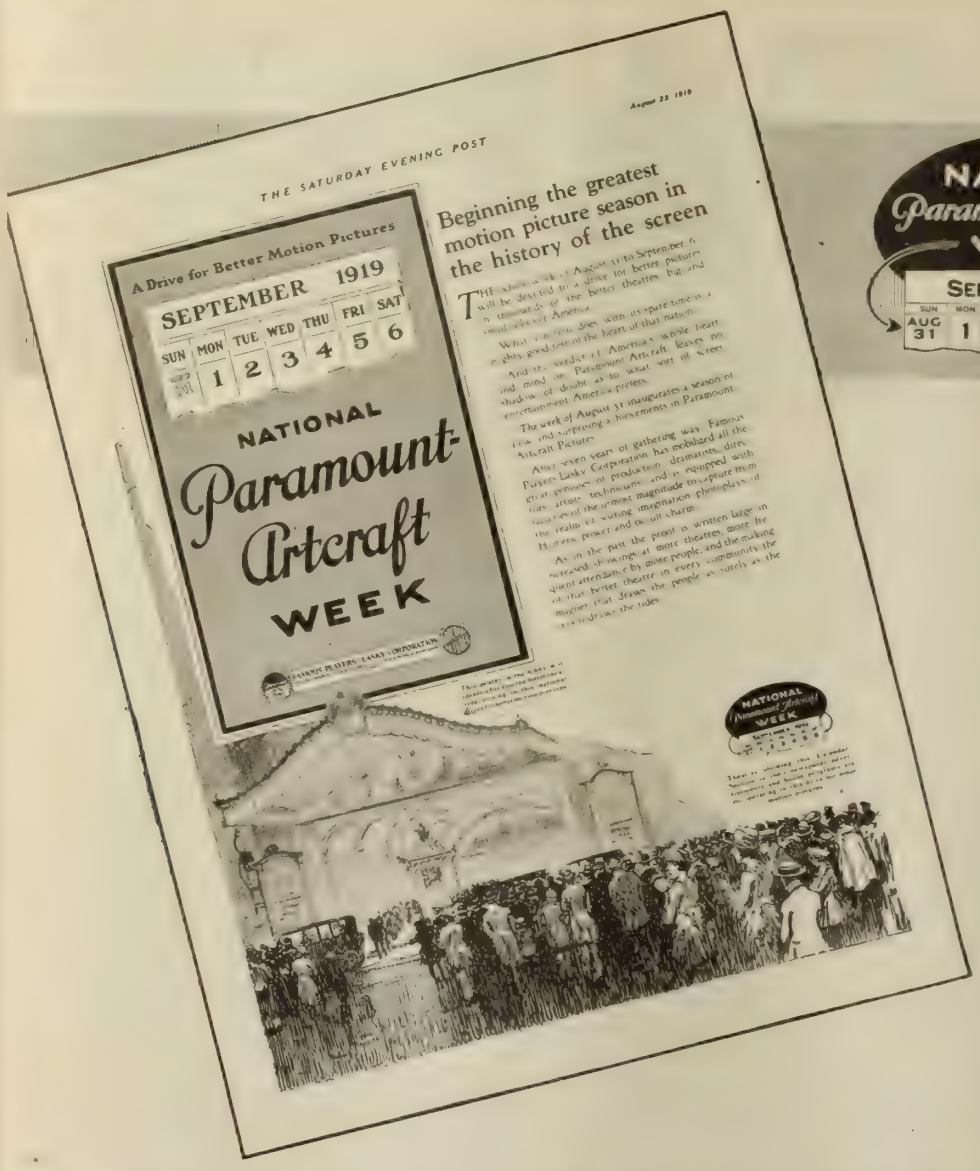
HEARST NEWS
INTERNATIONAL NEWS
UNIVERSAL CURRENT EVENTS

We will publish a list or a partial

list of a few of THE BIG THREE Scoops and beats in

ads to come. We are going to get this thing settled once for all. We are not for one minute going to allow any competitor to get away with anything but the truth, and when you know "the truth" you'll ignore every news weekly except the Big Three if you want THE LATEST NEWS EVERY WEEK. News in papers is news ONLY WHEN IT IS NEW. When it's old, it's simply "old stuff" that millions have already seen. So we repeat it again—then once more, then again—IF YOU WANT THE LATEST AND GREATEST WEEKLY NEWS PICTURE EVERY WEEK, book the "BIG THREE."

Produced by International—Released by Universal


THE SATURDAY EVENING POST
A Drive for Better Motion Pictures
SEPTEMBER 1919
SUN MON TUE WED THU FRI SAT
1 2 3 4 5 6
NATIONAL
Paramount-Artcraft
WEEK
Beginning the greatest motion picture season in the history of the screen

The Paramount-Artcraft Girl
Who is she?

The Biggest Motion Picture Week

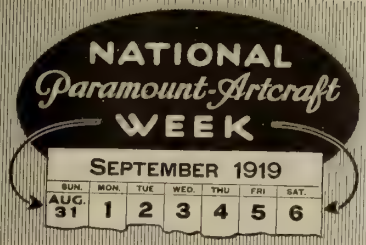
THE first purpose of Paramount-Artcraft Week is to make money for the exhibitor. Its secondary purpose is to show the exhibitor and the huge motion picture public what Paramount-Artcraft really means in the field of the photoplay.

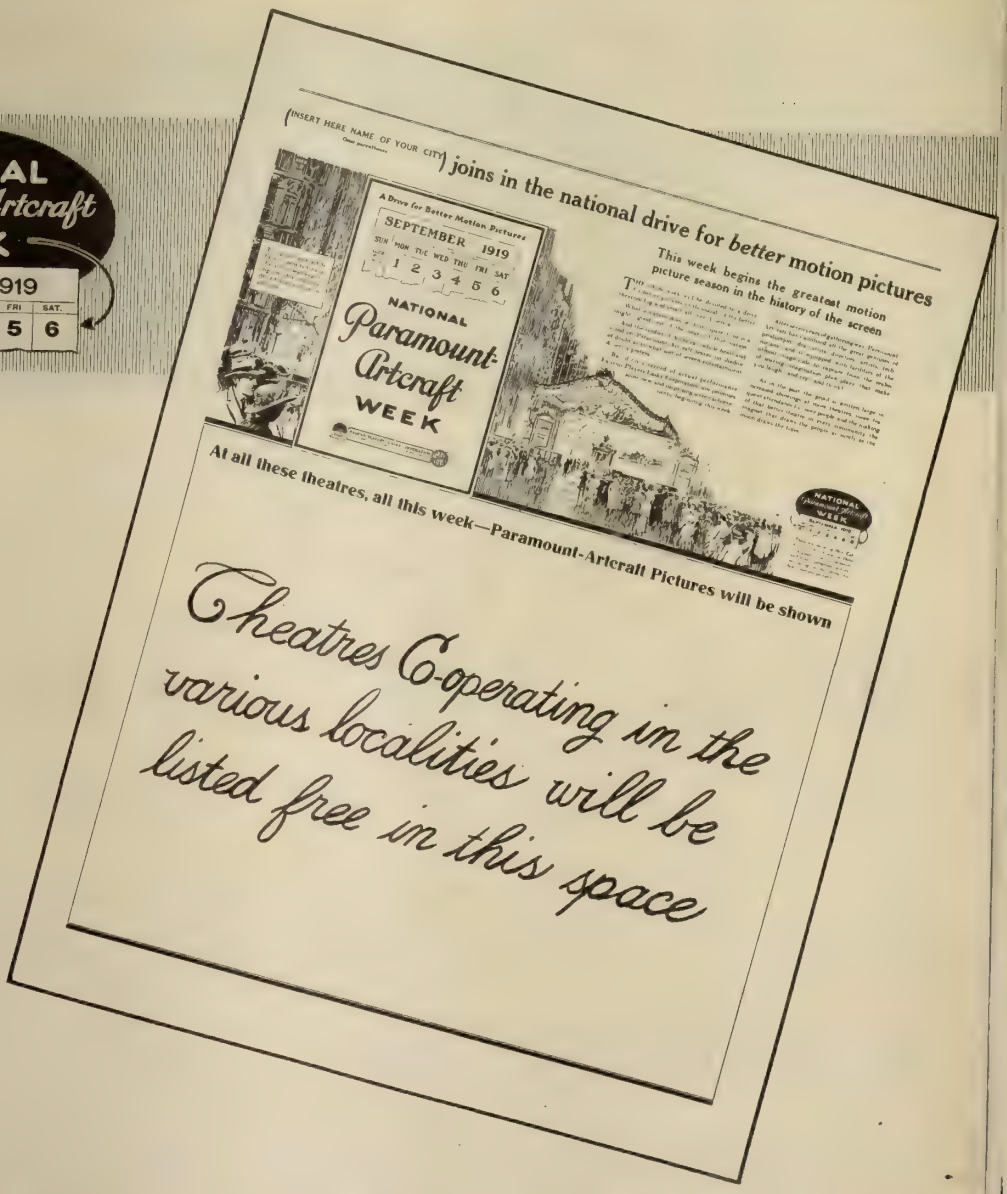
There is one way to accomplish these two purposes. That way is to make the Paramount-Artcraft Week for 1919, sure-fire in financial and artistic success, by giving the public the best entertainment in motion pictures to be had anywhere; and to show by exploitation where to get that entertainment.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES




(INSERT HERE NAME OF YOUR CITY) joins in the national drive for better motion pictures
This week begins the greatest motion picture season in the history of the screen
SEPTEMBER 1919
NATIONAL
Paramount-Artcraft
WEEK
At all these theatres, all this week—Paramount-Artcraft Pictures will be shown
Theatres Co-operating in the various localities will be listed free in this space

The Paramount-Artcraft Girl
Who is she?

in the History of the Screen

So *that's* the reason for———

Advertising in 453 cities.
Ninety full page newspaper advertisements.
Full page announcement in Saturday Evening Post.
Free lithographs, including special 24 sheet.
Special announcement trailers.
Additional advertising in the smallest towns.
An exhibitor demonstration of enormous proportions.
The riddle of the Paramount-Artcraft girl.
Broadsides, special slides, special music, special small cuts and—

$10,000—Ten thousand dollars worth of accessories free!—$10,000

Ask your exchange about it now! *Don't miss being in on it!*

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

NATIONAL Paramount-Artcraft WEEK

SEPTEMBER 1919						
SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.
AUG. 31	1	2	3	4	5	6

BOOK THE FULL WEEK

"YOUR PICTURES ONLY"
We beg to advise that Paramount-Artcraft Week in this theatre is every week in the year. We have used nothing but Paramount-Artcraft features for years. Every week is Paramount-Artcraft Week with us. We are thoroughly in sympathy with your efforts to put over a Paramount-Artcraft Week, but can only point to the fact that we exhibit solely pictures from your company to prove what we think of your services.
J. A. PARTINGTON, Imperial Theatre, San Francisco, Cal.

"FROM FAILURE TO SUCCESS"
This house was a loser until 1917, and the owners had about decided to close up when I stepped in and booked an exclusive program of Paramount-Artcraft Pictures, with instantaneous success. I am happy to extend my best wishes to you, and I hope that you will keep the good work up by handing me some more of your great productions in the future.
SAMUEL DAVIDSON, Apollo Theatre, Nantasket, Mass.

"THE BEST CLASS"
I had great success with Paramount-Artcraft last year. Used them exclusively. Paramount-Artcraft appeals to a good class of people. The best class.
P. MAGARO, Regent Theatre, Harrisburg, Pa.

"GOT THE BUSINESS"
We got the business last year (Paramount-Artcraft Week) and the impression it created has lasted ever since.
RUDY SCHLEUSENER, Superba Theatre, Alhambra, Cal.

"BEST ON MARKET"
I have made money with Paramount-Artcraft Pictures. In my opinion, they are the best on the market.
HARRIET ZIMMERMAN, Berwyn Theatre, Berwyn, Pa.

"PATRONS PLEASED"
Our patrons were pleased at seeing the better class of pictures.
DAN MYERS, Broadway Theatre, Muskogee, Okla.

"FULL WEEK"
Have had Paramount-Artcraft Week practically every week for several years. Will try to run full week of August 31, though it entails cancellation of other bookings.
HENRY W. GAUDING, Lincoln Theatre, Pittsburgh, Pa.

"NOTHING BUT PARAMOUNT"
Last year the Paramount-Artcraft Week was so successful at our theatre that we ran only Paramount-Artcraft Picures all year. If we are assured of such courteous treatment for the coming year, we shall repeat for next year.
ARTHUR L. MORTENSEN, Y. M. C. A., Nazareth, Pa.

"ON A BIG SCALE"
Have requested bookings for nine pictures during Paramount-Artcraft Week. We are going to use your twenty-four sheets, sixes, threes and ones all over Watertown, and will put the week over on a big scale.
JAMES P. PAPAYANAKOS, Watertown, N. Y.

"GLAD TO CO-OPERATE"
Last year there were three papers here, and we used all daily. We advertise every day. I am glad you are going to use some Paramount-Artcraft advertising here this year, and assure you we will co-operate in every way.
W. W. WATTS, Vaudette Amusement Co., Springfield, Ill.

"WENT OVER BIG"
It is needless to say that Paramount-Artcraft Week went over big, when I considered it a privilege and a pleasure to sign and return by next mail.
G. H. COOKE, Hub Theatre, Mill Valley, Cal.

"GREAT"
I think the Paramount-Artcraft Week idea is great, and I know it will help keep these pictures where they belong—at the head of all.
F. C. GILSON, Please-U Theatre, St. Johnsbury, Vt.

"EVERY WEEK"
Every week is Paramount-Artcraft Week with us, and I hope our pleasant associations may continue in the future.
G. A. RAMSDELL, Orpheum Theatre, Malden, Mass.

"A BIG WEEK"
We intend to mention it in all our newspaper ads, on the 100 special one sheets which we get printed twice a week, on all our programs, newspaper writeups, and of course on the slides. With your advertising assistance, we are looking forward to a big week.
A. C. KARSKI, Royal Theatre, San Francisco, Cal.

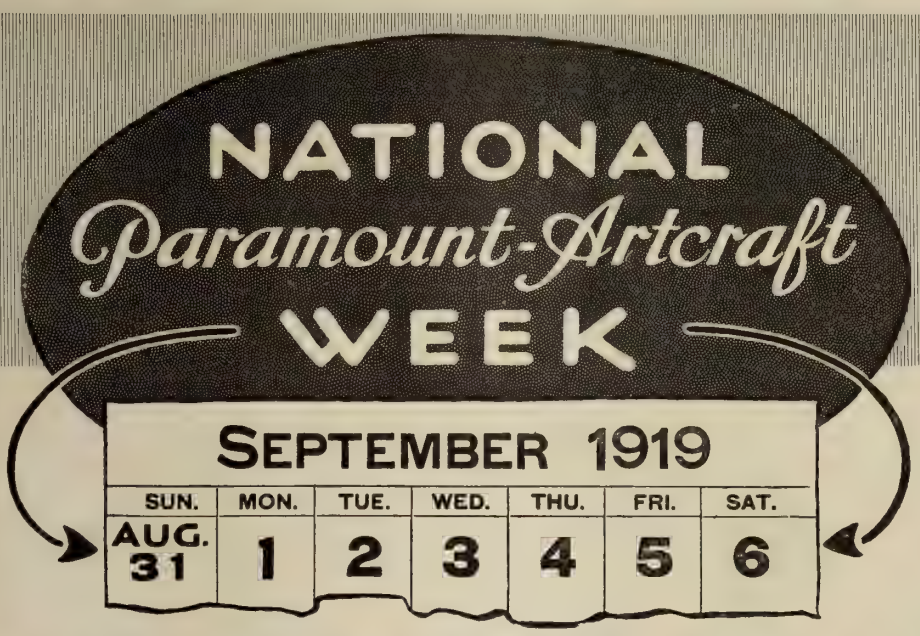
"GOOD SUCCESS"
I had good success last year, and expect the same this year. I hope that every brother exhibitor will have the same success with Paramount-Artcraft Pictures that I had and still have.
A. FISHER, Gray Opera House, St. Anthony, Idaho.

"EVERY WEEK"
Every week is a Paramount-Artcraft Week at the Paramount-Empress, and every week is a pretty successful week in the bargain.
GEORGE E. CARPENTER, Mgr., Paramount-Empress, Salt Lake City.

"GREAT TONIC"
My Paramount-Artcraft Week last year was a great success. I consider it a great tonic for out-of-season business. The same goes for any season, for that matter. It is really a wonderful opportunity for an exhibitor.
W. H. MILLER, Olympia Theatre, Cleveland, Ohio.

"SHOULD BE EVERY WEEK"
The exhibitor who knows should make every week Paramount Artcraft Week. If any exhibitor wants to make a success and swell his box-office receipts, let him tell the public that he has Paramount Artcraft Pictures. Enough said.
MELTON PHELOS, Elyria Theatres Co., Elyria, Ohio.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES



AND JOIN IN THE CHORUS

"SURE SUCCEEDED"
For last year's Paramount-Artcraft Week we had two billboards advertising it a month ahead, also double advertising in all the papers every day and special handbills. And we sure succeeded that week. We will do all the local advertising to put the week over this year as we did last.
SAM EPSTEIN, Besse Theatre, Omaha, Neb.

"SHOW EVERY FEATURE"
Bookings for the preceding month (August) show only one picture from other than your organization. Up to the present bookings, every feature produced or released by your organization has been shown at the Art Theatre.
F. R. FANCHER, Pavilion and Art Theatres, Redondo Beach, Cal.

"BROUGHT THE RESULTS"
Last year we advertised 100 per cent. Paramount-Artcraft, and with the publicity to the week given by your local exchange, we played to one of the biggest weeks of the year.
C. H. ROSS, Lancaster Theatre, Boston, Mass.

"WON OVER HUNDREDS"
We did extra advertising, making Paramount-Artcraft Week stand out bold. We won over hundreds of people who knew little about your pictures before. A great idea.
L. O'BRIEN, Pavilion Theatre, Peaks Island, Me.

"BEAT ALL RECEIPTS"
My people were sure hungry to see one solid week of the best pictures in the world. The box-office receipts for Paramount-Artcraft Week proved that to me. These were way in advance of any week prior to or since. This year I am not only tying up with the week but have also booked August and September solid Paramount-Artcraft.
H. S. RENTZ, San Toy Theatre, Reading, Pa.

"GOOD IDEA"
I found your Paramount-Artcraft Week last year a good idea, and I expect to do the same this year. As I use all the Paramount-Artcraft Pictures in my house I am running four and five days solid all the time.
E. H. ROYER, Franklin Theatre, Philadelphia, Pa.

"OVER THE TOP"
Paramount-Artcraft Week over the top. General advertising good, backed by "the goods." Every week a Paramount-Artcraft Week.
C. W. YOAKUM, Skagit Theatre, Clear Lake, Wash.

"GLAD TO DO IT AGAIN"
We are pleased to state that Paramount-Artcraft Week last year was quite successful. We shall gladly book a solid week of Paramount-Artcraft Pictures again this year, and offer our heartiest co-operation in making it a success. A Paramount-Artcraft Week pays, because it's a Paramount-Artcraft Week nationally advertised.
J. D. PHILLIPS, Art Theatre, Seymour, Conn.

HAS RUN "EVERY REEL"
Have had Paramount-Artcraft Week practically every week for several years. Have run every reel your company has produced since Famous Players was first organized. Will try to run the full week of August 31. This entails cancelling of other bookings.
HENRY W. GAUDING, Lincoln Theatre, Pittsburgh, Pa.

"HUGE SUCCESS"
Judging from the comments we received from our patrons, and also from the box-office receipts, I can truthfully say that Paramount-Artcraft Week last year was a huge success. We tied up our theatre with your nation-wide campaign, using fifteen twenty-four sheet boards and several pages of advertising in the local newspapers.
STANLEY CHAMBERS, Palace Theatre, Wichita, Kan.

"ALL THERE WAS IN IT"
We took advantage of your 1918 Paramount-Artcraft Week, and you bet we got all there was in it. We covered every barn, fence and pole, sent post cards through the mails, used one and six sheets, handbills, autos with banners, and sent up balloons.
F. C. HALL, Hall's Opera House, Belmont, N. H.

"PHENOMENAL SUCCESS"
Paramount-Artcraft Week last year was a phenomenal success for my theatre. Since then my patrons have been following up my advertisements on billboards, street cars, newspapers, etc. For the 1919 Week, I expect to work on a much larger scale, and I hope I will meet with the same success as I did in 1918.
MARCUS BENN, Benn Theatre, Philadelphia, Pa.

"BEST WEEK IN TEN YEARS"
I am pleased to hear you are going to have another Paramount-Artcraft Week this year. It will be great news for my patrons, who I know were very much pleased last year. This week was one of the biggest I have had in ten years, due in great measure to the advertising and the class of pictures shown. I used billboards over an area of fourteen miles, slides, newspaper ads and lobby display. As you have a wonderful advertising staff, I would be very pleased if you would put me on your list for your accessories for this year.
J. B. KINCADE, North Shore Theatre, Gloucester, Mass.

"FILLED THE HOUSE"
During Paramount-Artcraft Week we filled the house every night. Our only complaint was our small seating capacity.
IRA G. BETTS, Varsity Theatre, Palo Alto, Cal.

"BOOSTED SINCE THE FIRST"
The Garden Theatre is Paramount-Artcraft every week, and we are already arranging to make another of our theatres Paramount-Artcraft. We are one of your oldest accounts, and have boosted Paramount-Artcraft since the first five-reel picture was made.
S. E. GREENBAUM, Garden Theatre Amusement Co., Davenport, Iowa.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

Remarks of

MR. SYDNEY CHAPLIN

on the occasion of a luncheon given by the Famous Players-Lasky Corporation in his honor prior to his departure for Paris and points adjacent:

Ὁ λόγος τοῦ κ. Μοριζὼ
Τιμπὼ

* Οἱ κ. Ὑπουργοὶ ἔλαβον γνῶσιν τῶν ἐκ Σμύρνης πληροφοριῶν, καθ' ἃς πλήρης τάξις ἐπικρατεῖ ἤδη ἐν Περγάμῳ, ἔνθα ἐλήφθησαν ὅλα τὰ μέτρα κατὰ τῶν συμμοριῶν. Ἐκ Δικελῆ ἀπεστάλησαν τμήματα στρατοῦ εἰς Πέργαμον καὶ μετὰ ἐπανειλημμένας συγκρούσεις μετὰ τῶν ἀτάκτων συμμοριῶν διεσκόρπισαν αὐτάς. Αἱ ἀπώλειαί μας εἶναι 1 ἀξιωματικὸς καὶ 3 ὁπλῖται νεκροί, ἰσάριθμοι δὲ τραυματίαι. Αἱ συμμορίαι ὑπέστησαν πανωλεθρίαν.

Οἱ Ὑπουργοὶ ἔλαβον κατόπιν ἀπόφασιν περὶ ἀποστολῆς ἀξιωματικῶν εἰς σανατόρια.

(laughter and cheers)

This message of hope for the exhibitors of America will find a ready response from all those who are keenly looking forward to the first of the

SYDNEY CHAPLIN PRODUCTIONS

* Free translation—(very free):

"I'm going away to that fair land—
The land where the *toot sweet* grows;
Where the comic spirit has not been canned
And the fair flower *finnee* blows.

"Ah, well-a-day, it's *au revoir;*
The ocean's very wet;
But I'm coming back *esprit de corps*
With film you'll want to get."

Famous Players-Lasky
Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

WILLIAM RUSSELL *in* "THIS HERO STUFF"

By STEPHEN FOX

Directed by HENRY KING

Was This War Hero A Coward in His Own Home Town?

How Do the Returning Heroes Feel?

With nearly four million American boys back from service overseas or in cantonments—here's a picture you can feature big.

Popular William Russell in one of the funniest vehicles he has ever had—a comedy in which a returned war hero finds life a bore.

Glance at a portion of the supporting cast shown above. It includes J. Barney Sherry, Mary Thurman, Harvey Clark, Winifred Westover and J. Farrell McDonald—all topnotchers.

You can easily plan on running "This Hero Stuff" three days to a week.

WILLIAM RUSSELL PRODUCTIONS
Distributed by PATHÉ

What the Trade Papers Said About Russell's Last One:

"Not a single dull moment. Not an inch of padding. Very good."—*Wid's Daily.*

"Sets a new pace for comedy drama. Story that is tense, baffling, satisfying, full of action."—*Moving Picture World.*

"You can't feature this picture too big. The richest satire that has reached the screen in many a day."—*Motion Picture News.*

"One peach of a picture."—*Variety.*

HIGH POCKE

is Louis Bennison's l
Goldwyn-Betzwood Pro
tion. It will mean *full* poc
for you.

This new Western con
drama will gain twenty a
tional first-run contracts,
minimum.

GOLDWYN DISTRIBUTING
CORPORATION
SAMUEL GOLDWYN *President*

Betzwood Film Company
presents

LOUIS BENNISON

HIGH POCKETS

has more thrills and laughs than "The Road Called Straight." Opposite the smiling cowboy star is Katherine MacDonald, a star in her own right. She is another reason why you should show "High Pockets."

GOLDWYN DISTRIBUTING
CORPORATION
SAMUEL GOLDWYN *President*

N High Pockets

By William Patterson White *Directed by* Ira M. Lowry

Samuel Goldwyn
Presents
MABEL
Mabel Normand, putting a little English on the cherry in the cellar scene from "Upstairs"
GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN President

NORMAND

IN

UPSTAIRS

By Perley Poore Sheehan Directed by Victor L. Schertzinger

Mabel Normand in "Upstairs" is *funnier* than ever—and *money-er* than ever.

As a poor little slavey in the cellar of the big hotel, Mabel Normand is *bound to get your sympathy.*

And with her inimitable drolleries, such as shooting billiards with a mop handle and three cherries, she is *bound to get your laughter.*

One day the lure of the jazz band caught her, and she crept Upstairs.

The doors of the ballroom swung open to a paradise of love and life, which rounded out the greatest photo-play of the funniest lady of the screen.

You will show it as Mabel Normand in "Upstairs."

The Hall Room Boys

AGAIN!

A Howling Success!

AT THE

STRAND THEATRE, NEW YORK CITY

WEEK OF JULY 27th

The second "Hall Room Boys" went over bigger at the Strand than the first.

FLANAGAN and EDWARDS, featured in these comedies, have been head-liners in every big vaudeville house in the country.

H. A. MacGILL'S famous cartoons — "The Hall Room Boys"— have appeared for fifteen years in over seventy-five big city newspapers—these comedies are based on the famous creations of Mr. MacGill.

The popularity of Flanagan and Edwards, coupled with the nation-wide publicity given to these cartoons each night make "Hall Room Boys" two-reel comedies guaranteed box office attractions.

PRODUCED BY

THE NATIONAL FILM CORPORATION OF AMERICA

Negotiations for distribution are now pending

State Right Buyers Are Invited to Present Bids

TO

Jack and Harry Cohn

1583 Broadway, N.Y.

Triangle Presents

ELLEN TERRY

IN

"Her Greatest Performance"

A triumphant climax to the career of the greatest living actress.

A tribute to her artistry, that she should select for screen presentation in the sweetness of her maturity a role portraying the greatest of God's gifts, a mother.

An exquisite production of the greatest of heart-interest themes.

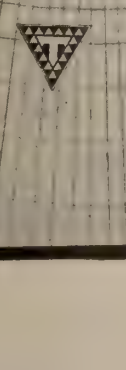
Everybody everywhere knows Ellen Terry. Folks are eagerly awaiting her only screen presentation.

Could the Exhibitor have a more profitable offering than the star people are clamoring to see?

A guaranteed success

TRIANGLE DISTRIBUTING CORPORATION

New York



NEGATIVES FOR REISSUE FOR SALE AT BARGAIN PRICES

Included are negatives of

Western Serials
One Reel Comedies
Two Reel Dramas
Two Reel Comedy Dramas
One Reel Sensational Dramas

Directed by such prominent artists as

ROBERT G. VIGNOLA
MARSHALL NEILAN
GEORGE MELFORD
HARRY MILLARD

Starring

TOM MOORE
ANNA Q. NILSSON
MARGUERITE COURTOT
RUTH ROLAND
MARSHALL NEILAN
MARIN SAIS
ROBERT ELLIS
GEORGE LARKIN
OLLIE KIRKBY
HELEN HOLMES
HELEN GIBSON

KALEM COMPANY

1482 Broadway, New York

Harry Raver
presents
AUGUSTUS THOMAS'
Challenging Drama

The VOLCANO

starring beautiful
LEAH BAIRD

with a cast of 2,000 persons including
Gov. Alfred E. Smith of New York

Directed by GEORGE IRVING

Packed with melodrama. Challenging the interest of and carrying thrills to everyone who sees it. Made stronger in its power of audience attraction every day by the radical disturbances in our large cities. Already booked in advance by telegraph by exhibitors who foresee "The Volcano" as *a clean-up picture.*

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

J. WARREN KERRIGAN

and His Own Company
in

A White Man's Chance

From the Munsey Magazine
Story by
Johnston McCulley
Directed by
Ernest C. Warde
A Robert Brunton Production

We tell you, and can prove it by exhibitor reports, that there are many houses where J. Warren Kerrigan draws as much patronage as the three so-called male leads among the screen stars.

For the first time in hi screen career, there are no being put behind Kerriga the powerful stories and th modern qualities an achievements of productio specialists that his popu larity and strength hav deserved.

Today, and henceforth with *his own company*, wit well-known novels, with th added powers of Rober Brunton production an Brunton's personal over sight, with the broad, in telligent Hodkinson adver tising and exploitation—

J. Warren Kerrigan no comes into his own.

W.W. HODKINSON CORPORATIO
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Our Cleveland manager writes: "I wish I had 'The Blue Bonnet' here now. First run customer waiting for it... Would play it week of Aug. 3."

Our New York Manager says: "I never realized how much exhibitors liked Billie Rhodes till we got the distribution of her pictures... Dozens of our customers are asking for 'The Blue Bonnet.'"

The Milwaukee manager telegraphs: "Confirm by wire whether my prints will be here to give 'The Blue Bonnet' to first run customer week Aug. 17."

The Los Angeles manager wires: "Have closed first run 'The Blue Bonnet' before negative is shipped to you. Exhibitor went out to studio and saw sample print. Please approve."

BILLIE RHODES in The Blue Bonnet

By E Magnus Ingleton — Directed by Louis Wm Chaudet

Is commanding this attention from the exhibitors of the country in advance of her first Hodkinson release for many reasons, and chief among them is:

There Is Not Another Star in Motion Pictures Like Billie Rhodes

Her producers, the National Film Corporation of America, William Parsons, President, have worked for five months to make this production in keeping with her popularity.

W.W. HODKINSON CORPORATION

527 Fifth Avenue New York City

Distributing through PATHÉ *Exchange Incorporated*

D. W. GRIFFITH

Has started on his first personally directed production for "First National"

FIRST NATIONAL EXHIBITORS CIRCUIT

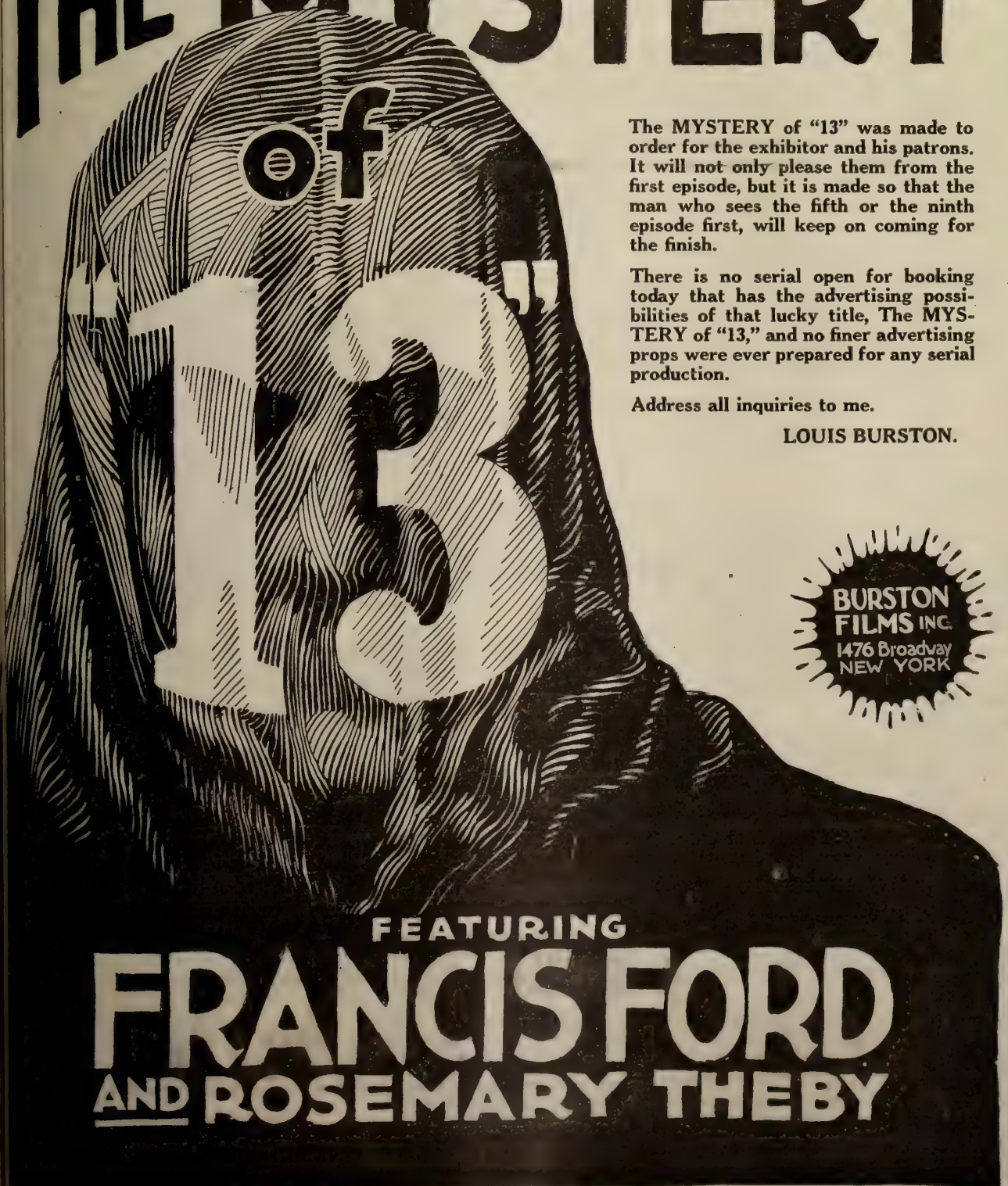
MARSHALL NEILAN

Has started on his first personally directed production for "First National"

FIRST NATIONAL EXHIBITORS CIRCUIT

GLADYS LESLIE
in
"THE GIRL WOMAN"
The Bridge that Leads from Girlhood to Womanhood—
that was the bridge that Belinda crossed, despite the fact that she had been forbidden "to grow up."
A crisis entered the life of Belinda Lee. It found her a girl—it left her a woman.
"THE GIRL WOMAN," written by A. Van Buren Powell, and directed by Tom Mills, presents Gladys Leslie in a new type of role, in which she will score heavily.
VITAGRAPH
Albert E. Smith, President

LOUIS BURSTON
PRESENTS
The DOMINANT SERIAL
THE MYSTERY of "13"



The MYSTERY of "13" was made to order for the exhibitor and his patrons. It will not only please them from the first episode, but it is made so that the man who sees the fifth or the ninth episode first, will keep on coming for the finish.

There is no serial open for booking today that has the advertising possibilities of that lucky title, The MYSTERY of "13," and no finer advertising props were ever prepared for any serial production.

Address all inquiries to me.

LOUIS BURSTON.

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FRANCIS FORD
AND ROSEMARY THEBY

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William Steiner Presents

Drop from airplane to speeding passenger train!

Actual Wedding in the Air!

Drop from airplane to airplane in flight!

Rescue by airplane from speeding sea-sled!

Big drama of the Texas Oil Fields!

Nose dives—tail spins—spirals—triple loops—airplane ambulance!

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THE INSPIRING, COLOSSAL, SEVEN-PART DRAMATIC MASTERPIECE

"SKY EYE"

A ROMANCE OF THE OIL FIELDS

WITH AN ALL-STAR CAST

All air stunts produced in co-operation with and under sanction of
AIR SERVICE U. S. ARMY

Written by Aubrey M. Kennedy in collaboration with Louis Lewyn

Produced by
WILLIAM STEINER
220 West 42nd St., New York City
Tel. Bryant 7690-7691

Directed by
AUBREY M. KENNEDY
Technical Director
LOUIS LEWYN

D. J. MOUNTAN, Special Representative

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LIGHTNING

PRESE

Ann Little

Late Paramount Star

AND A GALAXY OF THE MOST

NO SERIAL
LIKE IT HAS
EVER BEEN
ATTEMPTED

Directed by
PAUL HURST

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NATIONAL
FILM CORPORATION
OF AMERICA

Wm Parsons, Pres.

Studios - Hollywood, Calif.

SUPER FEATURE SERIAL

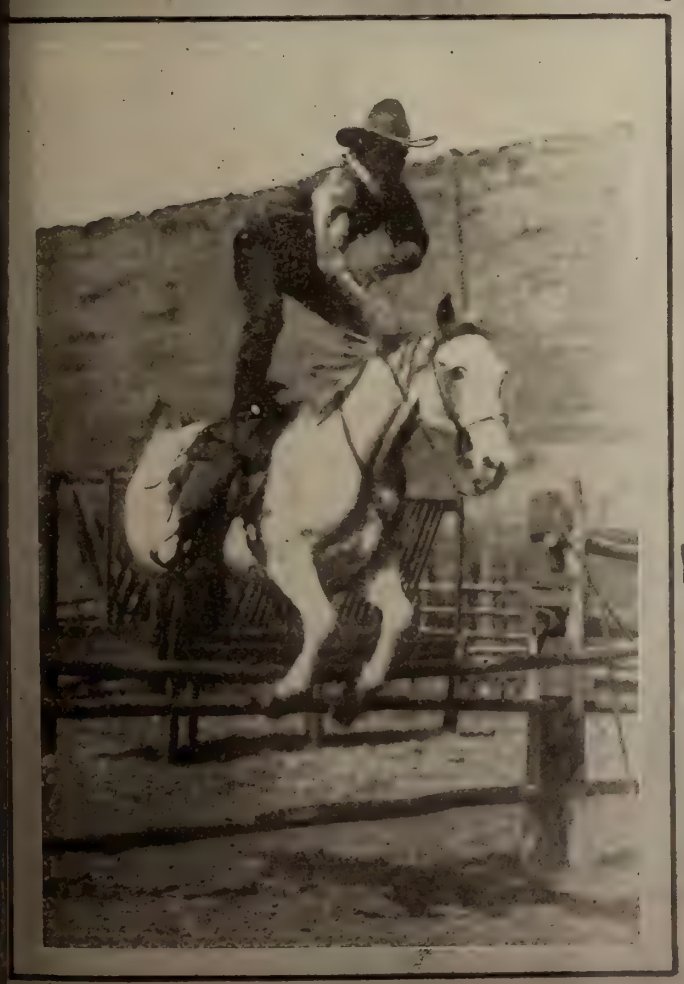
BRYCE

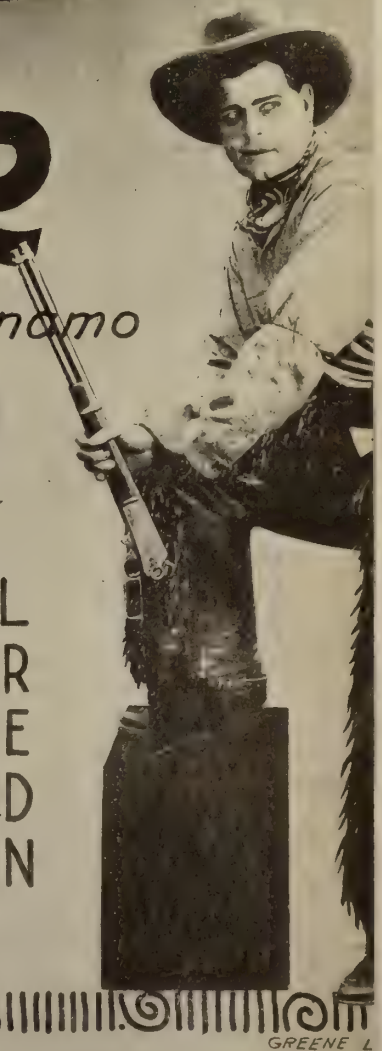
NTING

Jack Hoxie

The Western Dynamo

DARING RIDERS OF THE WORLD





A SERIAL WITH SUPER FEATURE STARS AND FOUNDATION

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JOE BRANDT

126 WEST 46TH ST.
NEW YORK CITY

Syndicate Superfeatures, Inc

SYNDICATE SUPERFEATURES, INC. is prepared to buy the world's rights, for cash, of superfeatures of any length, or to contract for distribution on a percentage basis through Affiliated Independent Exchanges.

Such films may run from one to ten reels in length but must have exceptional drawing power.

Directors and Artists who are producing independently of distributing organizations are invited to outline their plans and work.

Correspondence will be treated confidentially.

GEORGE KLEINE,
63 East Adams St.
Chicag

EVOLUTION

Number Three

The Trade Papers of June 28th and July 19th carried my first and second advertisement "EVOLUTION."

THE ECONOMIC TRINITY: — — — Producer — Middleman —Consumer — — are inevitable BEDFELLOWS; but the end-men are usually kicking the middleman under the blankets.

This is true of FILMS as well as of FACTORY and FARM products.

While the actual CONSUMER of films is the PUBLIC, for TRADE purposes we may consider the EXHIBITOR to be the consumer: the EXCHANGE is the middleman.

Sometimes the producer tries to ELIMINATE the middleman and deals directly with the ULTIMATE consumer, as when the Super-feature is placed in a THEATRE leased for special exploitation.

The MIDDLEMAN, however, serves an important function and CANNOT be ELIMINATED.

Being an INEVITABLE factor in the business of getting films to the public, the exchange must function EFFICIENTLY and remove the prejudice by SERVICE, to Exhibitor and Producer.

A review of film DISTRIBUTION since the birth of the NICKELODEON in 1906 shows that it has steadily IMPROVED. The dinky exchange of that period, with its LACK of SYSTEM, its endless ERRORS in bookkeeping, its INCOMPETENT handling of films—in booking, in repair and shipping rooms, its DESTRUCTIVE COMPETITION, cannot be compared with the PRESENT DAY exchange.

In spite of current fault-finding, it is vastly SUPERIOR to its predecessors. It has a BROADER and more SYMPATHETIC attitude toward the exhibitor.

With exceptions, of course, with exceptions.

I am laying a fundation for PRODUCTION and DISTRIBUTION. To be enduring it must be FLEXIBLE. I do not believe in long-time contracts in this business, except of the most general nature.

PARALLEL INTERESTS will hold business men together better than formal contracts. MUTUAL CONFIDENCE is the best cement.

Producer, Distributor and Exhibitor must be CO-ORDINATE POWERS in the industry.

The Producer, grinding out product in UNENDING footage, compelling a GROANING exchange to force it upon a RESISTING exhibitor, is FADING out of the scene.

The Exhibitor is no longer compelled to eat an eight-course dinner to get the single dish which he wants.

Let the Producer take his HEAVY HAND off the Exchange; give it reasonable FREEDOM in the SELECTION of films, and freedom in DEALING with EXHIBITORS.

EQUAL RIGHTS, no DOMINATION, FREEDOM of action, mutual RESPECT—within the Trinity—are on the horizon.

There is no ROYAL ROAD to successful production. With the beginning of every new feature, FAILURE is knocking at the door. No Producer DELIBERATELY turns out failures.

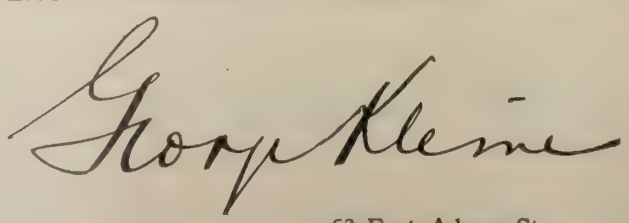
The diatribes of some critics read as if the making of a POOR PICTURE were a delight and the pastime of men who love to WASTE money. There has been waste, due to the conditions that controlled the industry, but it is being lessened as the business becomes stabilized.

The film business has ETERNITY ahead of it, but the businesses composing it may be SHORT-LIVED. Success and Failure follow each other in quick succession. Film concerns that do not yield to EVOLUTIONARY PRESSURE, die.

I am neither a REFORMER nor a RADICAL: I dislike reformers, except those who reform themselves; and radicals usually like change for changes' own sake. I try to analyze trade conditions as they affect my business, to read the barometer of the FUTURE, and having a distinct OBJECTIVE, to drive toward it; always believing in co-operation, to add momentum to the DRIVING FORCE.

My own Productions will be made LEISURELY, each department in COMPETENT hands, avoiding above all things a SET quantity within a given time; I believe in INTENSIVE work upon one theme—the BIG THEME, if it can be found, in the hands of a BIG DIRECTOR—not necessarily a SPOTLIGHT director; not caring particularly whether the product is one or twelve Superfeatures per annum; built without HASTE, but without WASTE.

They will be marketed through SYNDICATE SUPER-FEATURES, INC., and will be offered to—not forced upon—the AFFILIATED INDEPENDENT EXCHANGES OF THE WORLD.



63 East Adams St.
Chicago.

ALL HARTFORD ACCLAIMS

The Edward A. MacManus

SUPREME REPRODUCTION

Of Our Country's Most Heroic Fighters

The Lost Battalion

Now showing at the Grand Theatre (Hartford) daily to packed houses that are thrilled with the spirit of patriotism that seems to leap from the screen: with the spirit of romance that veils the tragedy of war, and with the spirit of hope that springs eternal for a world enduring, all world peace. The epitome of faith, hope charity.

Flashed to New York to the most notable of all New York's Evening Newspapers, THE EVENING JOURNAL reflashes to its MILLION READERS: "'THE LOST BATTALION' as a production excels in photography, originality and scenic effects. In fact, it is one of the most remarkable screen features ever produced; rivaling anything ever attempted before; greater both in story and romance than 'The Birth of a Nation,' and excelling the latter production in its originality, if not artistically."

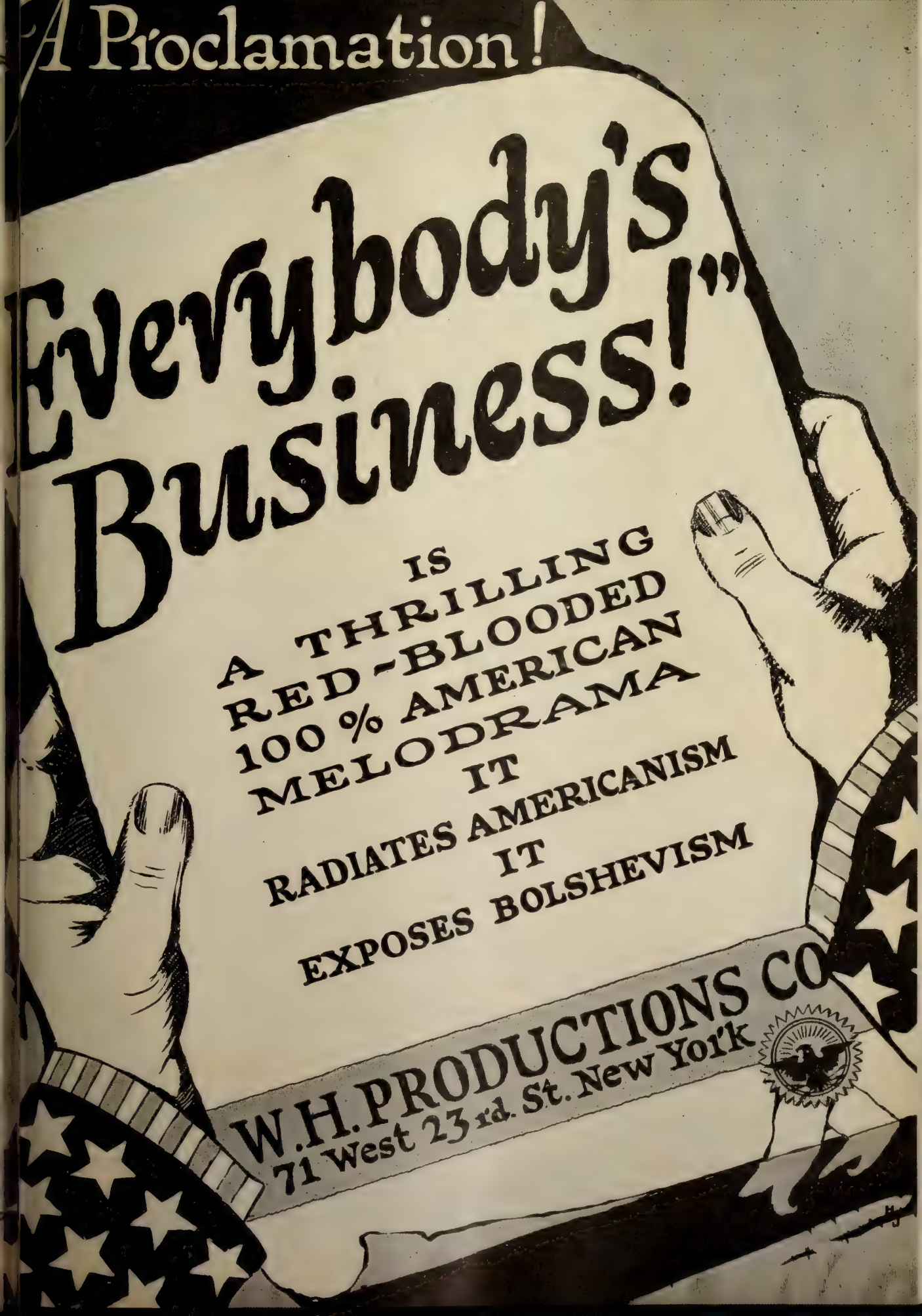
THE EVER RELIABLE HARTFORD COURANT sparkles with praise as it rises to a critical penultimate: "Somehow, in some miraculous manner, the producer and director of 'THE LOST BATTALION' have caught the glorious spirit of the American doughboy, and in every scene filmed is reincarnated for history the homely, humorous and noble characteristics of the product of the 'melting pot of the nations'—the American soldier. In its mighty playing on the chord of human interest, in its appeal to the individual's patriotic pride and, lastly, in its power to produce tears of laughter and tears that spring from sight of rows on rows of tiny white crosses in a graveyard in France, 'THE LOST BATTALION' is far superior to 'The Birth of a Nation.'"

NOW READ THIS WIRE!!!

"The Lost Battalion" has smashed all box-office records for the Grand Theatre, Hartford, on Monday night, Tuesday matinee and Tuesday night performances. The Hartford Courant, Post Times and Globe proclaim it the greatest picture ever shown here. Congratulations!—Frank Quinlan, Manager.

Distribution Plans to Be Announced Later

The Proving Grounds, No. 2 West 47th Street, New York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"Everybody's Business!"
IS
A THRILLING
RED-BLOODED
100% AMERICAN
MELODRAMA
IT
RADIATES AMERICANISM
IT
EXPOSES BOLSHEVISM
W.H. PRODUCTIONS CO
71 West 23rd. St. New York

MARY PICKFORD

CHARLIE CHAPLIN

Announcing

Douglas Fairbanks'

First Release through United Artists Corporation

"HIS MAJESTY, THE AMERICAN"

MR. FAIRBANKS has endeavored to make his first production for United Artists Corporation worthy of the ideals on which the organization was founded, and he hopes that the verdict of the final judges—the public—will be "Well Done!"

DOUGLAS FAIRBANKS

D. W. GRIFFITH

MARY PICKFORD

CHARLIE CHAPLIN

"HIS MAJESTY, THE AMERICAN"

To be released September First

is now being booked through the following

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OSCAR A. PRICE, *President*

HIRAM ABRAMS, *General Manager*

729 Seventh Avenue

New York City

DOUGLAS FAIRBANKS

D.W. GRIFFITH

WALDORF PHOTOPLAYS SUPREME

WHAT WOULD YOU HAVE DONE?

Two men and a woman were isolated on a South Sea Island.

They were under unusual conditions, one was a Doctor, the other a Cave Man, she was a Nu

Both fell in love with her.

WHAT HAPPENED?

"WHERE BONDS AR

WILL SHOW YOU.

The story is a towering o
and runs the gauntlet of
Human Passions.

Four Big Terrific Fights
The greatest Hurricane scene ever fil
Replete with action!

WALDORF PHOTOPLAY CO. 229 WEST 42

Have you a

FOX

SUNSHINE

COMEDY

IN YOUR THEATRE?

They tie up your house to Success

FOX ENTERTAINMENTS

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MOVING PICTURE WORLD

Founded by J. P. CHALMERS 1907

Two Shows Simultaneously Run in Texas Movie House

YOU may have heard of community churches, but J. H. Judia, of Cisco, Texas, is ready to gamble that he wns the only community moving picure show in America. The Judia pened early in July, and houses under he roof of its three story building bout thirty different enterprises.

For instance, in the theatre proper here is an ice cream parlor. Movie ans can eat ice cream as the films run. A special arrangement in this section f the house turns every chair into a mall table on which refreshments may e served.

Theatre Runs Two Shows.

The Judia Theatre is perhaps the most emarkable theatre in America since t combined two theatres in one. The layhouse cost $75,000, and is divided nto two sections. It has two operating ooths and four projecting machines. One half of the house is devoted to irst run pictures at 50 cents, and one-half is for second run pictures at 25 ents. For sixty cents, on Saturday ights, the fan can get a round trip icket permitting him to see both shows.

In the middle of the week, Mr. Judia, should business be poor, will close the main theatre, which seats 450, and run the annex, which seats 275. In this way he saves lights and other items of operating expense. When business is good, as it always is at the end of the week and its beginning, both shows are going in full blast. A big organ in the theatre provides music for both shows.

The Cisco Commercial Club has offices in the Judia Theatre. So have twenty-six oil firms. There is a shoe shining stand right in the theatre, where a man can get a shine and watch the movies as the shoeblack works.

J. H. Judia has patented his theatre plans. He is an inventor of some note, the government having adopted his plans for the improvement of army air planes during the war.

Exhibitors' Organization Against Daylight Saving

IT was announced by the committee on legislation and tax of the Motion Picture Exhibitors of America, Inc., that an active canvass of Congress has begun to enlist the support of every member of the national law making body in repealing the daylight saving law.

That the daylight saving law, which came into being as a war measure, has had a disastrous effect upon a great number of motion picture theatres is shown by the fact that exhibitors throughout the country are continually protesting upon the further operation of this war time law.

The Northwest exhibitors, in convention at Seattle, went on record as opposed to a continuation of daylight saving and the committee on legislation and tax is in receipt of requests from exhibitors in many sections to take a stand against it.

While the canvass is under way, exhibitors are urged to communicate their opposition to the daylight saving bill to their Senators and Congressmen, especially to those who voted against its repeal.

Cincinnati Exchanges Are Moving Against Bicycling

AT A meeting of the Cincinnati Associated Film Exchange Managers of the Cincinnati Chamber of Commerce held during the past week, the question of devising ways and means to stamp out the practice of "bicycling."

It is stated by officers of the association that this practice has been indulged in to a large extent by some of the exhibitors. The usual procedure is to rent a film for one or two days and then to retain it for an extended period, sometimes as much as two weeks or more, and circulate it among theatres in the smaller towns, with payment being made for the original showing only. This practice has been growing to an alarming extent, the managers claim, and it has become absolutely necessary to do something to overcome it.

At the present time no drastic measures are to be inaugurated, the main reliance being put in efforts to educate the offending managers to the injustice of such procedure. Secretary C. V. Zimmerman, of the exchange association, said that he believed that when the proposition was placed in the proper light, many of those who have indulged in this practice will see the right thing and do it, without any necessity of resorting to extreme measures. However, the exchanges are prepared to go the whole distance, if necessary, to see that the imposition is discontinued.

Treasurer Linton of Utica Charges Black Theatre Fails to Co-operate

THE New York State League, of which Sydney S. Cohen is president, has declined to make any statement in reply to the letter from Alfred S. Black, president of the Motion Picture Exhibitors of America, which was printed in the Moving Picture World last week.

W. H. Linton, of the Hippodrome Theatre of Utica, and the treasurer of the New York State organization, has written a letter in which he takes exception to the statement of Mr. Black, whom he alludes to as "president of the recent St. Louis meeting" regarding the situation in Utica.

Mr. Black, it will recalled, asked what the New York organization had done to aid the theatre men in Utica to obtain Sunday opening. Mr. Linton charges that the Park Theatre has failed to co-operate with other exhibitors in that city to further the fight for Sunday opening. His letter is as follows:

MY attention has been called to the statement of Mr. Alfred S. Black, president of the recent St. Louis meeting, in which he says that he owns a large interest in and represents the Park Theatre in Utica, N. Y. Mr. Black asks what the league has done to help in opening the motion picture theatres of Utica on Sundays since the bill was passed.

As I am the owner of the Hippodrome Theatre in Utica and several other theatres in this Senatorial district, and, together with Mr. Donlon, of the Avon Theatre, am in charge of the Sunday campaign in Utica, I feel that some reply is due to Mr. Black.

Mr. Black is ill-informed when he says that the Motion Picture Exhibitors' League of New York State has done nothing for Sunday opening in Utica. On the contrary, the exhibitors of Utica have received all the help they have ever needed from the league, and I may say that the help has been most valuable.

If Sunday opening is not as yet an accomplished fact in Utica the cause is to be found in certain local circumstances with which we are now contending and which we eventually hope to control. In the meantime I will thank Mr. Black, who says he represents the Park Theatre, if he will use his influence with the management of that theatre to induce it to pay its proportionate share of the expenses incurred in the prosecution of the campaign in Utica. The Park Theatre has refused to pay it, and other exhibitors in the city have had to pay it for the Park Theatre, I personally contributing to make up for the deficiency caused by the desertion of the Park. Please publish these facts in fairness to all parties concerned.

W. H. LINTON,
Hippodrome Theatre, Utica, N. Y.

WILL ENTERTAIN ROCHESTER MEETING

Members of National Association Are To Be Guests of George Eastman During Their Visit

ADVANCE indications point to a most successful and enjoyable gathering of motion picture men when the National Association of the Motion Picture Industry meets in Rochester on Aug. 5 and 6. This will be the third annual meeting and will probably see the mingling of more members of the association than on any similar occasion since the inception of the association in June, 1916.

Elaborate plans are being made for the reception and entertainment of the members by George Eastman, whose generosity is responsible for the meeting being held at Rochester this year. The members will be Mr. Eastman's guests from the time they leave New York until their return to that city, and aside from the business of the sessions it is anticipated that the many events scheduled will cause them long to bear a pleasant memory of their trip to the Kodak City.

Charters Special Train.

Mr. Eastman has chartered a special train for the use of the members. It will leave the Grand Central station at 11.30 o'clock on Monday night, arriving in Rochester shortly after 8 o'clock on Tuesday morning. The delegates will be taken to the Seneca Hotel, which will be their headquarters during their stay and where the meetings will be held. After a review of the activities of the association during the past year, reports of committees and presentation of plans for the next year, officers will be elected.

On Tuesday afternoon the visitors will be shown the wonders of the Kodak Park plant, including an actual demonstration of the various processes of making film. A dinner in their honor will be given at the plant on Tuesday evening. The party will return to New York on a special train leaving Rochester at midnight and reaching New York at the beginning of business Wednesday.

Propose National Academy.

It is understood that while the members are here Mr. Eastman will make some important announcements in connection with the National Academy of Motion Picture Art which he proposes to found. No definite announcement has been forthcoming concerning this matter, but the proposed plans have been generally mooted for some time, and it is apparent that a lively curiosity has been aroused in Mr. Eastman's expected announcement. Samuel Rothapfel is to be one of the directing geniuses of the institution, which also will maintain a large symphony orchestra conducted by a man of national prominence as a musician.

North to Act as District Manager.

Tom North, special short subjects sales manager for Fox Film Corporation, is also to act as district manager for the Southern District. The Southern District includes the Fox exchanges in Washington, Atlanta and New Orleans.

Checks Waiting for Unicorn Employes.

John Lyttle, 31 Nassau street, New York, who was attorney for the Unicorn Film Service, 126 West Forty-sixth street, New York, has in his possession checks for former employes of the above named concern and is anxious to deliver same to them, but is without their addresses. The names are as follows: M. Rosenkranz, P. Walsh, F. G. Sceman, R. F. Eagan, L. Gainer, Walter Reilly.

No doubt the parties mentioned above could use the money to good advantage in these days of costly living.

Pennsylvania Association Makes Money from Slides

FRED J. HERRINGTON is now the official organizer of the American Exhibitors' Association of Pennsylvania and says the membership is growing by leaps and bounds. He is also executive secretary of the body. As an illustration of the rapid growth of membership he states that six out of seven exhibitors in McKeesport joined recently. In the same time every exhibitor in Monongahela City, three in number, became members. Two out of three in Charleroi, have joined.

There will be a meeting of western Pennsylvania and northern Ohio exhibitors in Cleveland in the near future. All exhibitors of these two sections are urged to so arrange their business in order that they may be able to attend.

Membership in the American Exhibitors' Association costs five dollars initiation fee, after which there is no charge for dues. The expenses of the organization are met by receipts from the running of advertising slides, which the exhibitor runs in lieu of payment of dues. Mr. Herrington will be pleased to explain all details of the plan to any exhibitor who is interested.

H. A. Strong, Pioneer in Film Manufacturing, Dies

HENRY ALVAH STRONG, vice-president of the Eastman Kodak Company and the original partner of George Eastman in the early days of film, died at Rochester early in the morning of July 25, aged eighty-one years. Mr. Strong had been in poor health for several years, but his condition had not been considered serious until a few days previous to his death.

Mr. Strong was born in Rochester and after serving as an assistant paymaster in the navy during the war entered the whip manufacturing business with his uncle. In 1889 he disposed of this business to enter the business of manufacturing dry plates and film with George Eastman. The two men had formed a partnership in 1880 under the name of Strong and Eastman.

Capital and Invention Combine.

In this partnership it was Mr. Strong who furnished the capital and Mr. Eastman the inventive genius. Mr. Strong's capital of $10,000 enabled Mr. Eastman's inventions to be placed on the market and has now grown to many millions. Soon after this the Eastman Dry Plate Company was formed with Mr. Strong as president and owner of a controlling interest, and Mr. Eastman as treasurer.

In later years, losses on western investments made it necessary for Mr. Strong to sell some of his stock in the Eastman Kodak Company, and thus he lost a controlling interest in the concern, although he continued to be an officer. When the Eastman Kodak Company of New Jersey was formed in 1901, Mr. Strong became its vice-president and retained the presidency of the Eastman Kodak Company of New York.

Was Philanthropist.

Mr. Strong has long been noted for his open-handed generosity to various causes in which he was interested. Among his larger gifts are: $150,000 to the Rochester Theological Seminary, for the erection of Alvah Strong Hall in memory of his father; $100,000 for the building of Brick Church Institute; $100,000 to the Young Women's Christian Association; $100,000 for the erection of a women's academic building at the University of Rochester, to be called Catherine Strong Hall, in memory of his mother; $50,000 to the Young Men's Christian Association. These gifts were all confined to Rochester, as were the bulk of his smaller gifts.

Little Known to Public.

Of a modest and unassuming disposition, Mr. Strong was little known by the public. Pleasant and frank in his contact with his associates and employes, he preferred to live quietly and almost in retirement. It is an actual fact that during the entire period of his life there never was published anything that would reflect upon him, either as a private citizen or in business. The same held true in other respects, his life being lived in such a dignified, exemplary manner that when he was spoken of it was always with a sincere feeling of respect and good-will.

Gondolfi Was Cameraman.

In last week's review of "Bringing Up Betty," a World Picture in which Evelyn Greeley is the star, credit for the photography work was given to Mr. Schneider when it should have been Mr. Gondolfi.

Precedent Among Preachers!

OF COURSE, the minister in your town doesn't run a moving picture house! And you don't hear every Sunday from the pulpit of your church the list of attractions which will occupy the screen at your minister's theatre during the coming week.

But out in Jefferson, Texas, all this happens. The Rev. W. A. Nance preaches one day in the week and runs his pictures at the Lyric the other six.

And the other ministers announce his plays each Sunday from their pulpits.

The story is from "Smiling Jimmy Kelly" on page 825. Don't miss it.

THE EDITOR.

GOLDWYN CAPITAL NOW $20,000,000

Alliance with Lee Shubert and A. H. Woods Marked by $17,000,000 Investment Increase—Means Hundreds of Stage Successes Will Be Available for Filming

ONE of the most far-reaching alliances of motion picture and theatrical interests ever recorded in the industry was consummated by Goldwyn Pictures Corporation last week, when that concern announced an increase of its capitalization from three million to twenty million dollars, and the inclusion of Lee Shubert and A. H. Woods on the board of directors. The Shubert interests control many of the theatres throughout the United States.

This guarantees the active co-operation of these foremost theatrical producers in the making, exploiting and distributing of Goldwyn pictures. The hundreds of great plays presented on the stage by these theatrical interests will be picturized by Goldwyn. As a part of the vastly increased scope of the organization, headed by Samuel Goldwyn, as president, it also is announced that an extensive national newspaper, magazine, and billboard advertising campaign will be launched, and that plans are under way for Eastern studios and a laboratory, as large as those now in operation at Culver City, California.

Officers of the Company.

The new officers of the Goldwyn Pictures Corporation are as follows: President, Samuel Goldwyn; chairman of the executive committee, F. J. Godsol; vice-presidents, F. J. Godsol, Moritz Hilder, Lee Shubert, Edgar Selwyn, Abraham Lehr; treasurer, P. W. Haberman; secretary, Gabriel L. Hess; directors: Samuel Goldwyn, F. J. Godsol, Moritz Hilder, Lee Shubert, A. H. Woods, Edgar Selwyn, Henry Ittleson, Jacob Hilder, Harmon August, P. W. Haberman, Gabriel L. Hess.

All of the outstanding successes of the Shuberts, A. H. Woods, and the Selwyns, are now available for the Goldwyn organization, possessing unlimited capital to back any undertaking which may be deemed advisable.

Samuel Goldwyn
As president, extends activities of Goldwyn Pictures Corporation.

Many Plays Acquired.

Plays that have been enjoyed by hundreds of thousands of people on the stage, the picture rights to which have been withheld, although many motion picture concerns have tried to secure them, will now be brought to the screen by Goldwyn.

"Potash and Perlmutter," a famous stage success, will probably be among the early Goldwyn productions. "The Woman in Room 13," "Maytime," "Roads of Destiny," "Friendly Enemies," "Tea for Three," "Old Lady 31," and "The Girl in the Taxi," are also likely to be numbered in the list prepared for early production, which are only a few out of the hundreds of plays that may be utilized.

Has Had Rapid Rise.

In less than three years, Samuel Goldwyn has brought his concern to a foremost place in the ranks of picture organizations. In the face of many difficulties brought about by the war, and later by the influenza epidemic, which nearly proved the ruination of many picture companies, he has succeeded in building up a producing and distributing corporation of great scope.

Stars on Roster.

At the present time, the roster of stars comprises Geraldine Farrar, Pauline Frederick, Mable Normand, Tom Moore, Madge Kennedy and Will Rogers. Not long ago, Mr. Goldwyn secured, for motion picture production, all of the works of Rex Beach, Gertrude Atherton, Rupert Hughes, Mary Roberts Rinehart, Gouverneur Morris, Basil King and Leroy Scott, known as the Eminent Authors.

Distribution facilities have been so perfected that Goldwyn pictures are shown in every country of the world. In the United States there are twenty-two exchanges, exclusive of the New York exchange, and each exchange is supplied with exploitation experts working on a system devised to aid exhibitors.

List of Plays Secured.

A. H. Woods has grouped around himself the greater part of the active playwrights of today, and has produced more successes than any other producer in America. The list of plays staged by Mr. Woods includes "The Song of Songs," "Parlor, Bedroom and Bath," "His Bridal Night," "Innocent," "He Comes Up Smiling," "Why Worry," "Where Poppies Bloom," "Roads of Destiny," "The Big Chance," "Friendly Enemies," "Up in Mabel's Room," "Potash and Perlmutter," and many others.

The Shubert supply of stage successes is as varied as it is numerous, including "Maytime," "A Little Journey," "39 East," "Eyes of Youth," "Sleeping Partners," "Mary's Ankle," "Blind Youth," "Fanny's First Play," "The Fear Market," "The Family," "The Fugitive," "The Guilty Man," "The Hawk," "Old Lady 31," "Pierrot The Prodigal," "Saturday to Monday," "The Torches," and the "Wooing of Eve."

The Selwyns also have many plays that have proved their popularity, among them "The Crowded Hour," "Tea for Three," "Twin Beds," "The Money Makers," "Lilac Time," "Double Exposure," "Why Marry" and "Under Fire."

A. H. Woods
Now a director of Goldwyn Corporation.

Lee Shubert
New director of Goldwyn Corporation.

NAME FAIRBANKS' FIRST "BIG FOUR"

"His Majesty, the American," Title of His Initial United States Release—Scheduled for September 1

DOUGLAS FAIRBANKS will inaugurate the releases of United Artists' Corporation on September 1 with his "His Majesty, the American." The picture has been in course of production since April. The actual filming is completed and the picture is now in the stages of final editing and titling.

Eight weeks were devoted exclusively to the preparation of the scenario. Director Joseph Henaberry, with the assistance of Elton Banks, developed the story, and it is reported that the picture is a veritable Fairbanks frolic, giving the inimitable Doug a wealth of opportunities such as no production has heretofore offered him.

Replete With Novelties.

The picture abounds in novelties. Its very beginning offers a feature that alone has cost quite a sum to produce, but that is counted on to make a season's hit in itself. It shows Doug in the agonies of a nightmare and the stunts he goes through and the dangers he courts start the story off with a rush. In these nightmare scenes many novelties in photography and set construction have been employed. Those who feel that there is nothing new under the sun are said to have a revelation awaiting them.

Has Strong Cast.

A splendid cast surrounds Doug in his first "Big Four" production. Marjory Daw plays the feminine lead. This makes the sixth picture in which she has played opposite Fairbanks. Miss Daw splendidly represents the wholesome young girl and is so throughly experienced in Doug's rather extreme heroic methods of rescuing damsels from distress that her presence is counted on as a big asset.

Frank Campeau, who has been associated with Fairbanks for over a year, plays the heavy role. He was a noteworthy member of numerous recent Fairbank's casts and has a big reputation not only as a screen artist, but likewise as a stage player.

Albert McQuarrie, who had a good part in "The Knickerbocker Buckaroo," likewise appears in "His Majesty, the American," and in addition served as an assistant to Director Henaberry.

Sam Sothern in Cast.

Much interest also attaches to the initial screen appearance of Sam Sothern, well-known New York and London actor and a younger brother of the famous E. H. Sothern.

Lillian Langdon, who appeared with Fairbanks in his first motion picture, "The Lamb," and in a number of later productions, is also prominent in the cast.

In the realization that "His Majesty, the American" was to be the first release of the "Big Four," Fairbanks is said to have spent a fortune on the production. Massive sets, both interiors and exteriors, have been provided without reckoning the cost, for Fairbanks has had in mind the longer runs to which the picture is booking, and he has put everything into the production to justify the highest hopes of United Artists' Corporation and the exhibitors who are going to run the pictures.

Advance Bookings Heavy.

Incidentally, the advance bookings on the production are said to set a record that is unequalled in screen annals. As early as last May the biggest theatres throughout the country began booking the picture for lengths of run that were actually revolutionary. A check-up of the first run bookings carries practically every big theatre and circuit throughout the country that could be accommodated for a simultaneous showing.

Bookings are now being made through all seventeen of United Artists' Corporation distributing depots in United States and Canada, and enough business has now been written to keep a big number of prints busy without let-up over a long period.

Bowers Renews Contract to Appear with Goldwyn

IN accordance with its policy of retaining actors and actresses who have proved their worth, Goldwyn Pictures renewed a contract with John Bowers whereby he will remain with the organization until November 20, 1920.

Under his present contract, his first work will be opposite Pauline Frederick in a picture directed by Frank Lloyd. The story, laid in England, will mark Mr. Bowers' initial appearance with the star. Work on this production will be started immediately.

Born in Indiana, where, according to Mr. Bowers, there are only two classes, poets and farmers, he shocked the community at the age of eighteen by deciding to become an actor, making his first appearances on the speaking stage in "The Family Cupboard" and "Things That Count." Soon, however, he was won over to the studio, and, after gaining experience with a number of companies, became a Goldwyn leading man.

Mr. Bowers revealed his versatility at Culver City by playing opposite Madge Kennedy and Mabel Normand, with equal success, and as leading man for Miss Kennedy in "Strictly Confidential."

John Bowers
Has signed big contract with Goldwyn. His latest success was with Madge Kennedy in "Through the Wrong Door."

New Basic Treatment for Vitagraph Serial Posters

A NEW idea in the use of the twenty-four sheet is being put in force by Vitagraph in advertising its new William Duncan serial, "Smashing Barriers." Its basic treatment is entirely new and it is what might be termed a "sidewalk" stand, as it has been designed for special posting in populous districts. It is the direct antithesis of the "he who runs may read" idea. In no way, however, is it planned to have the newspaper supplant the general twenty-four sheet put out on the new serial. It is rather a complement of the original and as such doubtless will be used by a large percentage of the exhibitors who have booked the new Vitagraph serial.

Vitagraph realized that a large proportion of the stands for the new serial would be posted in cities and read by prospective patrons who are passing at a reading distance of not more than a few feet. With this closeness in view the new poster will contain twelve scenes from the serial, and all forming a border. This will give the spectator an opportunity to see several of the thrills. Two of the most thrilling scenes —a big end-run in a varsity football game, which is an early episode of the serial, and a human chain rescuing the heroine from the brink of a steep cliff, are given double the space alloted to the remainder of the picture. Of course a large portrait of the star occupies a prominent position.

"The Blue Bonnet" was Six Months in Making

WHEN the executives of the National Film Corporation in Los Angeles shipped their first Billie Rhodes production for Hodkinson release, "The Blue Bonnet," to New York last week they checked up on their production records a picture that had been more than six months in the making. Taking extra time in which to produce pictures is developing into a new fashion, more especially since the producers have discerned that the old kind of pictures "do not go" with exhibitors any more.

"The Blue Bonnet," like all other productions flowing through the Hodkinson distribution mechanism, is a selective booking picture. It is not a part of a series of picture starring Billie Rhodes, although in the course of a year there will be six pictures with Miss Rhodes as the star. The production will be sold singly on merit and those exhibitors who like it can book and those that do not can leave it alone.

Release of "The Blue Bonnet" is scheduled to be around September 1. Two other productions will be released during the same month by the Hodkinson organization. There were three releases by Hodkinson in August and two in July and the outlook is that there will be three releases a month, at least, bearing the Hodkinson distribution imprint throughout the entire year ahead.

MOVIE MEN CONVENE IN SEATTLE

Co-operation Between Exhibitors and Exchangemen Results in First Annual Meeting of Allied Interests on July 16-19—Stage Screen Ball and Street Parade

THERE is a territory in the United States where exhibitors and film men are actually banded together on a practical working basis for the common good of themselves and the motion picture industry in general. This was definitely shown at the first annual convention of the Allied Motion Picture Interests of the Pacific Northwest held in Seattle July 16-19 inclusive. The purpose of the convention was to complete the organization of the associate membership of the Northwest Film Board of Trade.

Exchange and Theatre Men Unite.

This Board of Trade was organized by Northwest managers of film exchanges nearly two years ago. The idea was conceived last winter to get the exhibitors of the territory, who had never been able to form and hold together an active exhibitor organization, to join with them as associate members. They planned that questions which it was obviously the business of exhibitors to settle should be taken up by the associate members, and that whatever affected exchanges only should be handled by the exchange managers forming the Northwest Film Board of Trade; questions having any bearing on both branches of the industry in general should be considered and acted upon by the combined organization.

Meetings were held in Seattle, Portland, Tacoma, Spokane, Butte, Boise, Walla Walla, and Yakima for presenting the idea to exhibitors throughout the territory. Exhibitors approved of the plan and were not slow in joining and paying dues.

Hold First Meeting on July 17.

Many of those who had not joined were present when the first meeting of the convention was called to order in the auditorium of Frederick & Nelson's department store in Seattle on Thursday, July 17. No attempt had been made to call a meeting on Wednesday, when visitors were just arriving. There were representative exhibitors from Washington, Oregon, Montana, Idaho, and Alaska, as well as all the exchange men of the territory and district managers from California and representatives of supply houses and advertising concerns from all over the West. The Moving Picture World representative maintained headquarters on Film Row for the duration of the convention.

L. O. Lukan, president of the Northwest Film Board of Trade, opened the meeting. After the roll call Harry Sigmond, general counsel for the Board of Trade, explained the purpose and aims of the Northwest Film Board of Trade and the associate membership, outlined the plan of organization and gave a report of the progress of the organization. This report showed that there were twenty-three exchange men and one hundred exhibitor members to date. The report of the credentials committee was then read and approved. Mr. Sigmond next read the names of prominent producers, actors, distributors, directors and exhibitors who had sent letters of regret at not being able to attend the convention. The meeting was adjourned for luncheon, at which Mayor Ole Hanson and Reginald H. Parsons, president of the Seattle Chamber of Commerce, welcomed the delegates.

Harry Sigmond Opens Meeting.

The delegates re-convened at 2.00 p. m. Mr. Sigmond read the constitution and by-laws of the associate membership as framed by their organizations committee. Provision had been made in the constitution for the governing of the associate membership by an executive committee of five, one elected from each state and one at large, who should act as chairman. It was provided that the Film Board of Trade's executive committee of five should meet with the executive committee of the exhibitors when questions of general interest were under consideration. There was some discussion as to the number that should be on the exhibitors' executive committe, but the motion was finally passed without a dissenting vote to accept the constitution and by-laws as read. The motion was made and passed to pay any traveling expenses incurred by the members of the executive committee while attending to business for the organization.

Pass Many Resolutions.

President Lukan then asked for the report of the resolutions committee, explaining that it would be left for discussion until Friday morning. There were five resolutions read, the first urging the repeal of the daylight savings law over the president's veto; the second commending the progress of the motion picture industry; the third urging the repeal of the admission tax; the fourth urging the repeal of the film rentals tax; the fifth urging that only such films be shown as will redound to the improvement of the industry, and condemning dishonest producing companies.

Attention of the delegates was called to the beefsteak dinner to be given for the men by the Seattle exhibitors that evening, and the meeting adjournd.

Speaks for Theatre Tax.

Friday morning the delegates were so late and so irregular in putting in an appearance that the morning meeting was finally adjourned without having transacted any business. In the afternoon, however, the meeting was well attended. The resolutions were adopted as read without any discussion, and the manner of holding the election was being discussed when John Hamrick arrived late, on account of having to attend to some business with regard to the screen ball, and asked for a reconsideration of the resolution asking for the repeal of the admission tax. Mr. Hamrick declared that it was the duty of exhibitors to do their part in paying the enormous war debt that still burdens the country, that even if they did ask the repeal of the tax they would be refused and thus cheapened, and

A Kick in Time Saves Nine; a Kick in the Jaw Saves Many a Serial Star.
At least so Charles Hutchison finds in the very first episode of the Pathe serial, "The Great Gamble," in which he is co-starred with Anne Luther.

that, when the tax is removed exhibitors will be expected to reduce their admission price five cents, since most of them raised that amount to take care of the tax; and they would thus be deprived of the two or three cents extra which they are now getting. The discussion lasted some time, and it was finally moved and passed to place the resolution in the hands of the executive committee for consideration.

Officers Are Elected.

The findings of the nominating committee were then read, suggesting several names from each state for the associate membership executive committee and chairman. The plan was originally to elect by secret ballot, but the officers were finally elected by acclamation. Those elected were, chairman, Dr. Howard S. Clemmer, of the Clemmer Theatre, Spokane; member for Washington and Alaska, John Hamrick, of the Rex, Seattle; member for Oregon, K. L. Burke; member for Idaho, C. C. Spencer, of the Grand, Wallace; member for Montana, Henry Turner, of the Missoula AmusementCompany, Missoula.

Spokane Sends Invitation.

The official invitation of the city of Spokane for next year's convention was then presented by "Miss Spokane," a young woman sent from that city, who always impersonates Spokane on official occasions. She was dressed in the buckskin costume of an Indian maiden, and the text of her invitation, spoken from the platform, was in keeping with her character. At the end she presented a buckskin scroll with the written invitation from officials of the city. The motion was made and carried that Spokane should be next year's meeting place.

Silver Cup Presented.

John Hamrick in the name of the organization presented President Lukan with a silver loving cup in recognition of his work for the success of the convention, and a vote of appreciation was extended to General Counsel Harry Sigmond and to W. J. Drummond, director general of the convention.

After reminding the delegates of the screen ball to be held that night and of the boat trip and the entertainment planned in Bremerton on the following day by John Rantz and the Bremerton Chamber of Commerce, President Lukan declared the convention adjourned.

Screen Ball Was Fine Affair.

The Seattle newspapers all used a lot of ink, a goodly portion of their front pages and one or two other pages in trying to do justice to the screen ball. The stars present were Bessie Love, Wallace Reid, Frank Keenan, Fay Tincher and Beatriz Michelena. The grand march was preceded by a pony ballet driven tandem, with little pages in colonial costume attending, followed by the stars. The two biggest dancing floors in the city of Seattle were crowded to capacity and the seats on all sides filled. It is estimated by officials of the ball that there were about 9,000 people present.

Delegates Have Boat Ride.

Saturday was given over to the entertainment of the delegates by the city of Bremerton and John Rantz, manager of the Rialto Theatre of that city. On the arrival of the boat bearing delegates and their wives and the three women stars they were met by citizens of Bremerton in their automobiles and taken for a ride through the Navy Yard. They were conducted by the captain of the yard, who had obtained special permission to show the visitors through from Secretary Daniels. A meeting, with speeches of welcome and bouquets for the stars, was then held at the Rialto Theatre, and the party proceeded in the autos to the park, where a clambake was followed with more speeches and then games. The delegates returned to Seattle at 6 p. m.

Stars Receive Greeting.

Great publicity had been given the ball for weeks in advance, and when each of the stars arrived in Seattle a long line of automobiles with horns going full blast had escorted them up Second avenue between crowds of enthusiastic people on both sides of the street. The president of the Chamber of Commerce met Miss Michelena and the chief of police, dressed as Buffalo Bill and eight or ten of his subordinates dressed as cowboys and Indians, as well as little Ted Hanson, the mayor's son, all of them on horseback, met Miss Tincher. She appeared dressed as she was in "Rowdy Ann," in cowboy costume, and rode beside the chief of police up Second avenue, while the chief shot off blank cartridges and a horn blower helped to attract attention.

Marguerite Motie
Who, as Miss Spokane, persuaded the Seattle convention that Spokane was the place for next year's conclave.

Besides the luncheon at the Masonic Temple, where Mayor Hanson, the president of the Chamber of Commerce, Frank Keenan, and Beatriz Michelena spoke, there was another on Friday at the Masonic Club, which was a combined affair with the Seattle Chamber of Commerce. Here Keenan, Bessie Love and Miss Spokane spoke. Miss Spokane had just been escorted into town by Mayor Hanson.

At the beefsteak dinner Thursday night, Governor Hart and Police Chief Warren spoke.

The following extract from the constitution of the Allied Motion Picture Interests shows the nature and aims of the organization:

ARTICLE XI.

Sec. 1. Associate Membership. (a) Purposes: There is hereby created an associate membership to the Northwest Film Board of Trade to co-operate with the regular membership in accomplishing the following objects:

1. To secure as associate members the owners, managers or duly authorized representatives of every theatre in the States of Washington, Oregon, Idaho and Montana; to promote the best interests of the motion picture industry in the states named; to cultivate the most cordial relations among those interested in the motion picture industry and between those interested in the motion picture industry and the public.

2. To discourage the exhibition of any films that may have a tendency to cast discredit on the motion picture industry.

3. To present to the public and to legislative bodies on any and all occasions, whenever measures are proposed which are unjust, oppressive and detrimental to the best business interests of its members the facts and arguments opposed to such measures; to combat such legislation by every legitimate means; to foster and support all just and wise legislation affecting the motion picture industry.

4. To investigate transportation and traffic problems affecting the business of its members, and when necessary secure improvements in transportation service.

5. To keep its members informed on matters of general interest likely to affect their business interests.

6. To maintain a central office for the proper conduct of the affairs of the association.

7. To raise funds by dues and assessments, and to do all other acts as are necessary to carry into effect the objects set forth above.

Spokane Gets Next Convention.

Receiving Miss Spokane (Marguerite Motie) in royal fashion, the delegates to the convention being held in Seattle, unanimously accepted the invitation of Spokane extended by Miss Spokane. The convention will be held in May or early in June of 1920.

Dr. H. C. Clemmer was named chairman of the executive committee to arrange for the 1920 convention.

"Miss Spokane was royally welcomed by Seattle," said Dr. Clemmer to Dr. Lambach over the long distance telephone. "All rules were suspended and the invitation unanimously accepted. Twenty automobiles headed by Mayor Hanson met Miss Spokane and participated in the film parade."

Presents Parchment Invitation.

Not content with a formal invitation by the city council, the picture men introduced Miss Marguerite Motie (Miss Spokane) to the big convention, clad in her Indian costume, representing Spokane. Miss Motie presented the northwestern film heads with a beautifully-drawn parchment, inviting them to fix Spokane for the 1920 convention. The parchment invitation, which simulates birch bark, was prepared by A. R. Van de Loeff. It reads as follows:

Text of Invitation.

Invitation of the people of Spokane to the members of the Northwest Film Board of Trade—greeting:

The people of Spokane, designated by the Indians as "The Children of the Sun," the meaning of the word Spokane, extend

this cordial invitation to their neighbors of the film world, whose business is so dependent upon the beneficent rays of sunlight, to make the City of the Sun their meeting place in 1920.

The men and women of Spokane, the center of the green summer playground of the northwest, are anxious to give due recognition to the motion picture industry. In testimony of this sentiment, I, Miss Spokane, hereby extend to you a most cordial invitation to journey to the City of the Sun for your convention next year.

Come, play with us, and be our friends.

Signed and sealed this 18th day of July, nineteen hundred and nineteen.

J. C. ARGALL,
Acting Mayor of the City of Spokane.
GEORGE A. PHILLIPS,
President of the Spokane Advertising Club.
R. S. COUPER,
President Spokane Transportation Club.
T. H. HEBERT,
President Spokane Chamber of Commerce.

Miss Spokane May Enter Movies.

An opportunity to become a motion picture star has been offered "Miss Spokane" by Wallace Reid, screen favorite. Mr. Reid offered Miss Motie a position in his company after meeting her Friday at the convention.

Miss Motie has taken the offer under consideration and will make her decision within a few days. Following a course at the Northwestern University at Chicago, she became a teacher of elocution in a Spokane high school. She also appeared in stock here with the Woodward players.

Goldwyn Cameraman Invents Soft Focus Camera Device

MARCEL LE PICARD, Will Rogers' cameraman, has perfected a special lens which produces a novel effect that may be applied to the artistic betterment of Goldwyn photoplays. Only a few of Mr. Le Picard's intimate coworkers know about the experiments which he has been making for a number of months in the mechanical department of the Goldwyn camera rooms.

Slightly out-of-focus effects, giving a soft finish to scenes or figures that lend themselves to artistic treatment of the kind, have become something of a fad of late. But only the most expert cameramen have been able to produce artistic results. Too frequently, the scene has merely appeared out of focus and therefore defective.

Mr. Le Picard explains that by means of a new receptacle with adjustable lens carriers, he can get a close-up with varying degrees of out-of-focus effects, which are both attractive and unusual. Using the new device, the image on the screen is kept in perfect focus, the features being sharply outlined, but a soft halo, giving the picture the artistic quality of a painting, is attained. This can be controlled at will while the film is being exposed, affording the cameraman every opportunity to use his own judgment.

This device was used in the latest Madge Kennedy picture, "Through the Wrong Door," produced by Goldwyn.

Old Lyme Has Motion Picture Show.

Motion pictures is a form of entertainment that has just reached Old Lyme, Conn., Constance Binney's summer home, and last week "Sporting Life," in which Miss Binney has a part, and "Little Women" thrilled the inhabitants.

ROBERTSON-COLE AND MUTUAL AGREE

Judge Mack Decides Against Cancelation of Contract—Parties Now Agree to Co-operate

THE Robertson-Cole productions will be distributed as heretofore by the Exhibitors Mutual Distributing Corporation under the terms of a decision rendered by Judge Mack in the United States District Court on July 28, enjoining the producing company from canceling its contract with the Exhibitors Mutual.

Judge Mack concluded that the Exhibitors Mutual had not committed any breaches of the contract, as alleged, which justified the Robertson-Cole Company in canceling the contract and arrived at the conclusion that practically it would be impossible at the present time for the distributing company to replace the Robertson-Cole productions with others equally attractive in order to continue its business successfully in the event that the cancelation of the contract was not enjoined by court action.

Subsidiary Concerns Involved.

The Robertson-Cole company sought to justify its cancelation of the contract on the ground that the distributing company had committed various breaches of the agreement in forming subsidiary corporations and in exploiting productions owned by these companies and that the distributing company was insolvent.

Judge Mack concluded that there was no basis for the claim that the Exhibitors Mutual is insolvent, which was based on the report of an accountant which eliminated the assets of the Exhibitors Mutual Distributing Corporation of Illinois, although the Exhibitors Mutual owns all of the capital stock of the Illinois corporation and the report considered the outstanding stock issue of the Exhibitors Mutual as a liability contrary to law and practice.

Accountant's Testimony Not Considered.

With reference to the report of this accountant Judge Mack characterized his statements as "utterly incomprehensible" and made it clear that the Court did not place any weight on his testimony, at the same time concluding from all the testimony as a matter of fact that the Exhibitors Mutual is amply solvent with a surplus of at least $350,000, disregarding contingent assets upon which the company will realize substantial amounts as a going concern.

Elsie Janis
New picture of the popular star who will be seen in Selznick pictures.

Contracts with Stars Considered.

The contracts of the Robertson-Cole Company with producing companies for the world rights to the productions of Bessie Barriscale, Sessue Hayakawa, William Desmond, J. Warren Kerrigan, Henry B. Warner, Billy Rhodes and Alma Rubens at an expense of over three million dollars were offered in evidence during the trial.

The Exhibitors Mutual contended that practically it would be impossible to secure productions in the market to replace this galaxy of screen stars, and Tarkington Baker, general manager of the Universal Film Manufacturing Company; Felix F. Feist, of the Goldwyn Company, and Morris Fleckles, of the Screencraft Company, testified that it would require months and an enormous expense to build up an equally attractive program, assuming recognized stars were available, which they doubted.

More Stars Mentioned.

The Robertson-Cole Company had contended that the distributing company could replace its productions, and in support of that contention had asserted that the productions of a number of film stars including Alice Joyce, Emma Wehlen, Viola Dana, F. X. Bushman and Beverly Bayne, Katherine MacDonald and other screen favorites had recently been offered to the Robertson-Cole Company.

William Wright, of the Vitagraph Company, testified that Miss Joyce is under a long term contract with the Vitagraph Company and that "she is not a contract breaker," hence her productions are not available for distribution, as the Vitagraph Company maintains its own distributing agency.

Contestants Are Reconciled.

J. Robert Rubin, who is legal representative for a number of producing and distributing companies, testified that Emmy Wehlen and Viola Dana are under contract to the Metro Company, which also distributes its own productions, and consequently their productions are not available for distribution.

At the conclusion of the trial the representatives of the Robertson-Cole Company and the officers of the Exhibitors Mutual, who had manifested no antagonism toward each other during the controversy, expressed their determination to join hands and put their shoulders to the wheel to make the joint enterprise a success and promised to build up a producing-distributing service second to none.

James Young Not with Vitagraph.

James Young, who directed Earle Williams in all of that star's pictures since his return to the Pacific coast, is no longer with Vitagraph. His successor has not yet been selected.

MARYLAND LEAGUE INDORSES REPEAL

Abolition of Theatre Taxes Desired as Well as Adoption of Cleveland Slide Showing Scheme

THE action now being taken by the National Association of the Moving Picture Industry in an effort to have repealed the war taxes on admissions, seating capacity and film rentals, and the Cleveland method of financing the league, by having a certain number of theaters lend their screens for advertising purposes for a stipulated amount, were the important questions which were discussed at the special meeting held by the Exhibitors' League of Maryland, at their headquarters, 419 East Baltimore street, on July 22.

Indorse Tax Repeal.

The meeting was presided over by Louis Schlichter, president of the organization, who is also manager of the Bridge Theatre, and the first matter that came up was what action the Maryland body should take on the tax repeal now being urged by the National body. Walter D. Pacey, manager of the Garden Theatre in South Baltimore, moved that the league indorse the resolution as set forth by the national body on the repeal of the admission, seating capacity and film rental taxes. This was seconded by Frank A. Hornig, manager of the Horn and Royal theaters, and passed.

T. D. Goldberg Is Active.

Thomas D. Goldberg, manager of the Walbrook Theater and second vice-president of the league, who was elected director of the national body for the state of Maryland, at its last meeting held in St. Louis, to succeed J. Louis Rome, manager of the Broadway, Baltimore and Arcadia theatres, is working on the matter.. Mr. Goldberg is also on the committee on legislation for Maryland for the National body.

Mr. Goldberg has now divided the state and city into six districts and has appointed a director for each district. Those men who have been appointed will get up petitions to send to their congressmen urging the repeal of the taxes. The six assistant directors include J. E. Cahill, Centreville, Md., first district; C. E. Councilman, Grand Theater, Highlandtown, second district; W. E. Stumpf, Goodtime Theater, third district; Louis Schlichter, Bridge Theater, fourth district; Phillip Miller, Republic Theater, Annapolis, Md., fifth district; and Spates & Frey, Frostburg, Md., sixth district.

The report of the ball committee was read regarding the finances, but owing to a few minor details which are to be completed by the ball finance committee and the auditing committee, the acceptance of the report was held over until the next meeting.

Believes in Cleveland Scheme.

Thomas D. Goldberg then took the floor and made an address regarding the benefits to be derived by adopting the Cleveland method of financing the league and according to what he said he believes that the league will be greatly strengthened by this method of filling the treasury. According to Mr. Goldberg, the by-laws of the organization would be changed and the plan is to have an arrangement whereby a member may either pay his dues in advance or agree to run an advertising slide and the amount of funds derived from such advertising by slide shall be put in the treasury for the benefit of the league.

Points Out Financial Need.

He went on to say that the more finances the league has the better able it will be to fight the various battles that come up in the city council and the legislatures which are detrimental to the interests of the moving picture industry.

Those present were impressed with Mr. Goldberg's address and it was moved by W. E. Stumpf, manager of the Goodtime Theater, that the idea be accepted. Part of this motion read: "That no exhibitor or manager in the city or state can use the screen of his theater for any advertising slides of any kind or character until finally approved by the exhibitors league."

This was passed and Mr. Goldberg asked that he be appointed as chairman of the committee of three and be permitted to select the other two members to work out the method. This was granted and he apointed Frank A Hornig and William E. Stumpf as the other two members.

A. B. Price Speaks.

A. B. Price, manager of the Rialto, Blue Mouse and Aurora theaters made a short address in which he said that Myer Fox, owner of the Rialto was perfectly willing to co-operate with the league on anything that would be of benefit to the moving picture industry which was done on a co-operative policy but that he did not want this action taken by the members as though Mr. Fox was asking for help in any battles which he might personally have relative to his business concerning the Rialto, as they were able to fight their own battles.

Among those present were J. F. Ritterpush, Highland; A. B. Price, Rialto, Blue Mouse, Aurora; William Tyler, Lubins; E. B. McCurdy, Lafayette and Eureka; Charles E. Hicks, Hampden; Frank H. Durkee, Palace; W. D. Pacey, Garden, South Baltimore; C. B. Eyer, Community, Hampden; Frank A. Hornig, Horn and Royal; Louis Schlichter, Bridge; C. B. Councilman, Grand, Highlandtown; Thomas D. Goldberg, Walbrook; J. Rabinovich, Comedy; Ben Cluster, Cluster and Liberty; Harry Clucter, Crystal; Sam Flax, H. E. Kahn, Waverly; William E. Stumpf, Goodtime; W. A. Alberts, Eagle.

Realart Starts Billboard Campaign.

Realart Pictures Corporation has started its extensive outdoor exploitation campaign. Within a few days a poster advertising Mary Miles Minter will make its appearance on the billboards of New York. It will soon be seen in other cities.

The poster is a twenty-four sheet, and not only does it appeal to the eye because of its artistic beauty, but the public's attention is riveted by the manner in which the story Realart has to tell about Mary Miles Minter appears.

Reviews in Moving Picture World are best used as press work in your papers.

Horatio Alger's Newsboys Never Played in Such Luck as Viola Dana Does in "The Microbe."
There she is at the left in her newsgirl garb, and there she is at the right after luck and clothes begin to come her way in this forthcoming Metro.

FRENCH COMPANY WILL IMPORT FILMS

Les Films Albert Dulac to Release Pictures Made in France—Also to Export Industrial Subjects and Show Them on French Line Steamers En Route to New York

By Charles S. Sewell

PLANS are now being rapidly completed, which will result in French motion pictures being again offered in quantities on the American market, after an almost total absence for several years, during which only a few productions have been brought into this country.

One of the most prominent firms in Paris, the Compagnie Cinematographique Albert Dulac, has opened an office at 1265 Broadway, New York, and is operating as Les Films Albert Dulac of Paris, with Rene Silz as manager in charge of the business in North and South America.

Within a short time this company will inaugurate a regular schedule and will release one feature picture in five or more reels as well as one three-reel comedy each month. This is claimed to be the first time that a French organization has offered on this market a regular schedule of long subjects that were made in France.

No Releasing Arrangements Yet.

No definite releasing arrangement as yet has been consummated. However, it is probable the productions will be released through one of the established distributing organizations. If satisfactory arrangements cannot be made, Mr. Silz announces, his company being backed by ample capital, will establish its own releasing organization.

The first feature to be offered will star Eve Francis, a well known member of the stock company of a leading French dramatic organization, the Comedie Francaise and the Odeon, of Paris. The production is in seven reels and the title literally translated into English is "The Happiness of Other People." This title, however, will not be used in the American version.

Dulac Head of Company.

Albert Dulac, whose photography accompanies this articles, recently has been released from the French army, and is again actively engaged as the head of the company. Notwithstanding the numerous difficulties surrounding the securing of players, raw stock, etc., Mr. Dulac's wife, Madame Germaine Albert-Dulac, carried on the business of the company all during the war and since 1916 has produced six pictures, Among these productions is claimed to be an entirely new type of film comedy, in which the scenery consists entirely of transparent curtains through which the action is viewed.

Arrangements have been made to enlarge the production activities, and already there is a company en route to Florence, Italy, where a number of the best known of the works of Anatole France will be filmed. In addition, in the near future, work will be started in connection with a prominent American company.

To Do Big Advertising.

Mr. Silz announces that an extensive campaign will be waged to insure the success of this venture, and that nothing will be left undone to popularize French stars and productions in this market. In view of the criticisms of the titling of some of the French films which have been shown here a prominent American title writer will be engaged, and all pictures will be entirely retitled after being brought to this country.

A point of interest, to which attention is called by Mr. Silz, is that in several of the productions there are scenes of the world-famed night life cafes of the Montmartre section of Paris, and that these scenes were actually filmed in the cafes themselves and are not studio reproductions.

Mr. Silz, though of French parentage, is an American citizen and has just been discharged from service in the United States army to which he was transferred from the French army. He is familiar with conditions in this country, and states that while he appreciates the fact that it will be an uphill job to compete with American made films he believes that because of the inherent worth of the pictures themselves, coupled with the warm sympathy and friendship existing between the two countries, these productions will be favorably received by the motion picture public.

Believes French Stars Will Be Popular.

In answer to the criticism that the American people will not take to the pictures, as the stars are unknown, Mr. Silz calls attention to the fact that in introducing American stars into other countries our manufacturers met with the same experience, but today they are well-known and popular all over the world and is confident that the same result can be achieved with the French stars and productions.

Also Export Pictures.

Mr. Silz also calls attention to the fact that in addition to importing films his company is engaged in exporting industrial motion pictures, and is in position to guarantee bookings on this class of films in about two hundred of the better class theatres in France, about twenty-five of which are in Paris, and can also secure bookings in about two hundred additional theatres in Belgium, Italy and Switzerland.

The consummation of a big deal, one which opens an entirely new avenue for the use of industrial films, is announced by Mr. Silz. The Dulac company has made arrangements by which American industrial motion pictures will be shown on all of the steamships of the French Line, sailing from Bordeaux and Havre to the United States.

Title the First Truex Comedy.

Amedee J. Van Beuren has decided to call his first two-reel comedy starring Ernest Truex "The Night of the Dub," the original title under which this Albert Payson Terhune story was published in the Saturday Evening Post.

Mrs. Sidney Drew's screen adaptation and John Joseph Harvey's direction have provided a lively comedy.

Libson Books Big Four.

Manager I. Libson, of the Libson Amusement Company, Cincinnati, announces that he has closed contracts which will bring to the company's theatres in Cincinnati, the Walnut, Strand and Family, as well as their houses in Dayton, Columbus, Louisville and Pittsburgh, United Artists' pictures.

Albert Dulac
To import French films into America.

Eva Francis
To star in first Albert Dulac picture.

ALLENS GIVE PLANS FOR NEW HOUSES

Detroit and Cleveland Structures Will Seat Total of 6,500—Policy Will Be to Sell Theatre and Not Individual Photoplay—Work to Start Immediately

SERVICE for the individual patron and institutions for the two cities are to be dominant policies of the new Allen Theater to be erected at once in Detroit and Cleveland.

Some details are now added to the announcement made in last week's issue of the Moving Picture World that the Allens, who now have in actual operation forty-five first class theaters in the principal cities of Canada, with a dozen more under construction, had decided to enter the United States.

Service to the patrons will follow somewhat the same lines that have made the theatres there real institutions. While there will be many innovations in the American theaters the policy will remain of making the name "Allen" a guarantee of satisfaction and of selling to the patron the theatre itself, rather than a particular picture.

This policy was adopted twelve years ago when the Allens established their first motion picture house at Brantford, Ontario, when the industry was really in its infancy.

Presentation Possibilities.

In C. Howard Crane, the eminent Detroit architect and one of the best known designers of theaters in the country, the Allens have a man they deem better able than any other to carry out their ideals. Mr. Crane has designed all the new Allen theaters in Canada, including the half million dollar houses under construction in Winnipeg and Vancouver. Therefore he is most familiar with the Allen policies in Canada and their plans in this country.

Mr. Crane is authority for the statement that these houses will represent the ultimate in motion picture theater construction and that they will afford opportunities in presentation that no other theatres in existence permit.

"Ornate" To Be Avoided.

Both houses will be exceptionally large. The Detroit house will seat 3,500 and the Cleveland theatre will care for 3,000. In both a large portion of the seats will be on the main floor, with the mezzanine providing loges in unique arrangements. But a considerable share of the space will be devoted to the rest and recreation rooms. These will be literally spacious and will be provided as luxuries rather than as mere necessities.

Everything of the "ornate" will be avoided, but there will be a remarkable richness of interior design and decoration that will form a fitting background for the presentations. Briefly the theatres will be "showy" but of the elegance that one associates with the best.

Two Big Houses.

Allen theatre, Detroit, will occupy 133 feet on Woodward avenue, running back 200 feet. Except for three small stores on either side of the huge entrance and a score of offices on the second floor front, the entire space will be devoted to the theatre. Exterior design will be of Spanish renaissance and the exterior of polychrome terra cotta. Store and office fronts will be submerged into that of the theatre.

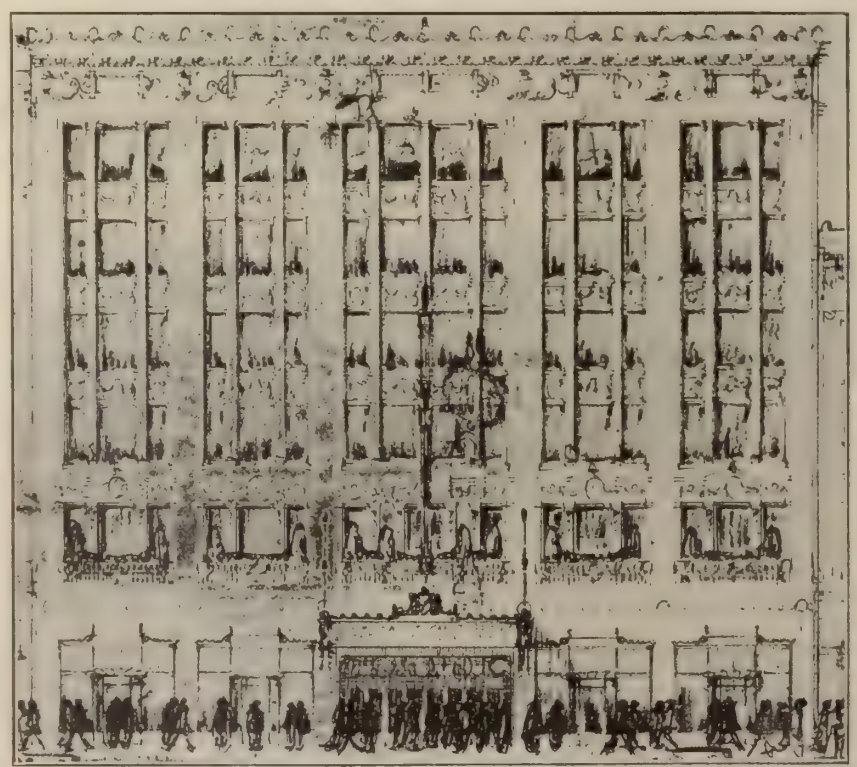
In Cleveland there will be a six story office building facing on Euclid avenue, with 100 foot frontage. The plot runs back 400 feet, and at the rear, facing on Dodge Court, there will be a twelve-story garage.

Garage Facilities.

This will be leased and conducted entirely separate from the theatre, but it is expected that arrangements will be made whereby the patron may drive his car into the garage and leaving it there, enter the theatre by a rear entrance.

The Cleveland theatre will be built of Bedford limestone along rather simple lines, but the theatre idea will be kept dominant.

Work on both houses will start immediately, with the expectation of opening them in the early spring.



Architect's Sketch of the New Allen Theatre in Cleveland.

Indiana Theatre Firm Sues Musicians' Union

THE Central Amusement Company, of Indianapolis, which operates Alhambra, Lyric, Isis and English Theaters, has filed suit in the Marion county circuit court against fifteen members of the Musicians' Local Union No. 3, asking damages in the sum of $500.

The complaint alleges that on May 31 the company contracted with Harry J. O'Leary, business agent of the union, for fifteen musicians to constitute an orchestra during a three-weeks' engagement of the "Hearts of the World" at English's. Each was to receive $32 a week and the leader, Herman Arndt, $48. Two days before the engagement was to begin, O'Leary reported, the suit says that the musicians would have to have $42 a week instead of $32 and the leader $63 instead of $48.

Fearing trouble with other union employes if the demand was not met, the company says it paid the higher rate and then appealed to the musicians' local and the American Federation of Musicians for a refund. These appeals, it is alleged, were denied.

Runs "Firing Line" for Two Weeks.

So highly did Tom Moore, president of Moore's Theatres Corporation, of Washington, D. C., think of the box-office value of the Paramount-Artcraft Special, "The Firing Line," in which Irene Castle is starred, that before the picture had completed its scheduled week's run at the Rialto Theatre in that city he contracted for an extension of the run through the following week.

This was the first time in the history

of the Rialto that a production had run there for two successive weeks.

Sennett Review To Be an Annual Event on Broadway

WORD has just been received through E. M. Asher, representative for Mack Sennett, that the comedy producer has given sanction and has entered into negotiations whereby he will present each year to the Broadway theatre goers a Mack Sennett Review.

Enthused beyond all expectations over the success of his present attraction, "Yankee Doodle in Berlin" and the "Sennett Bathing Beauties," which is now entering on its fifth week at the Broadway Theatre, Mr. Sennett is going to prepare a special novelty film injected with the true Sennett vein of humor and surround the attraction with a bevy of the California Mack Sennett Bathing Beauties.

The next Sennett show to be presented on Broadway will be known as the Sennett Bathing Beauties of 1920.

Negotiations are on at the present time with Bide Dudley, whereby that writer will furnish the book and lyrics for 1920 Sennett Review. The show will be opened with a picture replete with thrills, with the beaches of California as a background, and personally produced by Mr. Sennett.

Screen Letter Box Takes New Quarters.

Arrangements have just been completed whereby the Screen Letter Box and the other film intersts of Morris Kashin and Jack Harry Cohn will occupy as business offices the space formerly used by Max Marx at 1600 Broadway. Extensive alterations are now being made.

This work, it is expected, will be completed about the first of August when the Screen Letter Box will move from its temporary quarters in the Strand Theatre Building.

Name Managers for Southern Territory.

The Famous Players-Lasky Corporation announces that the two new branch exchanges at Oklahoma City, Okla., and Charlotte, N. C., will be opened for business on or about August 9.

Joseph H. Gilday has been appointed branch manager at Oklahoma City and David Prince will act in the same capacity at Charlotte. Both Mr. Gilday and Mr. Prince are installed in their new offices and are now completing the arrangements for the opening of their respective exchanges.

Conklin to Write for Christie.

After two years in the service of the French and American armies, Captain Frank R. Conklin, who has recently returned to this country, has been signed by C. H. Christie to write exclusively for the Christie organization, and has arrived in Los Angeles to take up his duties at the Christie's production headquarters. Prior to entering the service Mr. Conklin was a newspaper and magazine writer.

Reviews in Moving Picture World are best used as press work in your papers.

"Lost Battalion" Film, Hermetically Sealed, Is Placed in Archives of War Department

MAJOR GENERAL ALEXANDER was a visitor at the MacManus Proving Grounds, 2 West Forty-seventh street, New York, and had a final look at the picture of "The Lost Battalion," which is now ready for release. It was necessary to withhold the production until the film was finally passed upon by the officers and survivors of the battalion itself, who desire that the production as Mr. MacManus made it will ever be a permanent memorial to the heroism of the 308th regiment of which the lost battalion was a part.

War Department Has Print.

Hermetically sealed, a copy of the production has been sent to Washington to be placed in the archives of the War Department, the officials of which, including Secretary Baker, had a private view of the picture at the New Willard Hotel under the auspices of the National Press Club a few weeks ago. Army officers who have seen the film are quoted as saying that in their opinion it is not only the greatest picture of its kind ever made but that from a military point of view it will prove to be great recruiting propaganda with its romantic story of the draftee and his life in the training camp and in the trenches. To the untrained eye the story is a romance that leads up to a series of thrilling climaxes, bringing together all the survivors of the episode in an accurate reproduction.

General Alexander brought with him from France the original note of surrender sent by the German commanding officer to Lieutenant Colonel Whittlesey, and he presented this note to Colonel Whittlesey in Mr. MacManus's office as a souvenir.

Ince Picks Strong Cast for Special.

A strong cast has been selected by Thomas H. Ince for his new big special production by C. Gardner Sullivan, tentatively titled, "Americanism vs. Bolshevism." Among the players chosen to play the important roles are Lloyd Hughes, Barbara Castleton, Claire DuBrey, Jack Richardson, Walt Whitman, Lewis Morrison and Gordon Mullen. It is stated that work on the picture has already started, under the direction of Fred Niblo.

Return Dates for First National Films.

For the first time in the history of the New Garrick Theatre at Minneapolis and the New Garrick at St. Paul, special feature attractions which were adjudged record breakers by popular opinion, will be playing return engagements at those theatres during State Fair week in Minneapolis beginning August 31.

"Daddy Long Legs," starring Mary Pickford, released by First National Exhibitors' Circuit, which surpassed all records for the Minneapolis house by more than $1,000, and which also established a high record at the New Garrick in St. Paul, will be the attraction during this carnival week.

"Burglar by Proxy," starring Jack Pickford and "A Dog's Life," a million dollar Chaplin picture, both First National attractions, will be presented State Fair week at the Lyric in Minneapolis and the Strand at St. Paul respectively.

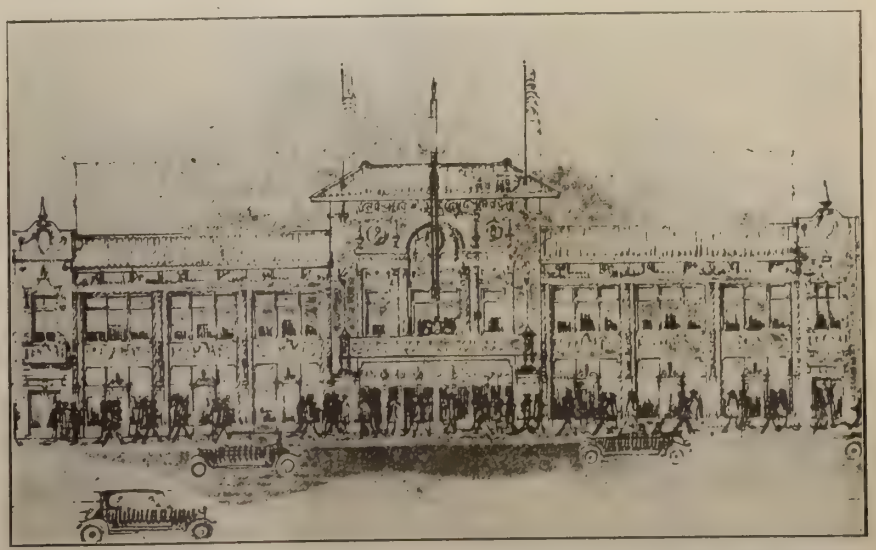
Kellette, Recovered, Is Back on Job.

Completely recovered from an attack of quinsy sore throat, John William Kellette, director of the Paramount-Briggs Comedies, has resumed his duties at the Briggs Studio in Hudson Heights, N. J.

Mr. Kellette was under treatment by a noted New York specialist, who operated for the removal of his tonsils.

Baker Elected Vice-President.

Sidney Baker, manager of the Grand Central Film Company of St. Louis, Missouri, distributors of First National attractions, has been elected vice-president of the St. Louis Film Board of Trade.



Front View of the Detroit Theatre to Be Built by the Allen Enterprises.

Rambles Round Filmtown

With William J. Reilly

Come Across With the Hush Money Immediately.

LAST week we announced the new Rambles policy. Well, this is the last chance we'll have on the policy question. so before the Rambler gets back from Maine, we're gonna pull a wee "we" protest on this national advertising gag.

Sumpin's gotta be done. What we want to know is: Do the Bell Telephone and Western Union pay $100 each time the 'phone rings in the movies and each time a telegram helps along the continuity?

And what does the American Bar Association pay for the publicity given it by the polished mahogany in the saloons of the Western dramas?

Does China come across handsomely for the advertising it gets in the fillims that are set in our Chinatowns?

Crane's Linen Lawn ought to pay right smart for all the letters that are written on it—and dropped in front of the heroine—in the society drawmahs. Does it?

What rope company is coming through with the checks for the slush fund to have the villain use so much rope in tying up the hero in the second and twenty-first episodes of all these serials?

It's whispered that the automatic pistol companies are at each other's throats to get the drop on each other in movie publicity.

And as for the cigarette companies! Nothing mild at all!

If you wanna keep Rambles quiet on this subject, you better get your hush money in before the regular Rambler gets back. He mightn't take it.

—h u s h—

Kiss Me!

"Big dramatic values of 'The Third Kiss'"—runs a headline in Vitagraph press sheet. Oh, boy! What kinda values are they're gonna be when they say goodnight? This **fewer and better** idea doesn't register on the **osculator.**

—p e t—

All the News That's Fit to Print.

See by the New York Times where a fella down in Washington was **stabbed "once in the scuffle,** once in the back, **and three times in the chest."** And it wasn't during one of the typically furious episodes of "The Poisoned Eyelash," directed by etc., etc. Can't explain it.

—c a n t—

Underwear.

"The air is cool and sweet,
"There's a mushroom under your seat."

So Dave Seymour cooly publicizes his cold wave house up'n Saranac Lake. Can't y'imagine a fight starting by some walrus sittin' down on a steno's hat while she is wrapped up in the final fade-out, and then have her state: "Sir! You're sitting on my mushroom!"

—m u s h—

GENTLEMEN—AND PRESS AGENTS.

An account in one of the trade papers of Buffalo's indorsement of Sunday movies said that those who were most strong in their approval were "Buffalo's best citizens **and** chief of police Higgins." Go to 'em, Hig.

—0.0000—

Safe!

Some hook-ups on Fox's **"Are Married Policemen Safe?"** might go like this:

Get out a post-card to all the **female cooks** in town and arrange a special screening for them. Follow this with another letter to the **wives** of all the policemen in town. Get the wife of the chief of police to appear in person at every showing and make a speech. Then arrange a free matinee for the inmates of the **county jail.** Have them hand in a ballot on the **safe** question or on the most popular policeman as they go out. **This should go big.**

—b a i l—

Intolerance? Not in Movies!

This chap, McFadden, who owns the **Physical Culture Restaurants** is a broad-minded man. Saw him the other day eating at **Wallick's.** Course, he might have been having his lunch paid for, but still— Say, in a coupla years, this broad-minded stuff will get so far that a fillim president won't think of **congratulating himself** in the trade papers on his latest production. Some other movie magnate'll be **doin' it for him.**

—m a y b e—

PUBLICITY DEPARTMENTS—PLEASE WRITE!!

Below is Universal News Reel's picture of William Ballantyne, the bird who flew over the Atlantic as a stowaway on the R34. His mascot, Jazz, is fox-trotting around his shoulder.

Question is—why did Bill stowaway on the R34?

Was it to get an autographed photograph of Joe Martin?

Was it to get those films of Joe Lee's?

Was it to get a print of the first F. P.-L. open booking release?

Was it to congratulate the Empy News on its new style of commas?

Was it to see the Sennett Diving Squad?

Was it to interview Samuel L. Rothapfel?

??????????????

We offer full publicity and a super-special feature pair of suspenders to the publicity department which supplies the best answer.

? ?
Why did Bill Ballantyne and "Jazz" stowaway on the R-34? Nope. See our Suspender Prize Competition above.

Any Ice To-Day?

Speaking of cool weather hints—did you ever figure strongly on the **cold shoulder,** the **cool glance,** or the **icy reply?** Or on getting the orchestra to play "Hail, Hail, the Gang's Not Here" while you pull a setting with a **hail storm?** Mention Moving Picture World when you order your next blizzard.

—r a i n—

Truth Crushed to Earth Never Rises in Trade Papers.

Rumor bird carols that Albert Capellani is going to make "The Right to Lie." Les'see—who'd be the best looking press agent for the leading role? **Don't crowd boys.** Albert's here for some time.

—e r r o r—

Keep the Home Fires Burning.

"Exhibitors Want 'The Spark Divine'" chirps Vitagraph publicity. Spark? We know nine (9) ourselves who need a **whole conflagration.**

—p l u g—

Don't Tell the Revenue Officers!

Mrs. Sessue Hayakawa has been signed by Universal to make **"The Breath of the Gods."** A lotta folks have **lost their breath** since July 1. The cast of this picture better be on the lookout for plain clothes men from Mitch Palmer's headquarters.

—h a l t—

Watch for It, Mabel.

No, Mabel, you got it wrong. The English Crown Prince isn't going to make his headquarters on the British cruiser in New York harbor to escape being lionized on his visit here. It's to give the movie companies better facilities to arrange special screenings. Watch the trade papers, Mabel, for the list of pictures he sees on the way over.

—b u n k—

Our Exhibitor's Service Bureau.

Honesty in advertising! Now you're shouting. And while you're on the wire we'll just slip you a few catchlines that'd go well with that new campaign of yours. Send your salesman a carbon copy of these:

Lay off "The Mocking Bird." **It's a cuckoo.**

Haven't had an empty house since the war? Try "The Jungle of Love" in six parts. Guaranteed. **Money back.**

Don't book our newest feature, "The Cataract of Despair." **It's sure suicide.**

So you haven't signed up for "Hook and Ladder?" You're a wise potato. **It's all "hook-um."**

Get in on "The House of the Nine Cross Roads." **It's all double cross.**

We'd appreciate a letter from you, telling us how you favor this new Exhibitor's Service Bureau. **Then we'll print two pages of the letters.**

—o u c h—

You can't teach an old Underwood new tricks. Tried to write a new brand of Rambles on the Rambler's typewriter. But the doggoned thing balked and wouldn't write a line. Talk about faithfulness! **Hey, Walt, how do you do it?**

—h e l p—

Cheese It!
THE RAMBLER!
Exit—
THE PINCH HITTER.

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

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CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

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Saturday, August 9, 1919

A Real Story of a Real Man

A REAL MAN figures in that story from Jefferson, Texas, which comes to us in an envelope from Smiling Jimmy Kelly under an Arkansas postmark. Jimmy tipped us off he was going into Arkansas and intimated that if he could locate a typewriter he would grind out a yarn. We will go on record as saying that he did do just that thing.

The story is of the Rev. W. A. Nance, who for six days in the week conducts the Lyric Theater and on Sunday preaches two sermons from his own pulpit. In the course of the services the minister takes occasion to announce the attractions of his house for the coming week. More than that, his confreres of the other denominations do likewise. Here's one point Jimmy may have overlooked, but he does not tell us whether Mr. Nance during the week informs his patrons as to the subject of his discourses on the coming Sunday. We'll take a chance and say he does. He seems to be that sort of a man.

Mr. Nance expresses the belief that through the proper handling of his theatre and running the right kind of productions he can increase the size of his Sunday congregations and win over to a good Christian life many men and women who heretofore never have been church attendants. The minister refers to the persons he now meets with whom previously he never has had an opportunity to establish contact. The business of the theatre is reported to have doubled under the management of the Rev. Mr. Nance. That proves the minister is a good showman. Such being the case, there need be no lingering doubt as to what soon will be reported about the size of the congregation.

The Frenchmen Coming Back

FRENCH motion picture men already are coming back. Announcement is made this week that one prominent producing concern has opened offices in New York, with the accompanying statement that it will release one feature and one three-reel comedy each month. Pushing the venture into the American field there will be waged an extensive campaign; every effort will be made to popularize French stars and productions.

If history repeats itself—and why should it not?—we again will have Frenchmen and Frenchwomen whose screen appearances will be looked forward to with keen anticipation. No nation is blessed with greater actors than is France. As to writers? Every one knows the answer to that question. We await the coming of the Frenchmen—and the Frenchwomen.

Mr. Eastman to Entertain Association

EVERY indication points to a large attendance at the annual meeting of the National Association of the Motion Picture Industry. The sessions will be held in Rochester, whither the delegates will go as the guests of George Eastman. The journey should be a profitable one entirely apart from the accomplishments of the convention, for it will bring home to many a first-hand knowledge of the magnitude and importance of Rochester's chief industry—the making of the raw film on which many of the world's motion pictures are printed. So on its educational side alone the trip is being awaited with keen anticipation.

Hugh Ford to Teach Britishers

HUGH FORD announces the establisment of a school in England wherein the art of motion picture making as it is pursued in the United States today will be taught those who may seek instruction. The talented director styles it "the first international school of motion picture art." He says it will afford opportunity for the development of British dramatic talent, assuming that he means in its application to the screen; for the stimulating of British playwright genius, for discharged soldiers to learn the latest methods "in the most lucrative profession in the world," and for British producers to acquire American trade secrets for the development of their own motion picture industry without wasting time in experiments which already have been tried here.

There can be no question as to the competency of Mr. Ford for the direction of such an institution. Deeply grounded in the ways of the stage producers he also is well versed in the best screen practice. He knows what progressive men are doing in the way of making the most attractive of screen entertainment.

It is stated the employers of Mr. Ford have entered upon the project at the invitation of the British capitalists who backed the organization. The founding and successful administration of a school such as outlined should go far to remove asperities in England of which recently we have heard more than a little. We refer, of course, to the antagonism on the part of

exhibitors in the British Isles toward the theatre building plans of the English branch of the Famous Players.

Mr. Ford is bound to be a busy man in the coming months with his combined producing and pedagogical duties. Then, again, if he should make a hit and succeed in converting raw but good material into high-class goods, it is possible he will have solved a problem for some manufacturers at home who occasionally have been known to express disappointment over the work of highly touted and incidentally highly paid directors.

Another Word About Short Stuff

TWO weeks ago we said a few words about the importance of giving heed to short stuff. Since these were printed we have seen Sydney Drew's two-reel "Squared," some of the last of the work of this splendid and lamented actor. On the same program was a somewhat pretentious five-part subject, but the longer picture suffered when compared with the short one. In the latter production there was more of comedy and of drama—of real heart interest and of the qualities that go to make the best of entertainment.

"Squared," too, gives a fine example of the art of Sydney Drew, of his naturalness and of his ability to avoid "acting."

Hulsey to Build a Regular House

PLAINLY E. H. Hulsey of Dallas is not intending to go out of the show business, as was intimated by one of the amusement journals recently. He is breaking ground in a few weeks on an office building and theatre which will cost in the aggregate in the neighborhood of two millions. The structure will be from fifteen to twenty stories in height. The lease is for ninety-nine years. The plot is 200 by 200 feet, and situated at the busiest downtown corner of Dallas. There will be accommodations for 3,000 persons. And as one feature of a cooling system there will be in the summer months ice coated ammonia pipes hanging so low that patrons may touch them as they pass through the lobby. This latter feature is a scheme worthy of a Connecticut Yankee.

Common Sense and the Social Reformer

THE hygienic drama continues to multiply. The latest example of the plain truth moving picture was given a private showing recently before a number of men and women interested in public welfare and seemed to meet with their approbation. While there always will be strongly divided opinion on the propriety of exhibiting such pictures to mixed bodies of spectators or of exhibiting such pictures at all there was one feature of this latest addition to the list which should be condemned, and supporters of the public exposure of the dangers from the so-called private diseases should be reminded that the subject is a serious one, that it is supposed to be the exclusive custom of the putrescent minded to make a joke of anything connected with it.

There are scenes and subtitles in the picture under discussion which if not intended as "comedy relief" reveal a sad lack of knowledge of human nature on the part of the producer. Certain situations and most of the remarks made by a character known as an ex-bartender will fill every theater where the picture is shown with shouts of laughter from the very persons most in need of the warning conveyed by the story. If in order to inculcate its lesson it is necessary also to enlighten the general public as to the vulgar humor of the underworld, to get the uninitiated to swallow the nasty dose by surrounding it with a coating of licentious humor that might have been taken from a comedy by Congreve or Farquhar, to insult the intelligence of decent folk by asking them to believe that a reputable physician would consent to have the nurses of his hospital enact the part of prostitutes and use his institution as the scene of the highly edifying incident, then some other method had better be devised than of employing the screen as the carrier of propaganda against venereal disease.

However much the public welfare spirit of the producer of such a picture is open to question, the attitude of the social reformer should admit of no argument. The government officials and other public-spirited persons who are said to have indorsed the picture are reminded that even the social reformer need not be devoid of common sense.

Impressive Figures

IMPRESSIVE were the figures quoted by Orrin G. Cocks of the National Board of Review in his address before the delegates attending the Methodist Centenary Celebration. They were printed in last week's issue of the Moving Picture World. Mr. Cocks said that three years ago, in its list of selected family pictures, the board included 26 per cent. of the whole output. Last year the board adjudged 48 per cent. of the total to be in the category of the finest kind of selected pictures for the family.

In these days of the Low Cost of Calumny it is well to keep such figures in mind. The fact that the number of good pictures in the expert opinion of the Board practically has been doubled in two years will not be lost on those who like to think at least moderately well of an industry the steady progress of which means so much to many millions of people.

The Pacific Northwest Convention

NO longer would it seem that the combining of exchange and exhibitor interests in the Pacific Northwest is an experiment. For several months now the latter have been connected with the organization of the former as associate members. Controversies limited to either division of the body are settled without the interference of the other, while those differences in which showmen and distributors both are concerned are solved by a joint committee.

The association known as the Allied Motion Picture Interests of the Pacific Northwest has just completed a successful convention in Seattle. Present were twenty-three exchangemen and a hundred exhibitors. According to the report printed in this issue the two groups are banded together on a practical working basis, for the good of themselves and the industry as a whole.

The body devoted considerable time to a proposal submitted by Exhibitor John Hamrick that there be a reconsideration of the action favoring a repeal of the admission tax. The resolution had been approved by the association while Mr. Hamrick was absent on committee work. The manager of Seattle's Rex contended that it was the duty of exhibitors to do their part in raising money with which to liquidate the large war debt resting on the country.

Mr. Hamrick uncovered another angle of the situation when he suggested that in case the repeal were effected many exhibitors would be expected to reduce their admissions five cents, since a large number had raised their prices that amount in order to account for the two or three cent tax. The particular resolution was sent back to the executive committee.

Keeping in Personal Touch

By Sam Spedon

A. GOODSIDE, of the Empire Theatre, Portland, Maine, was in New York last week, getting a line on different features and making an inspection of the leading houses in this section. In addition to the Empire, Mr. Goodside is the owner of a new theatre in Springfield, Mass., which he is just completing and expects to open in September. It seats 2,200 and is considered one of the handsomest theatres in New England.

* * *

Frank Dallam, Pathe's special publicity representative, is conducting a special exploitation and publicity campaign in the presentation of the Frank Keenan feature, "The World Aflame," in Washington, D. C. He expects to remain in Washington all this week.

* * *

Dwight Cleveland, scenario editor, of the Haworth producing company at Los Angeles, is in New York to purchase stories for the Sessue Hayakawa features. Mr. Cleveland was for a long time connected with Gene Mullin, scenario editor of the Vitagraph. When Mr. Mullin went to Universal City as manager of the Universal's scenario department, Mr. Cleveland went with him as his assistant. Mr. Cleveland will return to the Coast about August 4.

* * *

Joe Reddy, one time with the Morning Telegraph and recently with the Robertson-Cole publicity staff, is now in the publicity department of Pathe. He is engaged on special publicity work. Mr. Reddy is considered "one of the most industrious publicity gleaners in the picture business."

* * *

L. S. Tobias, New Haven representative of the Exhibitors Mutual, stopped in New York, July 28, on his way from Atlantic City, where he had been spending the week end.

* * *

The Highway Theatre, Kings Highway, Brooklyn, has been taken over by Mrs. Swirsky, under the management of B. H. Lightstone, from Miss La Roche.

* * *

R. C. Miller, booking director of the Poli circuit in New England, has just returned from a three weeks' vacation in Maine. Everyone was glad to learn that Mr. Miller was rusticating and twice glad to hear of his return.

* * *

It was like meeting a long-lost brother to meet Joe Skuboll, the Pittsburgh representative of the First National, in New York, last Monday. "Just ran in to see the official heads and a few of the regular fellows," was all he told us.

* * *

Met Mrs. Sidney Drew the other day in Tom Brett's office going over some titles. She wastes no time between times for she expects to start another comedy shortly. The A. J. K. Company is preparing a special studio for her which will be equipped with every facility and convenience. She still lives at her villa at Sea Gate on Long Island.

* * *

Pete Smith, publicity manager for the Famous Players-Lasky Corporation, wishes to go on record as saying "The Miracle Man," George Loan Tucker's initial F. P.-L. release, is the greatest picture of the season. Now every press agent says this, but few are willing to be quoted.

* * *

R. Eugene Goldsmith, until recently with the Pathe, was in New York at the Hotel Astor a few days ago awaiting an appointment to consider a proposition to connect with another company as special salesman. Mr. Goldsmith is stopping at the Hotel Commodore.

* * *

Peter Kuntos, owner of the Strand Theatre, Bridgeport, Conn., is leaving for Greece. He will remain there for a long time. During Mr. Kuntos' absence Harry Needles, formerly of the Alhambra, of Torrington, Conn., will be in charge of the Strand.

* * *

Morrie Ryskind, of the Famous-Players-Lasky publicity department, met with a painful accident last Saturday night when he was hit by a taxicab at One Hundred and Ninetieth street during the rain storm. Morrie was dragged half a block before the cab could be stopped and suffered painful injuries, which, however, are not serious. This will mean a few weeks' lay-off by M. R., who expects to be back on the job before the middle of next month.

* * *

David Lustig has resigned his management of the Empire Theatre at Bridgeport, Conn. At the time of this writing Mr. Lustig had not announced his future business activities. He has the good will and best wishes of his many friends in the industry.

* * *

Harry Olsham has taken the place of Benjamin Morganroth as the Connecticut representative of the World Film Corporation.

* * *

The Select Pictures Corporation has taken a two-years' lease of a two-story building in New Haven, Conn., opposite the new depot of the New Haven and Hartford Railroad, for its new local exchange. Select will occupy one-half and the Fox Corporation will occupy the other half, the report goes.

* * *

Arthur Lucas, Goldwyn's sales manager at Atlanta, was in New York last week. In addition to his present position Mr. Lucas owns the only newspaper, a prosperous journal, in Americus, Georgia. He started his motion picture career with the Miles Brothers on Sixth avenue, New York, in 1907.

* * *

R. Wernick, representing the Albion Cinema Company of London, is in New York looking over the American film market to purchase film for England. Mr. Wernick states that he was formerly employed as salesman in Detroit and Boston for Fox, Select and Goldwyn.

* * *

Herbert L. Isaacs, of the Fox sales department, starts for Australia the latter part of August or the first week of September.

* * *

Charles C. Burr, assistant general manager of the Famous Players-Lasky distribution department, received a laurel wreath last week from his many friends. This was occasioned by the fact that C. C. took a half-day's vacation, which is going some for the assistant manager, who has not experienced anything like a vacation in five years. Mr. Burr hopes to get a half-hour off some day next week, whereupon he will claim full recuperation from the rush of business.

* * *

George Proctor, formerly in the Pathe scenario department, is now engaged in the publicity department of the Fox corporation. Mr. Proctor has had considerable experience in the motion picture industry as well as a newspaper career. With this valuable schooling he should prove a capable adjunct to Merritt Crawford's staff of publicists.

* * *

Louis Marcus, district manager for F. P.-L. at Salt Lake, was seen on Broadway one day with Herman Wobber, the West Coast district manager. Wonder what it was all about?

* * *

Joseph Saperstein is severing his connection as manager of the Hippodrome of Bridgeport and the Bristol theatres of Bristol, Conn.

* * *

Al Lichtman, general manager, department of distribution of the Famous Players-Lasky Corporation, has purchased another car.—No, that's wrong, he had the old one painted.

* * *

Mr. and Mrs. Edgar Lewis have just returned from an extended tour of the Orient. We met Mr. Lewis on Broadway last Monday, July 28. He said: "I have just returned to New York and I don't know a thing about the industry. What's doing? Just as soon as I get my bearings I may produce some pictures myself or I may direct for somebody else. It all depends." He looks the picture of health and we are looking for some healthy pictures under his direction anyway.

* * *

Bory Osso, general manager of Truart Pictures, announces the signing of a long term contract with Miss Minta Durgee (Mrs. Roscoe Arbuckle) to star in a series of productions under the direction of Charles H. France, formerly with Edison and Keystone.

* * *

A. H. Sowerbutts, of the United Kingdom Photoplays, London, will combine pleasure with business while here. On Friday, August 1, he leaves for a trip to Niagara Falls in company with Bert Adler, of Inter-Ocean Film.

Cancels Vaudeville for Movies.

Frank Phelps, manager of the New Grand in Duluth and the New Palace in Superior, Minn., both vaudeville houses, has canceled his vaudeville in Superior for the summer months and booked big film attractions as a substitute. He opened with "Daddy Long Legs," Mary Pickford's big First National release. Early in August he will play "Auction of Souls," another big First National production, and he is now in the midst of a strong advertising campaign on the coming attraction.

Exhibitors' League of America Fight for the Repeal of War Time Tax

THE exhibitors of the country made their demand for relief from unjust war taxes felt in Washington this week. It was felt to such an extent that when a general debate on revenue measures was held in the House, the motion picture taxes were thrust forward as one of the tax measures which should receive preferential consideration as objects of immediatel repeal legislation.

That the motion picture taxes were mentioned at all during the debate is due to the aggressive campaign that has been waged by the committee on legislation and tax of the Motion Picture Exhibitors of America, Inc. Only the inactivity of state campaign directors in some of the states which the committee has not heard from prevented the motion picture taxes from becoming part and parcel of the bill to repeal the soda water and ice cream taxes which was passed by the House, and is now in the hands of the Senate Finance Committee.

No exhibitor, regardless of how large his interests or duties may be, should decline to accept the duties assigned to him. The work outlined is a matter of routine, and any clerk in his office can handle it and succeed with proper supervision by his employer. A number of the larger exhibitors have already chosen this method and are waging a strenuous campaign through their chain of theatres.

Put Repeal Slogans on Screen.

Flashing tax repeal slogans upon the screen is an effective means employed in many of the states. This is a powerful publicity method of which the soda water interests could not avail themselves because they were not owners of screens.

The Ways and Means Committee will continue in session during the House recess of six weeks.

Efforts are being concentrated this week on the Senate Finance Committee, of which Senator Boies Penrose, of Pennsylvania, is chairman. The plan of the exhibitors' committee is to impress the Senate Committee not only with the strength of the exhibitor but with the justice of his fight and the logical arguments which should give the motion picture taxes preference over the soda water tax, or at least include them in the same repeal bill. The members of the Finance Committee are as follows, and exhibitors in those states represented on the committee should lose no time in demanding recognition of their demands: Peter J. McCumber, North Dakota; Reed Smoot, of Utah; Robert M. LaFollette, of Wisconsin; William P. Dillingham, of Vermont; George P. McLean, of Connecticut; Charles Curtis, of Kansas; James E. Watson, of Indiana; William M. Calder, of New York; Howard Sutherland, of West Virginia; F. M. Simmons, of North Carolina; John Sharp Williams, of Mississippi; Charles S. Thomas, of Colorado; T. P. Gore, of Oklahoma; A. A. Jones, New Mexico; P. G. Gerry, of Rhode Island; and John F. Nugent, of Idaho.

Promotional Link-Up With "Westerners" Gives Strand Big Co-operation on Hampton Picture

APPLICATION of the sales method of the great bookselling organizations of the country to the promotion of the picture version of a popular novel is expected to bring great benefit to the New York Strand in conjunction with its presentation of Stewart Edward White's "The Westerners."

This first Great Authors production made under the name and sole auspices of Benjamin B. Hampton is the initial author-supervised picture to reach Broadway.

"The Westerners" is published in its moderate priced editions by Grosset and Dunlap and has had a sale up to this date of in excess of 680,000 copies. This is, of course, in addition to its large circulation in the higher or standard priced editions and in addition to the circulation the novel had when first published in serial form.

Links Showing Up With Book Stores.

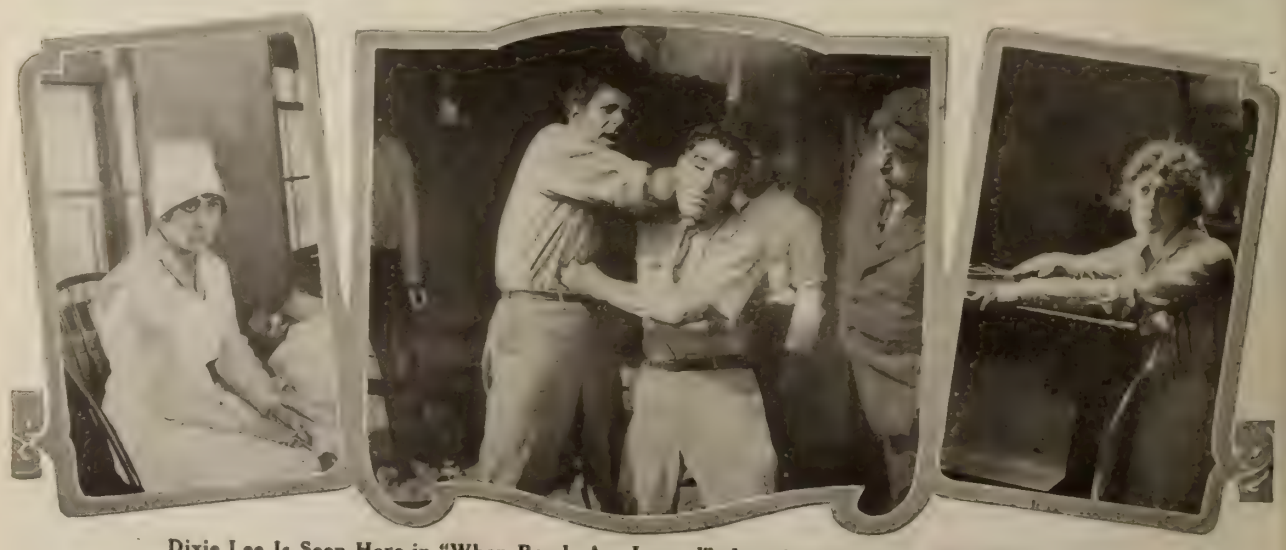
During the week preceding the presentation of "The Westerners" at the Strand, where it was placed by the W. W. Hodkinson Corporation, its sole distributors, Grosset and Dunlap linked up this premiere showing with the metropolitan book stores and the book departments of the big department stores.

Window and counter displays were arranged with Gimbel's, Wanamaker's, Stern's, Macy's, with the Womrath chain of book stores and the leading chain of drug stores with book counters in Greater New York. Grosset and Dunlap, as an organization, took one thousand one sheets of "The Westerners" from the Hodkinson organization, prepared special printed streamers linking up the book with its current presentation at the Strand and likewise made use of one thousand sets each of the eight by ten and eleven by fourteen lobby displays on this production.

Scheme Used in Towns of 5,000.

The metropolitan department stores being heavy users of newspaper advertising space granted the heads of book departments space in their daily and Sunday and the seven million population in the New York City municipal sphere was invited to "Buy 'The Westerners' Now and Then Hurry to See It as a Great Motion Picture at The Strand Theatre."

This campaign in exact duplicate is being carried out in every city and town of more than 5,000 population in the United States and S. A. Jenkins, of the Grosset and Dunlap organization, is personally directing the campaign on not only "The Westerners" but a similar camaign to come on Zane Grey's "Desert Gold," the first Eltinge F. Warner-Zane Grey picture made under the supervision of the author for Hodkinson distribution.



Dixie Lee Is Seen Here in "When Bonds Are Loosed"; but the Bonds Are Still Mighty Taut.
Scenes from the first David Fischer production for Waldorf Photoplays, whose pictures will be released on a state rights basis.

GERMANS SHUN FILMS FROM AMERICA

Ben Blumenthal, Returned from European Trip, Says, Because of Existing Enemy Regulations, Governmental Restriction of Film Exporting to Huns Was a Joke

BEN BLUMENTHAL, president of the Export and Import Film Company, Inc., who recently returned to New York after an extended business trip on the European continent, brought back a lot of detailed information which may disturb film export circles in the United States. A few minutes' conversation with the Export and Import president leads to the inevitable conclusion that a lot of things, which many film operators in this country had so fondly hoped would happen that they could see no other possibility, simply are not going to happen. And, since they are not going to happen, it is an easy deduction that some "short bank rolls," which have been risked on what looked like a perfectly safe bet, may be stretched to the breaking point.

Is Man of Experience.

Inasmuch as the value of an opinion depends upon the standing of the man who expresses it, it may be well to observe that Mr. Blumenthal is generally conceded to rank as a leading exporter of American-made moving pictures in their relation to conditions throughout Central Europe, which is just now an interesting spot on the world map. In his earlier days in the business, Mr. Blumenthal and his associates operated extensively on the European continent, in close personal touch with moving picture conditions there, in the days when the interchange of moving pictures in a so-called international way was largely among France, Italy, England and Germany, for the reason that American moving pictures had not then reached the point of perfection which made them of any particular commercial value outside of this country.

War Had Great Effect.

Like many of the other film exporting firms, the Export and Import Company enjoyed its most rapid rise to prosperity during the recent World War, when conditions in Europe were such that American-made pictures were greatly in demand and when Central Europe was closed to the film products of not only the United States but also of France, Italy and England, which had previously been the most important producing centers.

Possessed of fully as many, if not more, American pictures which could be sold in Central Europe under normal conditions, than any other American exporter, this concern was particularly keen to get a line on the future of the moving picture industry in Germany, Austria and the Balkans. They started with a lot of advance information, and since the signing of the armistice, Mr. Blumenthal has spent most of his time on the other side of the Atlantic, as near to the closed territory as he could, making his headquarters in Copenhagen, Denmark.

Enemy Manufactured Films.

"This country—and possibly the world in general—in planning commercial policies for Germany, Austria and the Balkan states under the control of the Central Powers," said Mr. Blumenthal, "has forgotten that, although the Central Powers suffered considerably more hardships than the Allies because of being on the losing end, business was going on, compartively, 'as usual' throughout the war period.

"In the light of conditions as I found them during my stay abroad, it is now quite apparent that, while the Central Powers had their hands more than full with the war, they still recognized the pressing necessity of paying at least some attention to all kinds of ordinary commercial pursuits. Berlin, Vienna—and even the smaller cities and communities in the area closed to the outside world—did not stagnate. Had one been permitted to journey through the country, I'll venture there would have been even fewer visible signs of the great death struggle that was being waged than might have been observed in France and England. The manufacture of necessities, not only for the actual prosecution of the war but for other purposes was undoubtedly kept up—and many and ingenious were the makeshifts which were used to keep the production up to something like that of normal times.

Had Logical Effect.

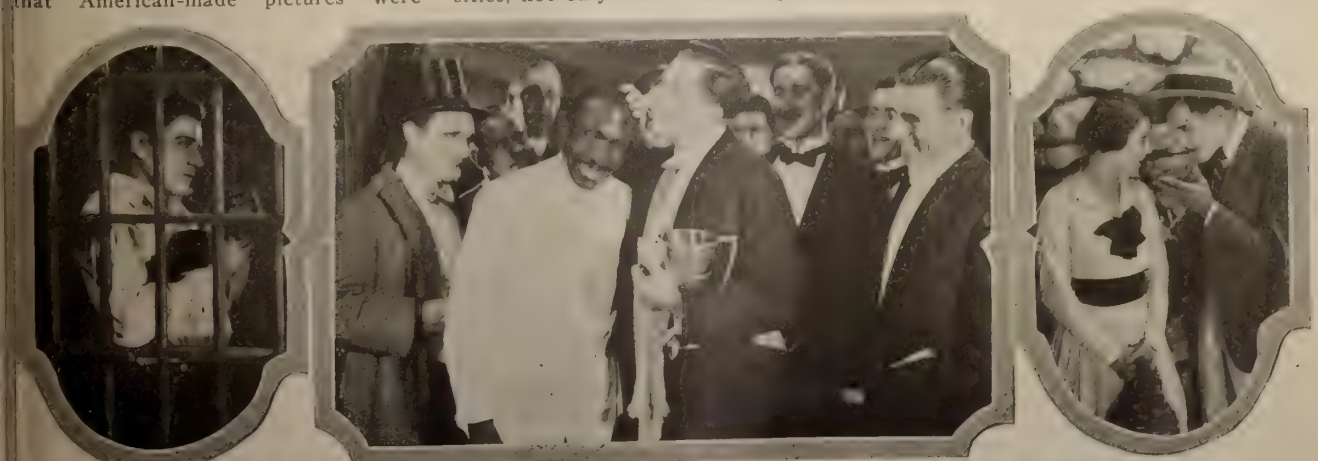
"The effect of this 'business going on as usual' policy upon the moving picture industry, in which we are interested, was a queer one—unexpected, I am sure, by many film operators in other countries, who hoped to have thrown at their heads a virgin and remarkably productive territory for their product the minute peace was declared. Yet this effect now seems perfectly logical.

"One of the earliest and most interesting discoveries which the world in general made after the outbreak of the war, was the thoroughness with which the Germans had long been using every medium of propaganda. Their 'official news bureau,' which disseminated information helpful to all German interests to every corner of the civilized world proved a revelation when their workings were uncovered.

German Films Well Backed.

"In the light of the Germans' efforts along these lines, it might long ago have been expected that the moving picture screen, within the confines of the closed countries at least, would certainly be developed for the strengthening of the Central Powers' morale. During my stay in Copenhagen, which was the clearing port for most of the information coming to the outside world from the Central Powers, I discovered very easily that the German government, important German banking interests, and the German people en masse went behind the moving picture business, as a powerful means to an end greatly to be desired from their point of view. They did this soon after the opening gun of the war had been fired.

"Prior to the war, Germany had been a reasonably important factor in the



This Is Bert Lytell, in "Easy to Make Money"; Showing Him at the Left Behind the Cashier's Window.
In the center Bert has a loving cup, but the cup at the right is of the real loving variety in his Metro feature.

international moving picture industry. There were millions of people there capable of being entertained by photoplays and there was latent German ingenuity to provide the kind of photoplays which this tremendous population might be expected to like. However, because French and Italian pictures, possessing artistic merit, which the Germans found it hard to equal, were so easily obtainable, the business of producing moving pictures in Germany had not made the progress of which it was capable. It strikes me that the Germans had simply never 'come around to the moving picture industry.' There were theatres aplenty—and some of them the finest in the whole world—but certainly the industry was not being as intensively developed in Germany as it was being developed in this country, for instance.

War Aided Industry.

"When the Central Powers found themselves shut off from the rest of the world, they realized the value of the moving picture—and got busy. New producing companies by the scores were formed, theatres almost in the hundreds were built; and for all of these enterprises there was ready government support. Just how effective this movement proved from the German standpoint will, perhaps, never be known, but I'll venture to say that the moving picture industry in Germany, Austria and the Balkans made it possible for the Central Powers to prolong the war many months beyond the time it would have ended had the screen propaganda not been available.

Central Europe Almost Closed.

"The most important thing, then—from the standpoint of the American film exporter—that I found during my stay in Copenhagen was that, while the signing of the peace treaty has apparently opened millions of square miles of closed territory to the outside world, the same territory, for the immediate present, at least, has been more effecticely closed to the outside film world than it could ever have been had there been no war or had it been possible to do business with the Central Powers during the entire period of the conflict.

"Germany, Austria and the Balkan states are a wonderful field for American-made moving pictures. The population is there, the theatres are there, the means of transportation are there—but the market is going to be the toughest nut to crack which outside operators have ever tackled for a variety of very simple reasons.

German Market Is Full.

"In the first place, Germany has made more moving picture progress during the past four years than she made in ten years prior to the war. They are producing fully as many pictures in Germany today as the market can absorb—and the business is giving employment to so many more people than it did before the war that, whether the government were or were not interested in the industry financially, it would naturally attract great governmental attention and would be in line for all the protection which could be given it. But the government is financially interested, and every ounce of government strength may be expected to be exerted to protect this industry from the effects of foreign competition.

"As a second and almost equally important consideration, in discussing why this recently opened market is really a very tightly closed one, one must consider the manner in which American made pictures have established themselves in European markets in general. Prior to the war—and I know it from bitter experience—the European exhibitor booked American-made pictures only when he could not get anything else. I have observed the complaint of the English exhibitors who are objecting to the threatened invasion of their rights by the Famous Players-Lasky interests, and while I have full sympathy for their position it still makes me smile when they set forth that they have done so much to develop American-made pictures in the foreign market.

"At the beginning of the war they booked them as 'life-savers' to keep their theatres open, forgetting, in the stress of necessity, all the objections they had made when French, Italian and English pictures were available. Today, I am sure American-made moving pictures are booked in England and elsewhere because both exhibitors and the general public recognize their superior merit and have been educated to the kind of screen entertainment which American pictures—and American pictures only—can provide.

A Double Ban on American Wares.

"I have digressed a little to make this point which has its application to the situation in Central Europe. Europe generally took what was regarded as a bitter pill when necessity compelled it to swallow American pictures. Then came the discovery that what American exporters had been telling European exhibitors for years was the truth, and that American pictures were as good, or better, entertainment than they had previously been offering their patrons. It took a war condition to make them see the light! And while they were learning, the Central Powers were standing still—for they could not have booked American-made pictures had they so desired. And, as another humorous digression, let me observe that the governmental regulations in this country which prohibited the shipping of American-made pictures into the Central Powers' territory was the joke of the age, for the simple reason that even more pronounced were the earlier governmental regulations on the part of the Central Powers which prohibited the use of any outside pictures in the territory.

Tsuru Aoki

Or Mrs. Sessue Hayakawa, who has been signed for special Universals, the first to be "The Breath of the Gods."

Central Powers Are Prejudiced.

"Without the period of education, then, Germany, Austria and the Balkans are in identically. the same state of mind as regards American pictures in which they were four years ago. American pictures may be wonderful pictures—but they do not believe it any more than they did in the days when French and Italian pictures were the vogue in their countries. And to cap the climax, they have their own German made pictures in sufficient quantities to take care of their needs.

Germany Has New Policy.

"And, as a final point, let me say that the new German policy—born of ante-war necessities—of paying money to outsiders for nothing that is not an absolutely necessary raw product, is going to stop us in our tracks in the export picture business, as far as the Central Powers are concerned. Germany and Austria have discovered that they can make pictures of a satisfactory commercial value for their own uses. They may not be the best pictures in the world, but it has been established that a very considerable number of people within the Central Powers will accept them.

Exchange Is Solution.

"A plan affecting the picture business has already been devised, I am informed, and it works this way: The man who wants to send pictures into Germany is at perfect liberty to do it if he will take as his pay German-made pictures of equal value for distribution outside of Germany. One can readily understand what this will mean to the general exporter and importer. German pictures, it seems absolutely certain, no matter what their artistic merit may be, will be considerably discounted in any country other than Germany for a long time to come, and just how much progress the exporter with American-made pictures to sell in competition with German made pictures in any neutral territory would make can be imagined. He'd have to run a series of Hun bargain days every week.

Quick Turnover Impossible.

"In conclusion, let me say that while this statement of conditions resembles very much the weather we have been having ever since St. Swithin put over his traditional propaganda in the East here some ten days ago, I do not regard the situation as hopeless. At the Export and Import Film Company offices here we dare not take the pure indigo view of it; we have too many good and expensively purchased pictures for the territories in question. There will be a 'way out,' I am sure. Just how, I don't know. If we had to get any kind of a quick turnover for the money which we have invested in pictures for Germany, Austria and the Balkans, I'd feel pretty nervous. Thank God, moving pictures, after all, are printed celluloid and will be just as good a couple of years from now as they are today."

Great Britain Actively Staging a Moving Picture "Come-Back"

London, July 15.

NEARLY four hundred exhibitors from different parts of the United Kingdom assembled in the Scottish capital recently for the annual conference of the Exhibitors' Association. J. Bennell, "father" of the Scottish branch, presided and was supported by the Lord Prevost of the city and other civic officials at the welcome, A. E. Newsound, M. P., presided at the business and trade gatherings. The first address was by Dr. A. K. Chalmers, chief health officer for the city of Glasgow. "As an educational agency the cinema has miscarried up to the present," he argued. "It could not be said to have failed as it has not yet been adequately tried. I suggest as a scheme worthy of trial the complete detachment of films in their groups, the educational and the entertaining from each other, and their exhibition at separate and specified hours. The picture house should be a place to which any mother may take her children without fear of stimulating in them a precocious sentimentality."

Putting Each Other's Eyes Out.

R. C. Buchanan next read a paper headed "Can Competitors Co-operate?" "The old proverb answers 'No'; two of a trade can never agree," pointed out Mr. Buchanan, and he asked "What is trade co-operation?" "Let us consider what is not," he continued. "This can best be done by the narration of a fable. Once upon a time there was a man who was placed in a great dilemma by being told that he would be granted whatever he cared to ask, but that his competitor would receive double. But he was not to be outdone. He requested that one of his eyes be put out. He lost one eye. His competitor lost two. That," said Mr. Buchanan, amidst laughter, "was the antithesis of co-operation."

Deplores "Peddling" Practices.

The same speaker voiced a complaint at the conference at a trade custom extensively practiced that savors of the crude methods of the ancient slave traders of the Barbary Coast. "It certainly fosters more ill-feeling among competitors than anything else in the trade," he said in allusion to the system our exchanges have in bargaining and booking films. "The exchange traveler goes from one house to another playing one management against another and the case is not unknown of a traveler, while still offering a film, to have in his pocket a contract for it signed by a management in the same neighborhood. It amounts to auction every time and open auction would be better than secret auction.

"Exhibitors are only pawns in the game played by the renters, so there can be nothing unfair in making the renters pawns in the game the exhibitors can play with them, if only, as competitors, they really do so. It is the present method of bargaining for films that accounts for the ridiculous prices sometimes asked and paid; it is the system that tends to the increase of circuits."

Referring to recent discussions among exhibitors relative to increased admission charges to moving picture theatres Mr. Buchanan suggested a special committee of the association to consider the advisability of a general increase. "There is no one who will not admit that the admission money at the cinemas as ridiculously small—so small that it reflects still the modest method we adopted to find our way into the affections of the public," he added.

"Super" Ogre May Devour Industry.

The advent of the moving picture enterprise upon a large scale, adjectived by "super," "hyper" or "ultra," was discussed with evident qualms. The "super-films," controlled by "super-men" and "insuperably super capitalized" was indicated by the same speaker as next in the field. "This torrential movement may sweep away in its course a great number of existing institutions," he said, "among them some of the shows which today are comparatively large, but which tomorrow may be so comparatively small as to be negligible. Let the trade flourish by all means, but if for one 'super-cinema' you are going to lose two, three, or four smaller ones; if for one 'super-film' factory, you are going to lose two or three useful hard-working film factories; if for one colossal distributing agency you are going to lose some of the smaller renting houses, who served us so well in the past, where is the gain? And if the ultimate object is achieved of a huge trust controlling the trade in all its intricacies where is the gain to anybody."

By J. B. Sutcliffe
London Correspondent of the
MOVING PICTURE WORLD

THE activities of American moving picture interests in the British Isles and the great and growing importance of the export branch of the American moving picture industry, which is unavoidably in competition with the English trade, have made London a particularly interesting news center in the affairs of international cinematography during the past few weeks.

New Companies Forming to Produce in England

THE old British and Colonial Producing Company was one of the first of our London film manufacturing undertakings. Its history dates back to the Frese Green days. It has now been re-established, reorganized, and extended upon modern lines under the chairmanship of N. Black Hawkins and management of Ed Godal. Frese Green, is in charge of the printing plant. The technical staff comprises cameramen and process workers from the States. At the inaugural dinner the other evening, Mr. Moses, an American cameraman, tickled his English listeners with the witticism, "I know they make good pictures in England **sometimes.** I certainly know that we surely make bad ones in America frequently."

The new Regal Film Company has taken over a studio on the bank of the Thames and is shortly to build another in London in the neighborhood of Tulse Hill for the completion of productions already under way. Tom Watts is chief director of players, and the first picture, "The Autocrat," has first been shown to the trade.

Welsh Pearson & Company also have secured a site for a new modern studio and plant with an old mansion and grounds complete at Winchmore Hill, near the capital. Building has not yet started, however.

John D. Tippett, for several years principal of the Transatlantic Film Company, Ltd., agents for the Universal of America, has formed a subsidiary pro-

Will Specialize in Aerial Picture "Stunts"

THE boom in all matters aerial has led to the formation of many and divers concerns for the exploitation of flying. Two companies have been registered under the limited liabilities act for the purpose of supplying aeroplanes, airships, balloons, etc., exclusively for moving picture purposes. The first of these is named Aerofilms, Ltd., and announces it will contract for anything from a transatlantic flight as a stunt for a film to express delivery of films by air for exhibitors.

The second, the Bishop-Burke Aviation Company, has already a name, for both the principal partners, Bishop and Burke, have been awarded the Victoria Cross while on active service as pilots in the Royal Air Force. This venture is also for similar purposes. The company offers to film producers a real aerial "crash" as a thriller for a forthcoming film that would allow its insertion. Not a fake, the real thing and real machines. The modern and skilled air pilot, they assert, knows exactly how his machine will crash and what parts will be damaged and can so steer on land to avoid injury himself. Of course the fee is pretty high for such a stunt as this and you must do your own insurances.

ducing company named J. D. Tippett's Productions, Ltd. The new concern is to make and distribute British films in Europe and the East.

Trade Showing Resembled High Class Court Function

THE trade and private show of the Ideal Film Company's recently acquired series of "Adventures Among Cannibals" held last month was more like a court function than an ordinary trade show. It was held in the first place, in the evening, and it must have been an expensive undertaking to reserve the West End Kinema for an evening show. Practically the whole of the people in the "Who's Who" turned out in force—twenty-one peers, a hundred M. P.'s, thirty eminent statesment and politicians, twenty-five distinguished colonial officials, and celebrities in the world of art, science, letters, law, and music by the score.

Rowland Showing Nazimova

The first half dozen features starring Nazimova are being offered to London buyers by R. A. Rowland, president of the Metro Pictures Corporation, who is making his headquarters temporarily at the J. Frank Brockliss offices. He is also handling for this side "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne. No Nazimova films have been exhibited here yet.

Selig Closes London Office

The offices of the Selig Polyscope Company in the center of Wardour street have been vacated by that firm and their well-known manager and agent E. H. Montagu. It is nearly ten years since the latter started the Selig productions upon a feature footing, with "Christopher Columbus." E. H. M. says he intends remaining in touch with the industry.

English Circuits Strike Back.

The largest of existing English exhibiting circuits, Provincial Kinematograph Theatres, Ltd., has increased its working capital by the issue of over a million dollars' worth of extra stock. The registered capital of the company is £1,000,000 and the new series brings up the total capital already issued to £700,000. Since the announcement of Picture Playhouses, Ltd., two more large circuits are proposing to considerably increase their capital.

New Export and Import Firm.

A new firm of exporters and importers of moving pictures have opened offices at 153 Wardour street, by name E. Gihl & Co., of London and New York. Multireel productions are to be their specialty, which they will buy in New York for the whole of Europe and in London for North America. This firm has established agents on the Continent, but is new to the film business.

Treaty Pictures Come Out Well.

The moving picture record of the actual signing of the Peace treaty in the Palais des Glaces at Versailles has been secured by Film Booking Offices, Ltd. The Hall of Mirrors seems to have made an excellent studio according to the brilliance of the film photographically. Celebrities in the great crowd easily may be distinguished and President Wilson is much in the foreground and recognizable in most scenes. Copies are already on their way to the United States.

Pays Half Million for Educationals.

For the series of educational films, travelogues, and scenic gems, he is releasing serially under title "Marvels of the Universe," A. G. Granger, of Granger's Exclusives, paid approximately half a million dollars. A heavy speculation for educationals, think most exchangemen.

Screen to War on Rats.

The Board of Agriculture has near completion a propaganda film instructing the public in the extermination of rats. These rodents, it is estimated, are costing the country nearly fifty millions per year in the ravages on food and property. The film is intended to lead an organized campaign for their destruction.

Yankee Visitors Now in London

Will C. Smith, general manager of the Nicholas Power Company, is in London on the company's business. He expects to leave for the Continent in a few days.

Herbert Brenon is still in Paris contemplating producing there or in Turin, I am informed. Marie Doro will join him shortly.

J. P. McGowan, Eddie Polo and his wife, Jean Perkins, and Miss Aarup landed in Liverpool on Monday with their staff for the production of a Universal serial on this side. Polo is now "telling the tale" to London kinema audiences on behalf of the Victory Loan.

METRO SPECIAL IS AN ISSUE IN INDIA

"Lest We Forget" in Litigation Between David P. Howells and Big Calcutta Client

By S. B. Banerjea

Calcutta Correspondent Moving Picture World, No. 11 Kasibath Boselane, Simla P. O., Calcutta.

AT the Calcutta High Court recently, before Justice Greave, a native barrister instructed by Mr. Watkins, solicitor, applied on behalf of the Bijou, Ltd., for a rule calling on the International Banking Corporation, Calcutta branch, to show cause why an injunction should not be issued against them restraining them from parting with a film called "Lest We Forget." The barrister said that the Bijou, Ltd., were exhibitors of picture films; that the defendant, David P. Howells, was an American who, on April 26, 1918, made an offer to the plaintiffs for the exclusive rights in India in all the special films released by the Metro Pictures Corporation, America; he had the exclusive right to these films in India, Burma and Ceylon; he had sent the film called "Lest We Forget" to another party; that film was with his agents, the International Banking Corporation The bank, on being asked not to par with the film, had replied that their in structions were to give it to anothe party. Unless, therefore, an injunctio were issued they could not withhold it delivery. After some discussion, th judge granted the plaintiffs leave t serve notice of motion by registere post on the defendant. Pending th hearing of the notice, His Lordshi granted an ad interim injunction. Th notice was made returnable on the firs motion day of the next term.

Business Prospers in Provinces.

I have just returned from anothe pleasant tour through several parts o the Bombay Presidency and am glad t report that I have found the severa theatres, in Bombay city and Poona es pecially, going strong. Some of th Bombay theatres have better seating ar rangements than those of Calcutta the atres, for instance. The Cinema Pre cious, the Imperial, and the new Alex andra have nice little gardens where one may enjoy the breezes during th intervals. In Calcutta there is not on theatre approaching the Cinema Pre cious, for instance. I trust our future bioscope proprietors will give us some thing like what the Cinema Precious and the Imperial people are giving their patrons.

Manufacturing in Sacred City.

Nasik is a sacred city of the Hindus. Here the natural scenery is indeed charming. Mr. Phatke, the pioneer Hindu film maker, has his quarters in this city and he has chosen an excellent site for his purposes. The road to Trimbak, where the sacred Godanery rises will delight the heart of any film maker. Nasik itself is dingy, but its natural scenery is captivating.

"Americanisms" Hurt Pictures.

The Cinema Precious people are still screening "Vengeance and the Woman." I have a word to say to the manufacturers of this film. Surely, they did not manufacture it for home consumption only. If I am right, I must complain against the free use of pure "Americanisms" in the text. Indian audiences—or non-American audiences—do not understand them and are, therefore, deprived of half their enjoyment. I trust American film manufacturers will not forget that they are producing films for the world, not for home consumption merely.

Lack of Good Comics Deplored.

At the Bijou Grand, the following films have been shown: "The Brass Check," "The House of Tears," "Broadway Bill," "Kidder & Co.," "Eye for Eye," "Her Reckoning," "The Final Judgment," "The Bridge," and several other films. At this theatre we have not seen any good comics of late. Apropos, the "Empress" of Calcutta writes: "Mr. Arnold is still showing two parts of his 'Girl Reporter' serial with each program, to meet the deficit caused by want of acceptable 'comics.' Apropos, what has become of Fatty Arbuckle, and of Max Linder, Dan Russell and a few others we see often enough at one or other of our own shows, but too little of the former."

RUBBERNECKING IN FILMLAND

Mabel's a Circus in Her Circus—Crisp a Demon at the Wheel—Molly a Melting Shiv'rer

By Giebler

THIS week's Rubbernecking takes in two of the frontiers of Filmland; it stretches from the Goldwyn studios, nestling in the sage brush of Culver City, to where Fatty Arbuckle is making a comedy in the shade of the Verdugo foothills at Glendale.

Shady Stuff.

N. B. This shade stuff is just a figure of speech. When describing any place that is near a mountain you always refer to whatever it may be as in the shade of, etc. All our best authors do it. As a matter of fact, with the exception of the large, robust shadow cast by Fatty, shade is very scarce around the studio.

There is also mention of the Auto Races held for the benefit of the Actors' Fund at the Ascot track on Sunday.

Ah! that auto race—speed, thrills, stunts, breathless moments!

Goldwyn comes first, however.

The first thing I saw at Goldwyn, not counting Clarke Irvine, one of the studio "Skeletons," was Mabel Normand's circus, and after that, Mabel, who is a regular circus herself, either on or off the screen. Ask Edna Purviance—who was at the studio calling on Mabel—about this. Edna told Mabel about it.

"I didn't come here to laugh myself sick at you," she said, "I came to look around and see how you make films."

Mabel's Little Band and Elephant.

Mabel's got a great little circus, with a 10-piece Afro-American orchestra—does anybody know of any kind of band that can make sweeter music than a nigger band? I wot not—and three elephants, one of whom—I whope it's all right to refer to an elephant as whom—was running up the cost of production by putting one of its little hoofs on a nice piece of redwood plank and breaking it into splinters.

Vic Schertzinger, who was directing the circus, said he's going to take Maud with it was a lady elephant—home with him to split kindling.

John Bowers was in the circus. John plays the part of a slicker, three walnut shell stuff, and Ogden Crane, who was wearing a suit of clothes that made a loud and resonant announcement of his calling of circus manager.

Mabel, who is playing the part of a waif whose parents, once performers, have died and left her with the circus, had a costume that can best be described as a "get up." Overalls, boots, a vest that was formerly worn by the fat man, a sleeveless shirt and a hole-y hat.

Blanche Payson was also in the cast of the circus picture. Miss Payson, who is a very statuesque person, is the first woman in the United States to wear a police uniform. She is the lady who won so much fame as the policewoman at the San Francisco Exposition.

As I said before, Miss Normand is a regular circus. When she was not entertaining us with her talk and an exhibition of a temperamental star eating watermelon, she was persuading us to do stunts in the circus ring and get photographed at it.

There wasn't a dull moment at Mabel's circus set, and I had to leave sooner than I wanted to, but I had the pleasure of meeting Will Rogers immediately afterwards, which compensated somewhat.

Looks Immaterial to Will.

Mr. Rogers is an anomaly. He looks less like an actor than any man I've ever seen, but from what I know of his work, his record on Broadway, and from what I saw him do that day at the studio, I know that he is an actor of far more than ordinary ability.

Rogers is a natural wit, has a large and ready fund of the keen dry unsmiling kind of humor that hits the bulls-eye every time. He was working under the direction of Clarence Badger in a play made from Opie Read's story, "Old Ebenezer." Peggy Wood, of "Maytime" fame, was working opposite.

They did a little scene, Miss Wood begging Rogers to sign a paper of some kind, and Rogers—I think he was a country schoolteacher—could not sign the paper because the plot of the story would not allow him to.

But, great guns! how he wanted to.

Afflatus Not Inflated.

Any actor can give a simulation of wanting to do a thing, or not wanting to do it—that is acting; but one who actually wants to do the thing, lives the part. Rogers lived the part as only the man who has that little old thing the high brow writers call "the divine afflatus" concealed in his system can do.

Peggy Wood was just as fine. She cried a little when the school teacher wouldn't sign the paper, and I think some of those who stood on the side lines cried a little too.

"If You Have Tears."

Clara Horton, who was knitting some kind of a dingus out of pink yarn, saw me polishing up my specs, and said: "Oh, that's nothing, we've all been weeping with them."

Why, I've seen hundreds of heroines persecuted, chucked out of windows, robbed of papers, fortunes, babies, everything, and never blinked an eye winker, and here was nothing more than a girl with a trembly voice begging a man to sign a paper, and the man wouldn't do it.

High Class Rabbits' Feet.

I wonder if Clara thought I was weeping?

The next day was Sunday, and the auto races.

15,000 people went down to Ascot Park and watched Tom Mix win the Amateur Championship of the Pacific Coast, and Donald Crisp and Hoot Gibson flirt with death and disaster and get away with it.

After the skids and turns and flop-overs that Don and Hoot went through, they could have sold every hair on the rabbit's feet they carry for a dollar a hair.

Mix Staged a De Palma.

There were seven entries in the Coast Amateur Championship race of twenty-five miles. Tom Mix, in a Stutz special,

Mabel Normand Entertains Until Vic Shertzinger Pulls a "Simon Legree"; Then Vic Listens to One of His Own Compositions.
There's no tellin' how far the stunt entertainment for the Rubbernecker and Edna Purviance would have gone if Vic hadn't cracked his whip and said, "Come offa that!" For Goldwyn's "The Empty Paradise."

finished first, in 24 minutes, 3 and 4-5 seconds; Lambert Hillyer, with a Hearne special, came in second; Ray Kirkwood, Maxwell, third; Donald Crisp, Mercer, fourth; Henry King, Mercer, fifth; E. L. Hayes, with a Stutz, and J. McWright, in a Wenz, did not finish.

The studio race of ten miles, was won by Earl Tiffany in an Elliott special, in nine minutes and twenty seconds. Tiffany also won the Star entry race of 15 miles in the same car in 14 minutes, 3 and 1-5 seconds. The Australian pursuit race was won by Lambert Hillyer.

The airplane versus auto race of two miles, between Cecil De Mille and Eddie Herne was won by De Mills, who made the course in one minute, one and one-half seconds. De Mille was only one hundred feet above the course at the start of the race, and the event was very fine and spectacular.

Beauty and the Judge.

The parade and beauty show was a fine part of the program. Charlie Murray was master of ceremonies, as usual. It took much hair-splitting to make the decision between Juanita Hansen in a gorgeous Packard, and Clara Kimball Young, in a Daniels, but Miss Young was given the cup.

There were a great many beautifully decorated cars in the Beauty parade. Priscilla Dean, Colleen Moore, Pauline Frederick, Marie McAllister, Lois Wilson, Earle Williams, Henry McRae, Molly Malone and others won much applause.

Donald Crisp and Hoot Gibson furnished most of the thrills, and if there had been any "good luck" medals awarded, this pair of daredevils would have won them.

Crisp Flirts with Undertaker.

In the 15-mile race Crisp left the track in what looked like an excursion to certain destruction. His car went into a vicious skid, turned around twice and headed for the safety zone backwards. There was a big shower of dust which everyone feared hid a tragedy, but when the dust settled, there was Donald, unhurt.

In the last event, the Australian pursuit, Crisp again left the track, skidded about thirty feet and "busted" a big gap in the fence, and after all this, got his car back into the race and won second place at the finish.

Hoot Gibson and his mechanician, Pete Morrison, did a merry-go-round skidding act in the 15-mile race. The car turned twice, dashed into the safety zone, took another turn and stopped, and when the ambulance dashed over to the spot, they found the remains safe and sound under the cowl of the car.

The scene changes—we are in Glendale. Snow is falling. The people in Glendale always did say it was cooler out there than in Los Angeles.

Sh! Mystery! Sh!

The scene is the representation of a theatre; in a box at one side sits a beautiful maiden. I can't tell you who it is now, it would spoil the drama and mystery of my story.

If you knew who the girl was you would know the name of the man who walked about in the snow.

Down in front were Mickey Neilan, Lew Cody, William Coogan, a singer, H. H. Van Loan, a scenario writer, Lou Anger, a movie magnate, Arthur Wenzel, a movie theatre manager, and I.

A tall person with a red nose stands against the wall. Two men in an automobile come upon the stage. They get out of the automobile and the little man leans it up against the wall. They advance to the footlights and whisper in a mysterious manner. The snow falls faster—large red, white and blue flakes. The small man shakes the snow from his shoulders. The large man looks at him with a frown.

Shiver Not a Shimmie.

"You are cold," he says. "Shiver."

The little man goes through a performance made famous by an oriental maiden on the streets of Cairo concession at the Chicago Fair way back in 1892. The big man frowns some more.

"Shiv-er-rr-rr!" he says in fierce, menacing tones, "don't shimmie!"

Having said this he turns and walks off with the usual dignified stride and graceful manner that characterizes all of his motions and emotions in the pictures.

I see that I can no longer conceal the identity of the man, gentle reader. It was Fatty Arbuckle, making a scene for his new comedy. The little man was Buster Keaton. He with the red nose was Al St. John, and the lady in the box was none other than Molly Malone, leading lady of the Arbuckle films and Mascot of the Vernon baseball team, of which Fatty is manager, owner and general factotum.

"Back to the Bench!"
Says Molly Malone, mascot of the Vernon Tigers, Fatty Arbuckle's baseball team.

Beck Leases Two Big Studios.

To house the companies numbered in the producing activities of Arthur F. Beck, he has leased both the Crystal Studios and laboratories located in the Bronx and the Pathe Studios located in Jersey City.

Mr. Beck states that for the fall season he will offer no less than five big special productions and two fifteen episode serials through different distributing channels.

Fox Department Heads Hold Luncheon at Astor

THE first of a series of luncheons planned to bring the heads of the various departments of Fox Film Corporation in closer touch, was held Tuesday, July 29, in the yacht room of the Hotel Astor.

Winfield R. Sheehan, general manager of the Fox Film Corporation, presided. All the departments were represented.

Representatives of the corporation who had just returned from various parts of the country told of the enthusiastic reception Fox pictures are receiving everywhere and expressed the belief that the biggest year in the history of the concern is at hand.

There will be a luncheon of this kind for the heads of departments every two weeks. The idea is to promote co-operation among the several departments in furtherance of the closest possible co-ordination in handling the output planned for the coming year.

Those Present.

Present at the luncheon were Winfield R. Sheehan, general manager; Jack Leo, vice-president; Herman Robbins, assistant general manager; Arthur James, supervisor of publicity and advertising; Herbert E. Hancock, who has been appointed director of the Fox News weekly; Emanuel Preiss, accounting department; W. B. Garyn, contract department; I. Krotosky, purchasing agent; W. E. Sennett, requisition department; Hamilton Thompson, head of the scenario department; Sydney E. Abel, foreign representative; Fred Lange, foreign department; Tom North, special short subjects sales manager; Merritt Crawford, director of publicity; A. C. Wycoff, R. A. Buttolph, G. Watson.

Tests All Simplex Projectors.

The task of testing out every machine at the Simplex factory is one that has been taken care of for the past seven years by Sam Kaplan, who has just been re-elected for the third consecutive term as president of Local 306, Moving Picture Machine Operators' Union of New York City, previous to which he served one term as president of Auxiliary No. 35, also of New York City.

Mr. Kaplan has also represented his local at various labor conventions, the last two occasions being the International Theatrical Stage Employes' Convention, held at Columbus and Ottawa, respectively.

Since machine orders at the Simplex plant began almost tripling above normal, Mr. Kaplan has been assisted in his important work of testing mechanisms by Edward M. Cannock, who is a brother of the late Francis B. Cannock, whose activities in the projectors' engineering and designing field are well known to intimate followers of Simplex progress. All Simplex mechanisms, both new and those at the factory for repairs, pass through the hands of these two capable men.

Realart's Denver Office Opens.

Bert R. Latz, manager of the Denver exchange of Realart Pictures Corporation, has at last been able to secure a suitable location. He has been making the Hotel Albany there his temporary headquarters. Exhibitors will now find him permanently located at 1742 Glenarm street.

Chicago News Letter

by Jas. S. McQuade

Story of an Odd Theatre in Town of Lincoln, Ill.

LAST week I chanced to meet Steve Bennis, owner of the Lincoln Theatre, Lincoln, Ill., who was in the city aranging booking for that pioneer house in a burgh which now boasts of a population of 11,000.

The Lincoln seats 210 persons and has an interesting history. It opened November 15, 1909, and for years no admission was charged to see the pictures shown there. During that time it was really an ice-cream and soda parlor, with tables and chairs to accomodate the customers. The pictures were thrown in to make them tarry longer and, incidentally, to increase the money in the till. The more exciting the pictures the longer the visitors stayed, so that even then care was exercised in the selection of programs.

Early in 1918 free admissions were done away with, the tables were fired out, theatre chairs took their places and the Lincoln became more like a picture theater. Even now the patrons must pass through an ice cream parlor and a confectionery store before entering the theater, which is in the rear. Posters are placed on a side of the building instead of on the front. The programs are high class and admisisons are 10 to 30 cents for adults, and 5 to 10 cents for children, with the war tax added. Makes of Pathe, Mutual, Vitagraph, etc. are now being shown.

Planning $30,000 Theater.

Mr. Bennis is at present making arrangements for building a new picture theatre—a real one. This, however, does not mean that he will close the old Lincoln. Oh, no! That will be preserved as long as the people come to it; for it is an old landmark which can boast of having had shown within its walls the first moving picture ever seen in the town of Lincoln.

The new house, which has not yet been named, will cost about $30,000 and will seat 800. It will be in readiness for opening around November 1.

Other picture theatres now running in Lincoln are the Lyric and the Star, owned by Isidore Bernstein, and seating, respectively, 300 and 500 persons.

Mr. Bennis has been a constant reader of the Moving Picture World since 1909; but it is a cause of much wonder to the writer how he had delayed so long in joining the great procession in providing a modern theater for his patrons. Better late than never, however, so we congratulate Mr. Bennis and rejoice with his following in Lincoln.

Jaecke of Herrington Laughs at Daylight Law

A. A. JAECKE, owner of the Dreamland, in Herrington, Kansas, has evolved a plan to offset the daylight law, which came near forcing him to close his house during the summer months. Herrington (I have been there) is an Arcadian spot, in the midst of a rich agricultural district, and the residents are fond of moving pictures. But the heat in the Dreamland was so excessive that quite a number had to forego the pleasure of watching the screen. The loss of this money served as a spur to Mr. Jaecke's imagination until a light dawned on him and his plan was born.

He built a roof garden right over the Dreamland, with a booth and all the other requisites of a first class picture theater. In the theater below he runs a show from 7:30 p.m. until 9 p.m., and promptly at the latter hour he opens the roof garden. By this time it is dark enough to show pictures to advantage in the open air, and all who feared to brave the heat of the theatre come out in force to his roof garden. In this way Mr. Jaecke gets the early-to-bed folks as well as the young people who don't mind the loss of an hour's sleep.

"How does it work?" someone asks.

Well, on reliable authority, I have it that, for the first year it was tried, Mr. Jaecke's books showed gratifying results. The roof garden not only paid for the building and equipment, but a snug profit besides. In addition, when big feature attractions are offered, Mr. Jaecke reaps the reward of big gatherings in both theater and roof garden.

Rosenfeld, Hopp & Company to Build Circuit of Houses

ROSENFIELD, HOPP & COMPANY, of Rock Island, Ill., proprietors of the Majestic Theatre, that city, were recently incorporated at Springfield, Ill., with a capital of $100,000 to engage in a general theatrical and moving picture business. The incorporators are Walter A. Rosenfield, Rock Island; Joseph Hopp, of Chicago, and Joseph P. Quinn, manager of the Majestic, Rock Island.

The corporation has arranged to build a large modern picture theatre in Rock Island, on a well located plot, which alone cost $60,000. The new theater will seat 2,000 and will be thoroughly modern in construction. The building alone will cost $200,000.

The architects are Cerzin & Horn, of Rock Island, who will consult with Architect Braun, of Chicago.

The corporation intends building picture theaters in other cities, in Illinois and Iowa, the intention being to have a circuit of at least six new houses.

Walter A. Rosenfield, of the corporation, is a prominent banker and manu-

"Checkers" Is Checkered from Start to Finish with Wrecks, Races, Love, Fights and Thrills Galore.
Just as checkered, in fact, as Jean Acker's blouse in the center view from this big Fox production.

facturer of Rock Island and Moline, who has a high financial rating. Joseph Hopp is a well known Chicago exhibitor, who owned and ran the old Standard Film Exchange for many years. He afterward was interested in banking and held the position of director in a banking institution. He is still part owner of the Ideal Theater, Chicago, which seats about 800.

Aged Parents of Aiken Visit Him in Chicago

MR. and Mrs. F. H. Aiken, of La Crosse, Wis., the parents of Fred C. Aiken, Select's Chicago manager, spent the last four weeks at their son's residence, 5728 Kenmore avenue, this city. Mr. Aiken, Sr., is 75 years old and his wife is well on in the sixties, but they spent their visit in energetic fashion. Pleasing Sunday trips by auto were made, varying from 75 to 125 miles, on which they were acompanied by Mr. and Mrs. Fred C. Aiken.

The trip from La Crosse, to and from Chicago, was made in their own car. They returned by way of Milwaukee, where they stopped over for several days with their daughter, Mrs. E. P. Gleason.

It is now ten years since the writer first met these young-old people. They were then visiting their son, Fred, who at the time owned the Theatre Film Exchange, at 117-119 N. Dearborn street.

Frank Duffy Visits Chicago.

Frank Duffy, personal representative of President Paul Brunet, of Pathe, spent four days in the city last week. Mr. Duffy has spent the last four months in covering the various Pathe branches throughout the country. He stated that he found Pathe business generally very good and pronounced this summer's business the best yet recorded by his organization.

Mr. Duffy left for New York by way of Indianapolis and his itinerary called for stops at other important cities on the way.

Fairbanks Feature Booked Heavily in This Territory

C. E. SMITH, sales manager of the Chicago district for United Artists Corporation, stated last week that exhibitors in most of the large cities and important towns in his territory had already contracted for the first Douglas Fairbanks feature. The title of the picture is "His Majesty, the American," and the release date is announced for September 1.

The Riviera, Central Park, Woodlawn and Oak Park theaters will each run the picture for one week, as a pre-release, before it appears at the Castle Theatre for a run of two weeks. The Castle will be the only house in Chicago—either within the Loop or outside of it—that will present the picture during the two weeks mentioned. After the Castle run the picture will be shown in houses outside the Loop, Lubliner & Trinz having contracted for extended runs at each of their houses.

Ethel Clayton Is a Big Orchestra Hall Favorite

ORCHESTRAL HALL was a favorite retreat for crowds of moving picture patrons and lovers of good music last week. Ethel Clayton in "A Sporting Chance," was a fine attraction and the accompanying music, under the talented leadership of Rudolph Mangold, was the most enjoyable heard at this house for some time past. Violin solos by Director Mangold were masterfully rendered and enthusiastically applauded.

"Fires of Faith," founded on Salvation Army work during the Great War, with Catherine Calvert, Eugene O'Brien and Rubye de Remer, in the principal roles, is the attraction for the week beginning Sunday, July 28.

New 2,000-Seat Theatre Being Built in Oklahoma

J. H. COOPER, president of the United Theatres Company, came into the city from Oklahoma City, Okla., early during the week of July 21, and spent several busy days arranging for the equipment of a new theatre, the Oklahoma, on which construction was recently begun in the thriving southwestern city.

The United Theatres Company owns several modern theatres in the state of Kansas, including the Wichita and Star theatres, in Wichita—seating respectively 1,300 and 1,000, and the Orpheum in Topeka, seating 1,200. The company also owns the Electric, in St. Joseph, which seats 1,800 persons.

The controlling interest in the Oklahoma Theatre is held by the United Theatres Company, C. E. and A. C. Bennett, of Oklahoma City, being also largely interested. This house is being built to seat 2,000 and will be the largest picture theatre in southwestern territory. It will be of old Spanish Mission design and when completed will represent an investment of $350,000.

The architects are Carl and Robert Boller, of Kansas City, Mo., who made the plans for the Wichita house. The Oklahoma will be completed about September, 1920.

Mr. Cooper also advised the writer that he is now organizing the Cooper Amusement Company, Inc., for the purpose of building large modern picture theatres in the great southwest western section. This organization will have a capital stock of $1,000,000 and, in addition to building theatres, it will engage in the handling of state-right pictures in sections where its houses are located.

Mack Sennett's Big Comedy Opens Run at Ziegfeld

NORMA TALMADGE, in "The Way of a Woman," was very successful at the Ziegfeld during the week ending Friday, July 25.

Beginning Monday, July 28, the long looked for success, "Yankee Doodle in Berlin," with Mack Sennett's bathing beauties as an added attraction, will open at this house. Considerable advance publicity has been given to the arrival of this successful Mack Sennett comedy, and no doubt the Ziegfeld will be packed to its utmost to meet the demand for seats. The run will be indefinite, and at the present writing it promises to be a long one.

Irene Castle Breaks Riviera Record.

Balaban & Katz, owners of the Riviera and Central Park Theatres, report that "The Firing Line," in which Irene Castle is featured, did a record business at the Riviera Theatre during the week of Monday, July 21. It broke all matinee records on Monday and Tuesday, the ample seating capacity of the beautiful theatre being insufficient to meet the demands of the many women admirers of the star.

At the Randolph Theatre.

The second week of "The Woman Thou Gavest Me" proved so successful at the Randolph, notwithstanding the sweltering weather, that it has been held over for a third week, and maybe longer.

Passing of Small Chicago Theatres.

About fifty small picture theatres and vaudeville houses in Chicago are likely to be closed in the near future, through failure to pay licenses. The license averages about $200 a year for each theatre and the deputy city collector, who has failed to obtain the fees, has requested Chief of Police Garrity to close the houses.

Fox Buys "The Devil's Riddle."

"The Devil's Riddle" is announced as a forthcoming picture subject for Gladys Brockwell, the William Fox star.

The story was published recently in the Argosy magazine. It is from the pen of Edwina Levin.

The selection of this story for Miss Brockwell is in line with Fox Film Corporation's plan to purchase for screen use the best production of well-known writers.

The first magazine story purchased for screen use for the coming Fox season is Frank L. Packard's "The Miracle Man," which has been assigned to George Walsh.

She's Got a Pair of Eyes—A Mighty Clever Line of Acting—An' Everything.

This is Madge Kennedy, folks, the vivacious, attractive girl who makes nice pictures for Goldwyn and whom you liked so much in her latest, "Through the Wrong Door."

News of Los Angeles and Vicinity

By A. H. GIEBLER

Famous-Players Signs Hart to Make Nine Productions

ON Friday, July 18, William S. Hart signed a contract with Frank A. Garbutt, representing Adolph Zukor, to make nine film productions, the last to be completed on a certain date in 1921, for the Paramount-Artcraft program. The terms of the contract have not been made public, but it has been hinted that Hart is now the highest salaried actor in the profession.

The new pictures to be produced by Hart will be open-air stories, following the lead, in a general way, of his productions made in the past. Mr. Hart is to have the right to select his own stories and to determine the length of each film, which will not be limited by an exact footage.

The present Hart studio personnel will remain intact: E. H. Allen will continue to be manager of productions; Lambert Hillyer, director; Joe August, chief cameraman; Paul H. Conlon, publicity director; Le Roy Stone, film editor; and Thomas Brierly, technical director.

Three Stars Form Companies.

An announcement has just been made that three stars, Seena Owen, Niles Welch and Anna Q. Nilsson, have organized companies to produce under the management and with the financial backing of a film company that has taken out incorporation papers at Dover, Delaware. The pictures produced by these stars will be made in Los Angeles, although arrangements for a studio have not been completed as yet.

Ballin to Direct in East.

Hugo Ballin, art director for Goldwyn, is to go to New York within a week or so to direct a Goldwyn production. Mr. Ballin directed "Baby Mine" with Madge Kennedy as star, and has directed other productions. Mabel Ballin, wife of Hugo Ballin, and player of one of the leading roles in Maurice Tourneur's "White Heather," is soon to become a star at the head of her own company, and will travel east with her husband.

McRae to Direct Egyptian Princess.

Henry McRae has been engaged to direct the spectacular Egyptian film in which Princess Della Patra will star, and which will be a message to the women of Abyssinia, the Princess' native land. The production, as it is now planned, will be seven reels in length, and is expected to cost about $150,000.

Mrs. Baker Selects Staff.

Mrs. Snowy Baker, wife of the Australian film producer and star of that name, has selected a staff of five film experts to take back with her to the antipodes when her ship sails within a few weeks. Besides Wilfred Lucas, director; his wife, Bess Meredith, scenarist; and Howard Gaye, assistant director. Mrs. Baker has secured the services of Brownie Vernon as leading lady for Snowy in his Australian Bush pictures. Miss Vernon was selected from a number of applicants because of her experience before the camera and because she can both swim and ride. A cameraman has also been engaged. Mrs. Baker's offer to Jack Dempsey to go to Australia was politely but firmly declined for the present by the champion.

Mena Studio Now in Zone.

The studio occupied by the Mena Film Company, 4811 Fountain avenue, one of those that had been forgotten when the studio zone ordinance was adopted in Los Angeles, has now been included in the zone bounded by Catalina, Fountain and Berendo streets.

Cast for Ince "Special."

For his big special production, "Americanism vs. Bolshevism," Thomas H. Ince has chosen Lloyd Hughes, Barbara Castleton, Claire Du Brey, Jack Richardson, Walt Whitman, Lewis Morrison and Gordon Mullen as the players of the principal characters. Fred Niblo will direct under the supervision of Ince himself.

Y. W. C. A. Takes Over Studio Club.

The Hollywood Studio Club, a home for girl film workers, has passed into the hands of the National Young Women's Christian Association, and will be enlarged to accommodate 200 young women. The plans include a new recreation hall for dancing and other social affairs, which will be equipped with a stage for dramatic entertainments. A gymnasium and swimming pool will also

Elsie Ferguson in "A Society Exile" Shows That Siberia Is Not Always the Familiar Russian Prison.
Exile may often be a condition or state of mind, as Miss Ferguson shows in this, her forthcoming Artcraft.

be built. Louise Huff is president of the club and Peggy Hagar, secretary to Nazimova, is vice-president. Miss Letita McElveny is the house mother. The society has taken care of a number of destitute cases since its inception three years ago. Among the guests of the club at the present time are Marjorie Daw, Magda Lane, Violet Clark, Agnes Johnson, scenarioist, and others whose names are well known to the film colony.

Negro Film a Hit at Ray's Garden.

"In Justice," the film in which all the principal players are negroes, is making a hit with the public at Ray's Garden Theatre. Besides being a novelty in film production, it is a fund of entertainment in both plot and humor. Captain Leslie T. Peacocke wrote the story and directed the picture. The leading woman is Miss Thais Nehli, grandniece of the late Queen Liluokalani, of Hawaii. Vera Lavassor, of New Orleans, plays the part of the adventuress. Maurice Stapler, Sidney Preston Dones and Ovitt Scott, negroes, interpret the principal male roles.

Goldwyn's Three New Directors.

Three directors, Rupert Julian, Wallace Worsley and T. Hayes Hunter have been added to the directorial staff at the Goldwyn studios in Culver City within the last week. Rupert Julian will direct "Perch of the Devil," by Gertrude Atherton, for Eminent Authors; and T. Hayes Hunter has been assigned the first Rupert Hughes story, "The Cup of Fury." Wallace Worsley has not been given a play yet, but will probably have another Eminent Authors story to direct.

Barn Dance at Brunton Studio.

Robert Brunton has given the Assistant Directors' Association permission to use the glass stage of the studio for a barn dance on the evening of July 31. A large orchestra has been engaged to play everything from the old-fashioned "Virginia Reel" to the latest jazz tune, and hay wagons will meet the street cars that stop on Western, Melrose and Radium Springs. Guests will dress in old-time barn dance regalia.

Major Beith Gives Farewell Dinner.

Major Ian Hay Beith gave a dinner to Cecil B. De Mille at the Beverly Hills Hotel before he departed for England. Among the guests were Jeanie MacPherson, Gloria Swanson, Lila Lee, Mildred Reardon, Julia Faye, Raymond Hatton and Sam Sothern.

Studio Shots

SESSUE HAYAKAWA, with his wife, Tsuru Aoki, and his company of players, has gone to Yosemite to make scenes for his current film production.

Albert Parker, recently director for Douglas Fairbanks, will direct Clara Kimball Young in "Eyes of Youth."

Maurice Tourneur will take his company to Palm Springs and then to Catalina Island for scenes in "Victory."

Ralph Lewis has been engaged to play an important role in Mary Pickford's production of "Pollyanna."

Walter Morosco, son of Oliver Morosco, has entered the pictures. He is playing in support of Lew Cody at the Astra studio in Glendale.

John Bowers, actor, and Cliff Robertson, of Goldwyn, with their wives, motored down to San Diego to spend last week-end.

Irvin Willat will direct the big production for Ince in which Hobart Bosworth will star.

Rita Stanwood is leading lady for H. B. Warner in his current picture, "Maruja," by Bret Harte, now being filmed at the Jesse D. Hampton studio.

Gale Henry is planning to make a trip east after her next comedy is completed.

Ethel Clayton arrived in Los Angeles last week from a long visit in Japan and China.

The Clara Kimball Young company has gone to San Francisco for scenes in "Eyes of Youth."

George Meehan, after many months' service as a U. S. Army cameraman, will now train his camera on the Lehrman comedians.

The Bessie Barriscale picture now in the making, "The Rose of Egypt," by Maie B. Havey, is being directed by Howard Hickman, with Albert Roscoe, Irene Rich, Henry Kolker and Joseph Dowling in the cast.

Marjorie Rambeau is filling a stage engagement at Clune's Auditorium in "The Eyes of Youth."

Gloria Swanson is entertaining her aunt and her father, Capt. Joseph T. Swanson, of the 323d Service Battalion, at her Hollywood home.

Jack Gilbert is supporting Mary Pickford in "Heart of the Hills."

Mrs. Charlotte Pickford returned from New York last week, bringing new stories for Mary to transfer to the screen.

R. Cecil Smith, for the past six years with the Thos. H. Ince forces, leaves the first of August to join the Selznick company in an editorial capacity.

Charles Ray, who has just begun "A Man's Money," is supported by Gladys George, Charles Mailes, William Conklin and Mollie McConnell.

Major Rupert Hughes, accompanied by Mrs. Hughes, arrived on July 19 to supervise the production of his story, "The Cup of Fury," for Eminent Authors, Inc., at the Goldwyn studio.

Bessie Love has started work in a new Vitagraph feature under the direction of David Smith, with Charles Spear, Jay Morley, Ann Shaefer, George Kunkel and Beulah Clark in supporting roles.

Julian Eltinge has arrived in town and will rest at his home on Silver Lake until his play opens at the Mason early in August.

Nat H. Spitzer has secured permission to film scenes for a coming Bulls-Eye comedy in San Francisco's City Hall and other public buildings.

Virginia Pearson

Gets into some pretty clothes after filming some of the "rough and ready" scenes in her own production, "Impossible Catherine" for Pathe.

Wally Van, former Vitagraph star and director, has arrived in Los Angeles to direct productions for Frank G. Hall.

Helen Jerome Eddy has started a picture called "The Ban of Blood," with Kenneth Harlan in the opposite role at Universal City.

Mrs. Catherine Chaudet, scenario writer, was granted a divorce from Louis Chaudet, director at the National studios, last week.

Carlyle Blackwell and a company of players have come to the west coast to make a special production under the direction of Charles Swickard. Shooting will begin in a couple of weeks at the new John Jasper studio.

Gloria Swanson, Lila Lee and Mildred Reardon, of Lasky's, attended a dance given at the Submarine Base at San Pedro last Tuesday evening.

Mrs. Gertrude Atherton, famous novelist, has come to Los Angeles to collaborate with Rupert Julian in producing "The Perch of the Devil," her first production for Eminent Authors.

Crane Wilbur, erstwhile screen star, is supporting Marjorie Rambeau in a spoken version of "Eyes of Youth" this week at Clune's Auditorium.

Robert Warwick will begin work in "The Tree of Knowledge," under the direction of William C. De Mille about the middle of August.

Ben Deely, an old time vaudeville actor, plays the part of Jones in Maurice Tourneur's new production, "Victory."

Allan Dwan's next production for Mayflower, after he finishes "Soldiers of Fortunes," will be from Harold McGrath's "Luck of the Irish."

Mary Thurman plays the opposite lead in "The Prince and Betty," a Jesse Hampton production in which William Desmond is starring.

"Pop" Hoadley is now affiliated with the National Film Co., in the capacity of scenario writer.

John P. McCarthy, director, has completed the first of the McCarthy Picture Productions, with Russell Simpson, Dorcas Matthews and Robert McKim in the leading roles.

Florence Turner has completed her first comedy for Universal, in which she played the leading part as well as directed.

Jane Novak, J. P. Lockney, Otto Hoffman, Gibson Goland and James Gordon support Hobart Bosworth in his coming Ince feature.

Chester Conklin was presented with an heiress last week by Mrs. Conklin.

Gareth Hughes, Vincent Serrano and William Courtleigh have been engaged to play important parts in Clara Kimball Young's production of "Eyes of Youth."

Mitchell Lewis has completed "The Canuck," and will leave immediately for the Columbia River country to make scenes for his new Indian play, "The Last of His People."

Ethel Clayton begins production on "The Fear Market," under the direction of Robert Vignola at the Lasky studio on August 11.

John Bowers will be leading man for Pauline Frederick in her next Goldwyn feature.

Jack Dempsey was a visitor at the Doug Fairbanks studio during his brief stay in Los Angeles.

Theodore Marsden is directing Earle Williams in "The Black Gate" for Vitagraph.

Geraldine Farrar has begun on her second picture at Goldwyn, with Reginald Barker directing and Lou Tellegen in the opposite role.

Reviews in Moving Picture World are best used as press work in your papers.

Metro Will Make Announcements on Rowland's Return from Europe

Following His Arrival, Work Will Be Started on Series of Films to Be Written by Some of World's Greatest Authors and Dramatists—Nazimova Will Appear in "The Brat" in September—Exploitation Department Has Newspaper Men Added to Staff

ANNOUNCEMENTS of the highest importance as bearing upon a further expansion of Metro Pictures orporation's "fewer, bigger and better" ctures policy will immediately follow e arrival home of Richard A. Rowand, president of Metro and Screen lassics, Inc., from his first-and survey of the European otion picture field.

Cable advices from Mr. owland to W. E. Atkinson, etro general manager, have en most optimistic and enuraging. They have repsented the foreign field as pe for American invasion general and, from Mr owiand's viewpoint, for etro invasion in particular.

Is Eagerly Awaited.

The organization is keenly ger for Mr. Rowland's rern. A gratifying developent from the first anuncement of "fewer, bigr and better" policy has en a recent deluge of apals from exhibitors all over e country seeking to book lid the entire production tput of Screen Classics, c., which Metro is to disibute beginning with Sepmber 1.

This has placed Mr. Atkinn in a quandary. Metro is d has been a consistent vocate of "open booking." r exhibitors to clamor for lid bookings of the Screen assics, Inc., productions uld be somewhat in conavention of this idea.

Will Meet Problem.

It is a problem that Mr. kinson is more than eager take up with Mr. Rowland. e has made it plain that etro will not abandon its slogan of pen booking." It will stand by its omises to the exhibitors. But the sition is one that calls for the wisest unsel on the part of Mr. Atkinson and e Metro president as well. Upon Mr. owland's homecoming, Mr. Atkinson ll confer with him on this subject and nouncement of Metro's solution of it ll be made.

Eagerness Is Restrained.

The air of restrained eagerness and pectancy in the Metro organization is ightened by the latest cablegram to received from Mr. Rowland. In this imparted the news that he has purased the screen rights to several big ropean stage successes, three of ich enjoyed record-breaking runs in ndon.

Announcement of the titles of these plays, together with full details as to the stars who will appear in screen versions of them is promised soon after the arrival of Mr. Rowland.

Tracing the rapid growth of Metro from its lusty beginnings it has been rapidly and invariably a process of forging ahead. Guided by forward-looking business men, Metro has reached its present commanding position by sheer hardheaded common sense and the devotion to a business ideal. This was to make clean, bright, entertaining pictures that would find an always receptive public and therefore be always sure money-makers for the exhibitor of motion pictures.

Richard A. Rowland.
President Metro Pictures Corporation.

A Commonsense Policy.

The Metro president has pursued no chimeras, and has ridden no hobbies. In deciding recently upon the "fewer, bigger and better" pictures policy he followed the plain instinct of knowing the needs of the time. He foresaw the widening scope of the silent drama; he foresaw constantly rising standards of public taste and the folly of endeavoring to "play down," rather than to "play up" to this ever bettering public taste.

Mr. Rowland recognized also the intrinsic worth, as attractions of big pulling power, of stage successes and popular novels. Metro was a pioneer in launching this idea. The company set quietly to work and by getting in on the ground floor, acquired the screen rights to thirty-six popular plays and novels.

Uses Popular Narratives.

Metro appreciated what a large asset there was in the advertising—through printed and word-of-mouth publicity—that accrues to a stage play that has run a year, or two or more, or a novel that has endured until millions of readers have given it the stamp of approval as a classic. It plans to put this accumulated advertising to work for Metro and for exhibitors of Metro pictures.

Plays on the Way.

In the field of comedy and dramatic composition, Metro is represented in its forthcoming Screen Classics, Inc., productions by that master of farce, Avery Hopwood with "Fair and Warmer"; the clever Frederic and Fanny Hatton, with "Lombardi, Ltd.," and "The Walk Offs"; James H. Herne, with "Shore Acres"; James Cullen and Lewis Allen Browne, with "Please Get Married"; Larry Evans, with "Someone in the House"; Maude Fulton, with "The Brat"; Charles A. Taylor and Asa R. Cassidy, with "Yosemite"; J. H. Benrimo and Harrison Rhodes, with "The Willow Tree"; Holman Day, with "Along Came Ruth"; Noziere and Ch. Muller, with the French drama, "La Maison Des Danses," and Jeane-Jose Frappa and Henri Dupuy Mazuel, with "L'Homme Riche" (The Rich Man).

Engage Celebrated Authors.

Well known authors whose stories will be translated into screen productions by Screen Classics, Inc., are Sir Gilbert Parker's, "The Right of Way"; Thomas Hardy's, "Tess of the D'Urbervilles"; Frank Danby (Mrs. Julia Frankau) with "The Heart of a Child"; I. A. R. Wylie, brilliant English woman novelist, "The Hermit Doctor of Gaya", "The Native Born" and "The Temple of Dawn"; George Gibbs, with "The Yellow Dove"; H. Austin Adams, with

Nazimova's Variety of Moods as Expressed in "The Brat," Metro's First "Fewer and Better."

"Wholly Innocence" and several others of prominence yet to be announced.

Increased Equipment.

Three of these plays are already under production: "Fair and Warmer," with May Allison; "Lombardi, Ltd." with Bert Lytell and "Please Get Married," with Viola Dana. Besides the Screen Classics, Inc., stars, Navimova has started work in an elaborate production of Miss Wylie's, "The Hermit Doctor of Gaya."

Metro has faith in these big stories, founded on stage successes and popular novels. But the company has no intention of neglecting the original story and states that several authors of high standing and wide reputation are engaged in writing original photodramatic themes for Metro's use at some future time.

NAZIMOVA SELECTS SEVEN VEHICLES

Production of "The Hermit Doctor of Gaya" Marks First of Series of French and Indian Plays

NEW worlds to conquer await Nazimova, is the confident belief of Richard A. Rowland and Maxwell Karger, who present the popular Russian artiste in her own screen productions de luxe. And Mr. Karger, who is Nazimova's director general, feels that she has the material wherewith to conquer these waiting worlds, inasmuch as she has now selected her seven next vehicles to follow "The Brat," her own and Charles Bryant's adaptation of Maude Fulton's play, which was put into scenario form by June Mathis.

Will Play East Indian Role.

Nazimova has just begun work before the camera in "The Hermit Doctor of Gaya," adapted by Charles Bryant from the novel by I. A. R. Wylie. Nazimova has the role of Sigrid Ferson in this narrative of Anglo-Indian life from the pen of Miss Wylie.

Bryant Acts Opposite.

As Major Tristram, Mr. Bryant plays opposite the star. He is "the hermit doctor"—a man who day by day and hour by hour offers his life freely in the great fight against famine and disease. The story has all the pomp and splendor, all the allure and haunting mystery of the Far East, although peopled with the sons and daughters of Britania.

Miss Wylie is also the author of two other stories selected for Nazimova's use. They are respectively, "The Native Born" and "The Temple of Dawn."

French Plays Chosen.

Of the remaining four of the seven new stories that Nazimova is to do, and the completed productions of which w be distributed exclusively by Metro, o is "Wholly Innocence," by H. Aust Adams.

From French sources are "La Mais de Danses" and "L'Homme Riche" (T Rich Man), which are among Nazim va's seven new vehicles. "La Maison Danses" is by M. Noziere and M. C Muller, while "L'Homme Riche" i dramatic composition by Jean-Jo Frappa and Henri Dupuy-Mazuel.

Personally Selects Vehicle.

"The Heart of a Child," from the nov by Frank Danby (Mrs. Julia Frankau is another of the septet of new scre stories.

As is an invariable rule with Na mova, each of the seven new stories w personally selected by the star herse

After a diversion, as it were, into t realm of realistic modern comedy "The Brat," a venture that pleased Na mova greatly, inasmuch as it gave h her first opportunity to delineate purely American type of girl, Nazimo returns to roles of somewhat great complexity and subtlety, with the em tional sweep of old world drama. H fondness for French drama impelled h to the selections of the two vehicl "La Maison des Danses" and "L'Homm Riche," written in the language of M iere and Edmond Rostand.

Metro has placed the Nazimova Pr ductions in Europe, where they will still further exploited, with a view making Nazimova a recognized wo figure as an exponent of the art of t silent drama.

Four More of Nazimova's Many Moods Picked from "The Brat."

Scenes from Nazimova's Big Feature, "The Brat," which Metro Releases September 1.

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Mr. Rowland declares his sole aim to have been to secure vehicles of high literary merit with proved records of popularity—such material as would be fitting for the productions of superb artistry that are to be made by Nazimova and the Screen Classics, Inc., stars, May Allison, Bert Lytell and Viola Dana.

The list of contributors to these big special productions includes the names of many of the present day's most eminent writers of novels, short stories and plays; names that are familiar by-words wherever the English tongue is spoken and fiction is read or the drama is seen.

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A big factor of the Metro sales force besides the merit of the productions they are enabled to offer motion picture showmen is the "open booking" system which the company stands for so staunchly. Every Screen Classics, Inc., picture is submitted to the exhibitor solely on its qualities. No matter how successful have been other pictures by the same producing organization in the past, the Metro salesmen take their new pictures to the exhibitor as if they were the first ever to be offered.

Members of Exchanges.

As the line-up of the exchange managers now stands C. H. Kessnich has charge of the Atlanta, Ga. exchange; E. A. Golden of the Boston branch, and H. W. Kahn is at Buffalo, N. Y. At the head of the Metro branch at Chicago is J. S. Grauman; at Cincinnati, O. W. C. Bachmeyer; at Cleveland, O., C. E. Almy; at Dallas, L. Bickel; at Denver, C. Klein; at Detroit, W. N. Skirboll; at Kansas City, Mo., S. L. Haldeman; at Los Angeles, A. B. Lamb; at Milwaukee, H. L. Conway; at Minneapolis, A. Fischer; at New York City, Herman Jans and J. Klein; at New Orleans, O. Briant; at Oklahoma City, S. Brink; at Omaha, S. MacIntyre; at Philadelphia, R. Lynch; at Pittsburgh, J. Davis; at Salt Lake City, B. F. Rosenberg; at San Francisco, Fred W. Voight; at Seattle, C. Stern; at Toronto, Regal Films, Ltd., S. Aaronson; at St. Louis, C. Werner; and at Montreal, Regal Films, Ltd., is P. C. Loghlin.

KARGER SCREENS THREE STAGE HITS

"Fair and Warmer," "Lombardi, Ltd." and Recent "Please Get Married" Are Now Being Produced

IN order doubly to insure that the Screen Classics, Inc., studios in Hollywood shall more than fulfill all that is implied in the Metro slogan of "fewer, bigger and better pictures," Maxwell Karger has taken over complete control of production. The director general of Screen Classics, Inc., will in his position be more than an executive.

Mr. Karger will personally and constantly oversee the making of every Screen Classics, Inc., picture. He will select the cast. He will suggest to the art directors the nature of the settings; and pass carefully upon their work when submitted to him for approval. He will work at times with the scenario writers who are to turn into screen form the plays and novels Metro recently has bought, and the European dramatic successes Richard A. Rowland, president of Metro and Screen Classics, Inc., recently bought abroad. Mr. Karger will be in conference with the several directors engaged in the actual filming of the plays which Metro will distribute.

Menaces of the Business.

This procedure is entirely in line with Maxwell Karger's policy of upholding his ideas with untiring effort. Convinced that today overproduction and concomitant short runs are the principal menaces of the motion picture industry, the Screen Classics, Inc., director general has pitched in heart and soul to turn out motion picture productions of such quality that exhibitors cannot afford, because of their drawing power, to play them for short runs only.

Reports of Mr. Karger's assumption of entire responsibility for production in the Screen Classics, Inc., studios, coming on the heels of the news that Mr. Rowland had gone to Europe to buy at no matter what cost the best screen material available there, has enhanced the spirit of optimism and enthusiasm among Metro exchangemen. The announcement, too, that Metro stands by the open-booking system has made the task of the exchange managers decidedly easier to handle.

Rush Kills Best Results.

It has always been the contention of Mr. Karger that no man, no matter how capable or how tireless, can turn out an abnormal quantity of work and still maintain his highest standards. Under the pressure of having a heavy and rigid schedule of releases to meet, there is bound to be, he asserts, some falling off in the standards of picture making. Just as no athlete, no matter how well trained, can expect to break world's records weekly, neither can picture companies.

Shifting the conversation suddenly from the problem of the producer to the difficulty of getting for the screen original stories from the best writers of books and plays, Mr. Karger said:

"Here again, in the question of stories for pictures, the short run has injured the motion picture industry. Authors today, fortunately for them, write as a business. It is only human nature for a man to sell to the highest bidder. And in the case of stage plays or of books the author is given royalties.

Flat Price Only for Stories.

"We can offer only a flat price for stories; and though we frequently go to extraordinary cost in buying material, this reward is sometimes less than what one of the big American authors could get if he entered into agreement with a theatrical manager or book publisher on a royalty basis. Until the long run idea is in operation the entire motion picture business is under a most severe handicap."

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Newspaper Men Compose Metro Publicity Staff

WITH the best interest of the exhibitors and the newspapers, trade journals and motion picture magazines in view, Metro has enlarged and reorganized its publicity and advertising departments.

"Facts and more facts—but not bunk" is the watchword so far as Metro publicity is concerned; and Metro officials are of the opinion that the quality of the productions Metro will distribute, made by Screen Classics, Inc., from popular novels and successful stage plays, makes it not only easy for Metro to ignore the old-time methods of publicity but to present only vital and interesting news facts concerning the productions, the stars and the authors.

Newspaper Men Write Press Matter.

The first step in reorganizing Metro's publicity and advertising departments was to assemble a staff composed entirely of trained newspaper men who, in addition to their journalistic experience, have been connected with the motion picture industry for several years and who know it thoroughly.

"Give them facts—give them news," was the word to the reorganized departments from Richard A. Rowland, president of Metro and Screen Classics, Inc. "Help them—the exhibitors and the newspaper editors. Co-operate with them."

And this is precisely what Metro publicity is designed to be, according to the campaign planned and now being followed. Metro officials declare that the Metro publicity and advertising departments shall, on a basis of equal importance, be a bureau of helpful information to the exhiibtor and the source of big, vital motion picture news stories replete with facts.

Solicit Aid from Exhibitors.

The Metro publicity and advertising departments, it is emphasized, solicit and welcome requests for aid from exhibitors of Metro releases, produced by Screen Classics, Inc., who seek any assistance whatever in exploiting these pictures.

Exploitation is to mean advertising aids, specially prepared and edited press material, suggestions for "stunts," lobby displays and other sales helps. Metro pledges that these will be cheerfully furnished, and furthermore, they will be particularly suited to the needs of the exhibitor in relation to the size of his theatre and the character of the community that it serves.

For the newspapers, Metro's publicity bureau is prepared to give the editors what they want, and in the form in which they want it. The news sense of the newspaper men who write and edit Metro copy is brought to bear upon every item; whether it be a brevity or a special article.

Viola Dana.

arger Assumes Control of Screen Classics Production

ROGRESS in the production of the first three of the thirty-six plays and novels which Screen Classics, c. is at present filming at its studios Hollywood, Cal., is being made to a gree for surpassing the expectations the producers. This fact became own this week from advices from axwell Karger, director general of reen Classics, Inc., received at the etro offices in New York.

Never has May Allison appeared to tter advantage than in the scenes ken to date in the internationally well own farce of Avery Hopwood's "Fair d Warmer." For sheer absurdity of uation, without the loss of probabil- or of the natural humaness of the aracters, this stage play has perhaps ver been surpassed. After making a cord run in New York the play was ken to London for a two years' en- gement.

Adapted to the screen the play has st none of its cleverness or intriguing mor. June Mathis and A. P. Younger llaborated in turning out the script. e direction is in the hands of Henry to and the photography by Arthur artinelli. A strong cast supports the ar in this piece, its personnel includ- g Pell Trenton, Eugene Pallette, ristine Mayo, William Buckley and ffie Conley.

Bert Lytell in "Lombardi Ltd."

Bert Lytell, in his special, "Lombardi, d.," has a part entirely different from ything in which he hitherto has ap- ared on the screen, that of Tito Lom- rdi, a temperamental and more than pable Italian dressmaker.

For the supporting cast in the new tell feature a bevy of beautiful girls s been gathered. This applies not ly to the principals, but also to the arm of girls taking the smaller roles, ch as those of mannequins or models. ice Lake is again Lytell's leading man. Juanita Hansen plays the character of Phyllis Manning, whom Tito thinks he loves; and Thea Talbot, Ann May and Jean Mendoza have responsible roles.

Joseph Kilgour is one of the important members of the cast. The character of Rickey, or Ricardo, has given the producers considerable difficulty. It requires an unusual type, and only this week was Jack Conway, the director of the production, able to find just the artist he sought. The scenario has been done by June Mathis. Robert Kurrle is in charge of the photographic work.

Viola Dana in "Please Get Married."

Fully as gratifying as that of "Fair and Warmer,, and "Lombardi, Ltd.," is the progress being made in Viola Dana's special Screen Classics, Inc., feature, "Please Get Married," a screen version of a recent New York theatrical hit. As the persecuted little bride of Ferdinand Oliver Walton, who one minute is sure she is married and the next is convinced she's not, Viola Dana has opportunities never before afforded her in her motion picture career.

Bert Lytell.

Playing opposite the star is Antrim Short, while Margaret Campbell has the role of the bride's mother. Her father is played by Harry Todd.

This play, from the pens of James Cullen and Lewis Allen Browne, was their first dramatic writing, although both are well known in the magazine and newspaper field. The script for the feature has been prepared by Finis Fox, of the Screen Classics, Inc., scenario staff. John E. Ince is the director of the production and John Arnold, the photographer.

Loew Books "Home" for Sixty Days.

Marcus Loew has booked the Universal-Jewel production "Home" for a run of sixty days. The contract was closed recently by Sam Zieler, manager of the New York Universal Exchange.

This booking will insure an extensive showing of the production in New York City. It was produced under the direction of Lois Weber, and features Mildred Harris Chaplin.

June Mathis Is Now Screen Classic's Chief Scenarist

JUNE MATHIS is the ace of the Screen Classics, Inc., scenario staff and upon her shoulders—or rather, upon her trusty typwriter—is to fall the major responsibility for the scenarios of the big Screen Classics, Inc., specials which, beginning September 1, are to be released through the distributing organization of Metro Pictures Corporation.

Miss Mathis already is away to a flying start. She wrote the scenario of "Lombardi, Ltd.," from the Oliver Morosco stage success by Frederic and Fanny Hatton, in which Bert Lytell is now working, and collaborated with A. P. Younger, a recent addition to her literary staff, in the scenarization of "Fair and Warmer," Avery Hopwood's record breaking farce, in which May Allison is to be starred.

Besides writing continuity, frequently working on two and sometimes three scripts at a time, Miss Mathis reads or receives reports upon the multitude of original stories, plays, and current fiction submitted or singled out for consideration as vehicles for the various stars.

Was Born in Colorado.

Born in Leadville, Colo., the daughter of a druggist who later settled in Salt Lake City, Miss Mathis is a product of the West and combines all the breezy wholesomeness of that region of great spaces, with the shrewd sophistication of a person educated by extensive travel, keen observation and exhaustive reading.

As a child she was not robust, so that when she was nine years old, her mother took her to the Pacific Coast for her health. It was in San Francisco, at the age of eleven, that little June embarked upon a stage career. She was engaged as a child mimic and dancer at Fisher's Concert Hall, a San Francisco landmark then in the heyday of favor and popularity. Fisher's Concert Hall stood next to the old Alcazar Theater and was

May Allison.

swept away in the 'Frisco earthquake and fire.

Last Appearance on Stage.

Going east, Miss Mathis worked on the Gold and Castle Circuit a year. She was just fourteen when she was engaged by Myron B. Rice to play the ingenue lead with May Vokes in "Whose Baby Are You?" She took the part on thirty-six hours' notice, and incidentally doffed her short skirts for the first time.

Subsequently Miss Mathis played in "My Friend from India"; did the child part with Ezra Kendall in "The Vinegar Buyer"; was in vaudeville for a season; with James K. Hackett and Pauline Frederick in "The Girl in White"; played the ingenue leads in "Brewster's Millions" and "Going Some."

Her last appearance on the stage was in "The Fascinating Widow." On January 10, 1914, June bade adieu to the footlights.

How Miss Mathis Came to Metro.

Her bent was toward the screen. She had written several original short stories, but refused to submit them to magazines. She has them in her trunk now and some day they may find their way to the silent sheet. But Miss Mathis says she has been so busy fixing up other people's work, she hasn't had a chance to exploit her own.

To learn more about film technique, Miss Mathis spent several weeks in New Hampshire, "acting for the movies." But she kept up her writing and pretty soon she began getting letters from Thomas H. Ince, the Equitable, Colonial and other producing companies, demanding her screen output. She returned to New York and has started a story for Ince when fate directed her steps to Metro.

She had heard that Edwin Carewe, Metro director, had a story on his hands that needed special treatment. She went to the Metro offices and found that Carewe had the basis of a screen drama in a poem by Charles T. Dazey, of "In Old Kentucky" fame. He entrusted it to June. He told her to bring him the continuity for two reels of it in three days. She did.

The picture was "The House of Tears," starring Emily Stevens. Miss Mathis had written the subtitles in verse, and the innovation was a great success. She has been with Metro ever since.

SCREEN CLASSICS HAS FINE STUDIO

New Stage and Most Complete Lighting System in Existence Are Recent Improvements to Studio

IN order to give to Screen Classics, Inc., productions every mechanical facility possible the million dollar studio at Hollywood, now as it is, has installed improvements which make the plant one of the best of its class. Electrical equipment costing close to $90,000 has been put in. This includes not only new devices for lighting the several stages in the studio lot, but also the generators and transformers to supply them. How extensive are these improvements may be judged from the fact that a three-story building, especially for that purpose, houses them.

Furthermore an additional open stage has been erected to give directors, electrical and photographic experts sufficient time to prepare settings for the players without sacrificing working time during the actual filming of pictures.

Follow Policy From Ground Up.

The Metro slogan of "fewer, bigger and better" pictures therefore is being followed from the ground up. No item—technical or otherwise—has been omitted in order to insure exhibitors that Metro pictures will be among the best on the market.

The new system of lighting the stages does away entirely with the old system of heavy and technically portable switchboards which must be lugged across the entire floor to get a light where desired. It does away with the shouting for lights and for "killing lights" which heretofore had been considered a necessary accompaniment to motion picture direction. There is no further need for a swarm of electricians and helpers clustered about the stage with the players, director and cameraman. The danger of the bare switches to unwary bystanders has been eliminated.

The statement of David Thompson, studio manager of Screen Classics, Inc., regarding the reasons for installing the new lighting system is indicative of the hearty and enthusiastic spirit of teamwork which has been augmented by the Metro slogan of fewer and better pictures.

Explains New Lighting System.

Mr. Thompson explained that the remote control system in use was a device whereby all the switches and electrical wiring were installed overhead. A small black box, some two and a half inches wide by six inches long, with nine buttons on it, controls the entire lighting system of the stages. Switches are thrown above by electricians. The miles of cable that were attached to the old-type switchboards and which, with the boards had to be dragged about over the stages, are now entirely eliminated. The wiring is permanent and fixed, only the small control wire leading from the pocket-size board in the director's hand to the big switches above, being in evidence.

Use Direct Current.

The direct current for the floor lighting is supplied by two large motor generators, capable of 10,000 amperes. They were manufactured for Screen Classics Inc., especially by the Westinghouse Electrical Company. This, a steady lighting system, supplies all light for the foreground. Although the eye can not detect the difference between direc and alternating current as applied to lights, the camera does. Alternating current gives an apparently steady light but as a matter of fact causes the ligh to be turned off and on fifty times a second.

Twelve transformers (three-phase 110-volt and 5000 amperes) have been installed for supplying the alternating current for overhead lighting, which is not so much in evidence photographically as floor lighting. Three little buttons on the director's board control these. The two systems of lighting give the studios a combined current supply of 15,000 amperes. A special three-story building has been constructed on Screen Classics, Inc., studio lot for this equipment, the installation and maintenance of which is in the hands of the chief electrician of the organization, W. J. Grams.

Equipment Has Grown.

The lighting system is not the only evidence of mechanical advancement in the Hollywood plant. The equipment has grown while the number of productions is being cut down to conform to the fewer and better pictures idea. One recently a fourth stage was erected on the Screen Classics, Inc., studio lot. It is an open platform 90 by 150 feet.

W. E. Atkinson
General manager Metro Pictures Corporation.

West Coast Pre-release Scheduled for "The Brat

AXWELL KARGER, who wit Richard A. Rowland presents th Nazimova Productions, has a ranged for a special pre-release showin on the West Coast of "The Brat," th brilliant Russian star's latest and grea est screen contribution.

According to advices from Mr. Ka ger to the New York offices of Met Pictures Corporation, exclusive distrib tor of the Nazimova pictures, the Paci coast pre-release showing of the fi will be given at Miller's new million do lar California Theatre, in Los Angel

Will Have Week's Run.

It has been tentatively planned show the film at the California for week's run some time before Septemb 1, the announced release date. Und the arrangement, exhibitors east of t Rocky Mountains will be a week or behind the west in showing the Na mova feature, but it is largely for th benefit that the pre-release showing h been designed.

The new California Theatre, the ne recent addition to the many temples the cinematic art in Los Angeles, t motion picture producing center of t country, puts on and plays up its

tractions in the most elaborate fashion and with the most up-to-date exploitation methods.

Pre-release Is Advantageous.

Messrs. Karger and Rowland decided upon the pre-release showing in order to secure for the exhibitor, especially the eastern exhibitor, first-hand and unbiased comment by press and public upon the merits of this extraordinary feature under actual exhibition conditions.

Careful note will be made of all advertising and exploitation stunts used in the presentation. With the experience from showing the Nazimova special before the public will be prepared a flood of exhibitor's aids, and a mass of suggestions for putting over the picture in a manner calculated to be most effective in securing box-office results.

Los Angeles Is Discriminating.

Metro is showing the picture to a most discriminating public before finally giving it out to the exchanges for general release. Upon the observations made during this exhibition in Los Angeles exploitation and promotion schemes may be formed and carried out without a possibility of a slip-up.

The interval between this work-out of the Nazimova picture under practical conditions and the day when Metro exchanges will be given the word to release the production elsewhere will not be longer than a fortnight, it is believed. This will give ample opportunity for the final touches and suggestions for the exploitation campaign.

The western press comments will be of the highest value to the exhibitor. The Los Angeles film reviewers, with the New York, are perhaps the most difficult to satisfy of any. Living in the very midst of the motion picture producing world, they have every opportunity to become entirely familiar with every phase of the industry. What they say may be taken as the diagnosis of specialists.

An Aid to Exhibitors.

This will serve two purposes: It will give to the exhibitor an impartial and highly critical report of the picture; and it will serve as a splendid advertising basis for "The Brat" in recommending it to his patrons.

This placing of the newest of Nazimova's pictures before the public and the trade on the Coast is but one evidence of the confidence and enthusiasm regarding the merits of the pictures felt by their sponsors. Not only are Mr. Rowland and Mr. Karger assured that it will prove to be one of the most magnetic box-office attractions of the year, but they wish the outside world to be convinced of it. And they are going about conviction in the most logical manner—laying before an impartial, highly discriminating house the film presentation of "The Brat."

Arthur Maud in Big "U" Film.

The English actor, Arthur Maud, who plays a prominent role in "Common Property," the new Universal feature starring Robert Anderson, was for ten years a co-star with Constance Crawley and for three years was a headliner with the Keith and Orpheum circuit of vaudeville houses. Besides creating many noteworthy roles in pictures Mr. Maude has written and directed a number of productions.

H. E. HANCOCK MADE FOX NEWS HEAD

Former Newspaper Man Will Supervise Making of Weekly Feature with Some Novel Attributes

ANNOUNCEMENT as to the preliminary arrangements for showings of Fox News has been made by Winfield R. Sheehan, general manager of Fox Film Corporation. The first issue of Fox News will be released about September 15, and thereafter there will be weekly releases.

Arrangements have been made whereby news and special current event picture features from all parts of the world will be released through Fox News. There will be motion picture correspondents in London, Paris, Petrograd, Brussels, Berlin, Hamburg, Tokio, Shanghai, Buenos Aires, Bogota, Sidney, Australia, Fairbanks, Alaska, Copenhagen, Stockholm, Hawaii, Manila and throughout the United States, Canada, Mexico and the West Indies.

H. E. Hancock in Charge.

In charge of Fox News is Herbert E. Hancock, formerly a newspaper reporter, editor and special writer, and later a director of picture features. Mr.

Herbert E. Hancock
Director of Fox News.

Hancock has established headquarters on the fourth floor of the Fox building, 130 West Forty-sixth street, New York, and is busy completing his staff and interviewing expert cameramen.

William Fox, president of Fox Film Corporation, is the originator of the entertaining and instructive idea to be embodied in Fox News. He and Mr. Sheehan worked out the plan, which, while founded on the regular news reel features now being shown, is a new elaboration of that idea.

Has Had Experience.

Mr. Hancock has specialized in news features for the screen. He is to be given a free hand in running Fox News and is not limited as to expense. Already he has gathered a large staff of news feature experts and special cameramen. Born in England, he was educated at Canterbury College and began his newspaper career as a police reporter on the Evening World. Later he was with the City News Association, the Evening Telegram, the Evening Journal—where he was a feature editor—and the New York Sunday American, where he also was an editor of special features.

Enters Motion Pictures.

From newspaper work he went into motion pictures with the International Film Service as editor of the animated cartoon department. He next became news reel feature manager for International, and, while doing that work, originated and directed the "Fashion Play," a feature which, while telling a story, displayed the latest creations in gowns.

Directed Mrs. Vernon Castle.

Mr. Hancock's first big work as a director was in part of the serial, "Patria," with Mrs. Vernon Castle as the star. At the outbreak of the war he took charge of all the motion picture productions for the Y. M. C. A., and also made pictures for Government departments. After the signing of the armistice, he formed the H. & H. Productions, Inc., of which he became president. He resigned the presidency of that company to join Fox Film Corporation.

Will Have Many Cameramen.

The Fox News section of Fox Film Corporation will have one of the biggest staff of cameramen known in the picture industry. It will be divided into three departments—one for news, another for features, and the third for sales. Each department will have as its head a man well known to the trade. Mr. Hancock has with him his brother, Don, who is a former newspaper man and was business manager for H. & H. Productions, Inc.

Hancock Makes Statement.

"Fox News will be handled like a big newspaper, with the added advantages offered by motion pictures," said Mr. Hancock. "What the average man or woman of intelligence wants to know nowadays is: 'What happened, how did it happen, and who were the parties concerned?' Fox News will show those things intelligently."

Bara Buys First Certificate.

Theda Bara bought the first $1,000 United States Treasury Savings Certificate sold in New York City. The William Fox star went down to the Federal Reserve Bank, at 120 Broadway, on July 21, and was the first in line when the certificates were placed on sale at 10 a. m. She wished to purchase two $1,000 certificates, but a government regulation forbids the sale of more than one such certificate to one person.

News that Miss Bara was in the Federal Bank spread rapidly through the building, and soon the banking rooms were jammed. There was a preponderance of banking girls in the gathering, all of them eager to get a "close-up" of the world-famous vampire of the film.

SUN'S RAYS START FILM FIRE IN BOSTON

Beat Through Window of Eastern Feature Company and Ignite Holder with Picture—Loss Put at $7,000

BOSTON'S moving picture district was threatened with destruction late on the afternoon of Thursday, July 21, when fire, starting in an unusual manner in the rewinding room of the Eastern Feature Film Company, destroyed two costly films and a number of smaller one, drove a number of young women employes in the district to the street and burned up considerable advertising matter.

Steady hot rays from the sun beat down through a plate glass window in the rewinding room at 57 and 59 Church street and concentrated on a particular film holder. There was an explosion, a flash and a cloud of thick yellow smoke accompanied by stifling fumes. Young women in the Eastern company ran for the street. Smoke filled the plant of the Select Pictures Company next door and drove a score of young women there into the street.

Fire Spreads Rapidly.

When the firemen arrived in response to an alarm flames were shooting halfway across Church street and the shipping room of the eastern company and an adjoining building were in flames. Heat cracked the glass in a building 150 feet away. Water from a dozen lines of fire hose poured into the burning shipping room had little effect on the blazing celluloid. It burned until it was entirely consumed. The firemen by prompt work prevented the flames from spreading to film vaults of nearby moving picture agencies.

Aid Offered the Eastern.

Other films in the district promptly came to the rescue of the stricken Eastern company with offers to take care of the Eastern's immediate business. Several of the offers were accepted and Manager H. R. Lefebvre said the fire caused only a slight temporary delay in replacing the films destroyed. Manager Lefebvre was happy over the fact that not an employe was injured.

A ten reel film named "The Birth of a Race" and a seven reel named "Virtuous Men," about to be sent out for the first time, were destroyed, as were "Wives of Men" and several other smaller films.

Estimate Damage at $7,000.

The rewinding room was a wreck. Film containers were blackened and piles of advertising matter used in lobby display etc., were destroyed.

Damage estimated at $7,000 was done by the fire. The building is a modern fireproof structure, owned by the Conveyance Insurance Company.

Famous Players Chicago Sales Force Work Large Publicity Scheme for Educators

THE Chicago sales force of Famous Players-Lasky Corporation recently completed an important advertising campaign in the city of Milwaukee.

During the week previous to July 5, the National Educational Association held its annual convention there, and in order that the delegates might have the opportunity of judging the merit of the productions of Famous Players, which had been effectively brought to their attention through the large display announcements prepared and sent to the daily papers by the advertising department of the home office, the Chicago sales force arranged with twelve of the most prominent photoplay houses in Milwaukee for a solid week of Paramount-Artcraft pictures.

Theatres Co-operate.

At the Alhambra Theatre "Secret Service," the Paramount-Artcraft special starring Robert Warwick, held the screen throughout the entire week. At the Butterfly, Marguerite Clark was the star in "Come Out of the Kitchen," while "Oh, You Women!" played at the Toy Theatre. These three houses are all situated downtown and all ran the attractions for a full week. The other nine houses, situated in the residential sections of Milwaukee, were booked with Paramount-Artcraft productions throughout the week, some making two and some three changes during the week.

The Chicago men also made a special effort to see to it that the pictures were given more than the usual amount of advertising and that the name Paramount-Artcraft might receive as much publicity as possible. Post card reproductions of the Saturday Evening Post Paramount-Artcraft advertisements were distributed among the exhibitors, together with suggestions for their use.

Representatives Attend Convention.

The convention was well attended by Famous Players representatives, and throwaways regarding the pictures and the theatres where they might be seen were distributed.

An especially valuable means of publicity considering the nature of the convention was found in the educational pictures released by Famous Players. Special articles were prepared for the Milwaukee newspapers covering such matter as would be of interest to the delegates of the convention. One pertaining to the program of the educational department of the corporation was used, while stories regarding Burton Holmes' trip to Europe to make the new series, "Europe in the Remaking," and on the Paramount-Post Nature pictures were also sent to the newspapers where they were treated favorably.

George Fisher ,of the Alhambra Theatre, also co-operated to the extent of putting on a big aeroplane stunt in connection with the exhibition of "Secret Service." Several flights were made over the city and fifty thousand cards, several hundred of them good for season passes to the theatre were showered down on the streets.

Fay Tincher Reined in Her Fiery Steed, Put on a Smile and—
Had her picture taken as she made her wild and woolly entry into Seattle for the Northwest Film Convention. Chief of Police Warren as Buffalo Bill met her, but this view shows the Christie star with Jack Lannon, of Greater Features.

Weems Attends Managers Meeting.

O. D. "Nick" Weems, sales manager of the Variety Pictures Corporation, 412 East Baltimore street, Baltimore, went to Washington, on Sunday, July 27, to attend the meeting which was held between the Washington Managers' Association and Harry Bernstein, of the Wells interests in Richmond, Va., relative to the convention of Virginia Exhibitors, which is to be held at Ocean View, Virginia, on August 15, 16 and 17.

Mr. Weems is to arrange with the Baltimore exhibitors for those who will attend so they will go in a body. He says that as the Wells interests run a good many amusement places at Ocean View, any who attend will thoroughly enjoy themselves and will be assured of a good time.

SECURING NOVELTY IN ADVERTISING

Francis M. Kadow Tells How He Overcomes Sameness by Changing His Displays and Keeping Up to Date with New Ideas and Change of Pace—Some Examples Given

By Epes W. Sargent

FRANCIS M. KADOW, general manager of the Mikadow Theatre, Manitowoc, Wis., puts his finger on the secret of competent advertising when, in a recent letter he writes:

At first I tried to follow the big boys with newspaper space, but was handicapped because I could not get the proper cuts from the exchanges and those I did get were not made for the purpose of selling seats. The newspapers netted me fair results, and when I could no longer make a satisfactory spash without taking enormous spaces, I drifted into window card and billboard work. We used to have some pretty swell window cards made up for special occasions, but with their constant use they seemed to lose their effectiveness. A lot of our efforts fell upon good ground, but too much of it was wasted, and I started to build special displays for the house.

In other words, Mr. Kadow has found out what every thinking manager has discovered. The shepherd boy in Aesop's fables, who cried "Wolf!" got results at first, but failed to succeed when he most needed the help of his advertisement. No set and definite form of advertisement will ever bring real success. It must be suited to the subject and offer constant novelty.

Advertises a Two-Reel.

But Mr. Kadow has continued his studies into a post-graduate course and has found that if a two-reel comedy will bring better results than a five or six-reel feature, it pays to give the most publicity to the smaller subject. As an

A Card Used July 1 to Advertise the Arbuckle Comedy

example of this line of work take the card shown here.

Manitowoc is not a large center, but it boasts some clubs, and on the morning of the day prohibition went into effect these cards were found posted on the bulletin boards of these clubs. They were done in black on plain white stock 14 by 7¾ inches. They were not only in the clubs, but in the business houses and stores, on the wall and pretty nearly everywhere cards could be tacked.

They were not there when the town went to bed and they created intense excitement until it was remembered that the Arbuckle comedy, "Moonshine," was one of the advertised attractions at the Mikadow. Then everyone laughed and most citizens saw the show.

A Novel Window Display.

Along the same lines was an advertisement for Paramount's Flagg comedy, "The Last Bottle." The Mikadow's inside lobby is shallow and narrow and there is practically no outside space. But the office of the theatre occupies a space at one side intended for a shop, and Mr. Kadow utilizes this space for his displays, obtaining a lobby under glass. For this two-reel subject he filled the window with empty liquor bottles. In the center was one of the iron safes used by the express companies for the

A Fabricated Poster With a Hand-Drawn Portrait of Nazimova

transport of valuable packages, and inside, on a nest of straw, was a single full bottle. Cards hinted at the story with a view to raising curiosity.

This window is regularly employed for lobby display, but not always for a setting. A setting would become as stale as any other regular stunt, so in between these displays Mr. Kadow has a two-sheet board on which he fabricates a poster, sometimes these posters carry a cut-out figure from the lithographs and sometimes the portraits are hand drawn. Examples of both are shown.

For "The Better 'Ole" a hand-painted sketch of Bill supplied the foundation of the display, the trench over which he peers serving as the foundation for the display of some of the stills, while one sheets are set in back. For "A Romance of Happy Valley" the window was dressed as a rural parlor with a cottage

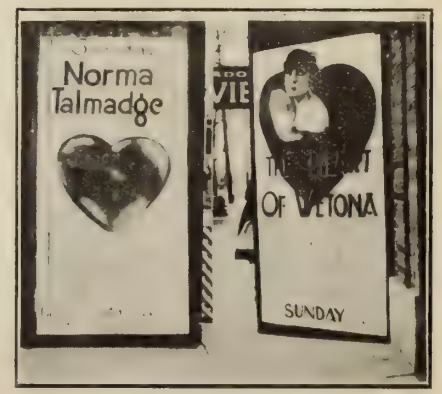
A Similar Board in Which a Cut-Out from a Litho for the Attractor. Cretonne in Various Colors and Patterns Serve as Backing.

organ, spinning wheel and other characteristic furnishings.

Makes Three Sheets, Too.

Mr. Kadow also fabricates three sheets, getting what he knows will sell his public, instead of what it pleases the releasing companies to send out. A general color scheme of green, brown and white is followed and the very color of the lettering suggests the Mikadow to the possible patron instead of merely suggesting something ranging from corsets to corn flakes. Mr. Kadow has had to do his own lettering since his sign painter was drafted, but he just added that to his other jobs.

When the senior Kadow built the house, some three years ago, he did not have much luck with his managers, so about ten weeks after the house opened he made his sixteen-year-old son general manager, a title covering the duties of assistant operator, electrician, doorman, head usher and advertising manager. To this he later added the job of general printer and sign writer, for he bought the press and type equipment of a bankrupt country newspaper and gets out his own programs and throwaways. And the general manager adds: "I had plenty to learn, as I still have, but I



A Pair of Three Sheets in the House Colors

have three years' experience behind me which money could not buy."

One Big Point.

And those three years taught him the big lesson of advertising to the show-going public rather than just advertising.

He tries to get his sales talk out of the rut and to make it snappy even to the point of flippancy, at times, but he keeps away from the greatest-on-earth style of announcement and tells people what they can believe instead of uselessly lying. He gets out 3,500 programs a week and supplements these with newspaper advertising and throwaways, sometimes getting out two types of the latter where he has two talking points of almost equal value. For example, he had two for the "The Fall of the Romanoffs," one dealing with the Czar and the other with Iliodor, but for each campaign he tries some one big point of attack and hammers on this for his novelty, using the form best fitted to that particular picture. Mr. Kadow may still be only nineteen, but he is old in experience.

RAVER LEAVES FOUR-STAR COMBINATION

Disposes of Controlling Stock to Arthur F. Beck—Differences on the Star System Cause of Change

HARRY RAVER, former president of Artco Productions, Inc., producers of Four-Star Pictures, has disposed of his controlling interest in the company to Arthur F. Beck for a sum running well into five figures, it was announced by Mr. Raver's office.

Difference of opinion regarding the star question is said to be the cause of the change in ownership of the company's stock.

The original plan of Artco Productions, as formulated by Harry Raver, was to combine the four essentials, author, star, director and producer, each to share equally in the exploitation of its product. Arthur Beck was the treasurer of the company, also husband of Leah Baird, who was the star unit of the Four-Star combination. Mr. Raver's policy, as outlined, caused considerable comment in the trade, particularly as he emphasized the pre-eminence of the author.

Gets Picture Rights to Thomas Plays.

Augustus Thomas, before the formation of the Four-Star combination, granted to Harry Raver an option to purchase the picture rights to any of his old plays at the same figure offered by anyone else and also contracted to write a series of original scenarios. These rights were later transferred to the company by Mr. Raver and remained effective until the retirement of the latter when a new contract was entered into betwen Artco and Mr. Thomas, by which the rights to four of his old plays were transferred to the company, the author to receive thirty-five per cent. royalty out of the profits, a substantial advance being made in the case of each play. These plays are "The Capitol," "Alabama," "Harvest Moon" and "Indian Summer."

Outlines Future Plans.

Harry Raver, under a separate agreement with Augustus Thomas, secured the picture rights to an original play, not yet produced on the speaking stage, which was written by Mr. Thomas in collaboration with Prof. Baker's class in drama at Harvard College.

In outlining his plans for future productions, Harry Raver said:

"I have the utmost faith in original material for the production of motion pictures and I consider Augustus Thomas the greatest mind in drama or pictures in America today. Old material usually suffers in modernizing to suit prevailing conditions. I hope to be free to produce original material from Mr. Thomas, selecting a competent cast of artists according to the demands of the story."

No further plans regarding Mr. Raver's future operations were forthcoming.

Pathe Finishes Two Serials, Works on Three and Will Start Three in August

PATHE'S serial program for 1919-1920, the largest in the history of the organization, is progressing rapidly. Two serials are ready for release, three new ones are in production and three more will be started on August 1.

"The Great Gamble," the Western Photoplays serial co-starring Anne Luther and Charles Hutchison, will be released on August 3. This will be followed by "The Black Secret," Pearl White's last serial, based on stories by Robert W. Chambers and produced by George B. Seitz Productions, Inc.

At the Seitz studios, Director Seitz has just completed the first episode of "Bound and Gagged," a ten episode comedy drama serial by Frank Leon Smith, and has started work on the second. Mr. Seitz is co-starring himself in this production with Marguerite Courtot and handling the direction at the same time.

Ruth Roland Serial Under Way.

Ruth Roland has her new serial, "The Adventures of Ruth," well under way in Los Angeles. This is from a story by Miss Roland herself, and is the first production of her own company, Ruth Roland Serials, Inc. The scenario is by Gilson Willets. Supporting Miss Roland is a splendid cast headed by William Human.

"The Isle of Jewels," the Arthur F. Beck serial for the Pathe program, is in production at the Crystal studios in New York City. Co-starred are Stuart Holmes and Frankie Mann, and the supporting cast includes Wilfred Lytell, William Welch and John Webb Dillion. The story is by Charles Turner Dazey, author of "In Old Kentucky," and the director is Perry Verkoff.

On August 1, Jack Norworth, well known in vaudeville and musical comedy, will begin work in the stellar role of a ten episode serial by Fred Jackson, playwright. This is entitled "The Crooked Dagger" and will be produced and directed by Theodore Wharton at Ithaca. The supporting cast has not yet been announced.

Lillian Walker to Begin on Serial.

About the same date, Lillian Walker will begin work at Ithaca in a serial entitled "One Million Dollars Reward," by Arthur B. Reeve and John W. Gray. She will be supported by a cast headed by Coit Albertson. George Lessey will direct. The serial will be produced by H. Grossman, of Grossman Pictures, Inc.

The Louis J. Gasnier serial, "The Third Eye," co-starring Warner Oland and Eileen Percy, will be started in Los Angeles within the next few days.

This record of production sets a new mark in serial making and, when completed, will give the House of Pathe not only a huge reserve stock on which to draw, but also offers exhibitors an opportunity to supply themselves with serials for the next two years.

Reviews in Moving Picture World are best used as press work in your papers.

Bessie Barriscale Is a Water Sprite in "The Woman Michael Married," and Mike Himself Is a Knight of the Bath.
Bessie is seen at the left in one of the water scenes, and at the right with Jack Holt and Marcia Manon in this Robertson-Cole feature, distributed by Exhibitors Mutual.

Killing the Censorship Fallacy

Article in Official Presbyterian Organ Strong for Motion Pictures—Shows Possibilities of Exhibitor Co-operation

IT'S a shame that the word "flat-footed" has to be used in connection with anything about the motion picture which is stepping down the highway at such a rapid pace these days. But evidence that there is something flatfooted about the photoplay has come out in a recent article in The Continent, the official organ of the Presbyterian Church.

Dr. Charles Edwin Bradt, secretary of the Foreign Mission Board and one of the big men in the church, is responsible for the bracketing of the term "flatfooted" and the moving pictures. For Dr. Bradt has come out flatfootedly in favor of the motion picture, and especially strong for it in its relation to the church.

Even Gives the Details.

Dr. Bradt even goes so far in his article as to tell pastors how they may go about obtaining a moving picture projector and all the apparatus which goes therewith. In fact, his article is titled, "If the Church Wants a Moving Picture Machine."

He says, "It always pays to be on friendly terms with the local moving picture fraternity." His article throughout is such a strong argument to exhibitors to co-operate with and not to antagonize the church element that we are printing it here in full.

Dr. Bradt's article says:

If a pastor knows nothing about moving picture processes but desires to install a moving picture equipment in his church and secure films for the same, how should he proceed? Pastors and church workers are writing inquiring letters to know the first steps to take in introducing the moving picture method into their churches. Perhaps a few suggestions from our notebook of experiences may be helpful in this connection.

Aim at getting the best equipment there is on the market. Talk with local moving picture operators and managers. Find out what kind of projecting machine each one is using, whether he likes it or not, and if he would recommend another make if he were buying the very best. Get these men to show you their entire equipment: machine, screen, electric connection and voltage, booth arrangements, and methods of advertising. Then attend some of their shows and see for yourself which equipment gives the best service. If there is something better to be had than any local establishment is using, aim at getting the best. This moving picture method is a competitive affair. One reason the "movie" is getting the crowds, and the churches are losing them, is because the attraction is stronger in the one place than in the other. The greatest attraction has the greatest compelling power. Christ says, "Compel them to come in," i. e., have a greater attraction in God's house than there is anywhere else. Nothing is too good for God's house; hence get the best.

Aim at meeting the local needs and conditions. What is best for one place may not be best for another. A small church building in a rural or village center, with no moving picture competition, may need only a small parlor type projecting machine. Such a machine can be had for about $200 with entire equipment, whereas the larger and more powerful machine with full equipment would cost from $500 to $1,000. This latter equipment, while the better for city use, might not be impracticable for many rural and village centers. The smaller type of projecting machine can be operated from the 110 voltage illuminating electric current used in the ordinary parlor or church building by simply being attached to the bulb socket. The small machine also is easily portable, and thus becomes serviceable in the home as well as in the church auditorium. But the small machine should not be secured whenever it must enter into competition with first class equipment in other churches or picture houses, or when local conditions will warrant the larger and more perfect projectors.

It may be possible to obtain an excellent moving picture equipment and helpful service from one of the local moving picture houses. Sometimes the manager desires to sell out, or make a change. Dr. A. E. Moody, pastor of First Presbyterian Church of Aledo, Illinois, was most successful in a transaction of this kind. He also secured with the equipment the good will and services of the local operator. It always pays to be on friendly terms with the local moving picture fraternity. The church can do much to improve the quality and grade of the films exhibited in the moving picture theatres as well as get many practical and helpful ideas by making the acquaintance of the local "movie" managers.

One of the local moving picture managers of Greeley, Colorado, contributed his entire moving picture equipment and services free every Sunday evening to one of the leading churches of the city, and the pastor had the good judgment to make large use of this gratuity. As a result, that church was packed to overflowing every Sunday night. It sometimes occurs that moving picture houses are "dark" one night each week, possibly Monday night. At such times I have known managers to contribute without charge to a local church the use of their house to put on films the church may have available and desire the community to see. Sometimes the management may make only a nominal charge for running expenses.

Write to the various missionary, religious and educational exchanges and boards of advice and quotation concerning suitable films for use in church programs and the way to use them. Remember that good films cost considerable money to make, and hence they can not be had without a charge that will cover both a fair financial return on their original cost and the expenses of handling. The cost of a good five or six reel film for one day's service will average about $25. This may seem prohibitive to many churches. But it is not so at all, if the moving picture spirit is utilized by the church, which is the very thing the church should seek if it is going to profit by the moving picture method. People gladly pay to attend a good picture show in the regular moving picture theatre; they will also gladly pay to attend a good moving picture exhibit in the church if the picture is properly advertised so that they know about it. If the church is so restricted in its rules that it cannot make an admission charge, let the authorities raise a fund beforehand, or take a free will offering from the audience, or change its rules so as to permit tickets to be sold.

If common sense and practical human methods are applied to church activities, the simplicity of the moving picture method of imparting truth and pleasure puts it within the reach not only of city churches but of almost every village and rural church in the country.

"If a Pastor—

WELL, never mind about the pastor. The question is: Have you ever heard anyone connected with the church say, "It always pays to be on friendly terms with the local moving picture fraternity?"

If you haven't, then those kind words are coming to you right now—in this story, which contains an article by Dr. Charles Edwin Bradt, one of the big men in the Presbyterian Church.

And H. M. Thomas, manager of the Omaha Rialto, says, "I think it is well worth while to work with rather than against these church people, because in the end we will have more boosters, less knockers and the censorship bugaboo will die a natural death." Go get a booster.

THE EDITOR.

Dorothy Phillips Christens Camp.

Dorothy Phillips was honored recently when she was chosen to dedicate the new Stimson camp for returned soldiers and sailors, which the Los Angeles division of the Allied War Veterans are establishing at Main and West Adams streets.

The newly elected Mayor, M. F. Snyder, of the Angel City, turned the first shovelful of earth, and then with a bottle of sparkling Owens River Valley water, from the Los Angeles aqueduct, the star of "The Heart of Humanity" christened the new institution "Camp Stimson." The ground was donated by a wealthy Los Angeles woman, and funds for erection of bungalows and tents were raised by popular subscription.

Power to Exhibit at Electrical Show.

The coming New York electrical exposition to be held at the Grand Central Palace during the ten days beginning September 24, will have several exhibits of interest to those in the motion picture industry, among them being the display of projection machines by the Nicholas Power Company. This exhibit will include the latest developments in lighting, and the incandescent lamp as a light source for motion picture projection will be demonstrated.

Electric signs for picture theatre advertising, electric vacuum cleaners and various types of lamps for scenic lighting effects will be shown by the other exhibitors.

Middle Western Merchants Want Movies In Their Towns

OLD MAN SUMMER SLUMP has had the most disastrous experience of his career with the motion picture industry of the Middle West this summer. He has the hay fever and a headache. His digestion has gone back on him and the undertaker is on his trail. Live wire exhibitors pass him on the street of business enterprise and pay no attention to him. If, perchance, he steps into a motion picture theatre, he freezes to death and suffers paralysis at the sight of the crowds he sees.

Iowa and Nebraska, ladies and gentlemen, in all their history have never seen such a profitable summer season for the motion picture game.

Merchants Want the Movies.

It used to be that scores of small theatres in small towns closed up during the hot months, or at least abbreviated their service, cutting down from six or seven-day runs to three and four-day runs. That has ceased. The business men of the small towns throughout Iowa and Nebraska positively refuse to let the motion picture theatres close. If the exhibitor closes them, the business men open one of their own. The theatre has become just as necessary to the small town as has the garage and the town pump.

Brunswick Needs Them.

A dentist and a banker appeared at the Famous Players-Lasky exchange in Omaha, Neb., last week. They told Manager Peave, of the exchange, that they represented the business men of Brunswick, Neb.; that the motion picture theatre had been closed there, and the business interests of the village could not go without a show. Other towns with motion picture theatres were attracting the farmer trade, they said, and Brunswick, by heck, had to keep in the limelight. They had the money, they got the theatre, and now they are getting the service.

Auburn, Neb., was another such place. There, the business men are boosting a big out-door motion picture show every Saturday night, with band concerts in the offing. The music and the picture may not jibe, but the farmers with money to spend and with trading to do, come to Auburn, anyway.

Farmers Are Prosperous.

The same story could be told of a score more small towns. The farmers with money to spend, too, are a reason for the bountiful prosperity of the Middle West. Crops are fine, prices are better, and, remember, the farmers of these states raise a lot of cattle and hogs. Everybody knows the price of cows and hogs—just go to a meat shop or to a restaurant and you'll learn.

C. W. Taylor, manager of the Select exchange in Omaha, recently returned from a trip through his territory. Every farmer has a series of automobiles, he says. The exhibitors could raise the admission prices every morning before breakfast, and trade wouldn't drop off. Wealth was such a common thing in the small towns—and the great bulk of business out here, as in the rest of the world, is in the small towns—that the exhibitors are becoming rich. The only thing is, "Give us just as good pictures as they're seein' on Broadway, New York, and we won't kick."

Soldier Boys Are Back.

The boys are back. Last summer the soldier boys weren't here to take their girls to the show. This summer they are here, and so are the girls—and so, too, are the shows. The boys returned with an enormous appetite for motion pictures.

Exhibitors, more and more, are becoming showmen. The garage man no no longer conducts the motion picture show on the side. The exhibitor is a definite and well-known individual in his community. He accepts back-handed stuff from none, his word is as good as his bond, and he occupies a little exalted world to which the community pays homage. He no longer books the lowest priced service he can get and leave it to luck. He chokes the small town newspaper with his overgrown ads. He doesn't scatter heralds about the hitching posts and weed patches, expecting them to blow into the hands of those he would like to get into his theatre, but he makes the telephone hum and the mail man stagger with the good word to hundreds on his telephone and mailing lists. He doesn't drag a dime into the box office and sit on it, but he dishes out the dollars and watches them come back home dragging other dollars behind them.

Films by Airplane.

Larry Longnecker, of the Sun Theatre, Sioux City, Iowa, the other day climbed into his own airplane and flew all the way to Omaha just to get the film for "Sunnyside," that he might show it to his patrons at a matinee that afternoon. There's a Middle Western exhibitor.

Officially, the story's the same. "The week of July 12 was the week of the largest collections and film rentals in the history of our office," said Manager Peave, of the Famous Players-Lasky exchange in Omaha, the other day.

"Old stuff; we're making new records every week, every day," say the rest of the film exchange managers, as they turn again to the contracts on their desks.

Crowd at Indiana Hearing of Sunday Opening Suit

HUNDREDS of persons favoring and opposing the operation of picture theatres on Sundays crowded the rooms of the superior court at Marion, Ind., Saturday afternoon, July 19, to attend the hearing on the injunction suit filed by officials of the Mutual Theatre Company, of that city, to enjoin the city officials from interfering with the Sunday shows.

Following the hearing, Judge Robert Murray announced that he would take the matter under advisement and probably would be ready to give a decision in the case in about a week. Much interest is being manifested in the outcome of the case.

The suit was filed following the arrest earlier in the month of George Spurr, secretary-treasurer of the Mutual Theatre Company, which operates the Indiana, Lyric and Royal-Grand theatres, after he had attempted to open the Indiana Theatre on Sunday. That the operation of motion picture shows on Sundays is a work of necessity and therefore not a violation of the law was the contention of officials of the company at the hearing.

Reviews in Moving Picture World are best used as press work in your papers.

Mollie King Intercepts the Ration Wagon on the Way to the Front.
The chuck wagon doesn't mind at all in this scene from "Greater Than Love," an American Cinema Corporation feature.

Only Luck Prevents Film Thefts in Minneapolis, Says Stombaugh

WHILE Minneapolis has not as yet been invaded by organized gangs of film thieves it would prove an ceptionally fertile field for their activ- es because of the carelessness prac- ed in the moving picture colony, ac- rding to members of the Minneapolis lm Board of Trade.

Charles Stombaugh, publicity chair- an of the board, has sounded a note of rning to exhibitors against the care- ss practice of leaving valuable films rewn about public places while in the y on booking trips. He is a firm be- ver in the old maxim that "an ounce prevention is worth a pound of cure."

Too Much Carelessness Exists.

"Traffic in stolen films, such as has en carried on in other parts of the untry will never reach this territory proper precautions are taken," he id. "If the organized film thieves of her cities were aware of the facts ere would probably be an exodus to is part of the country, where they uld reap a golden harvest. But the lm Board of Trade has declared war the careless handling of films and is ing to make it a hard matter for any ooks to work here in the future.

"Many of the exhibitors who come to wn to book valuable pictures are earing diamonds that cost anywhere om $400 to $600. Would they think leaving these diamonds on the curb hile they wander about town? Not on ur life. They watch their gems.

Films Left on Curb.

"And yet these same exhibitors will ave films that may be worth $1,000 each the curb, in the corridor of a build- g or any old place they happen to ink of, while they go shopping, visit- g or eating.

"The average thief passes up these ms, thinking they are just so much nk. But suppose a professional film ief, a man who makes it his business steal films and smuggle them out of e country or to a "fence," sees these ms lying around in such profusion, is he going to pass them up? No, indeed. He has a market for them. And so to keep out this gentry, carefulness, instead of carelessness, must be practiced.

Negligence Means Loss.

"We hear a big roar about stolen films from several parts of the country. But we don't hear anything about the carelessness that makes these thefts possible. It's high time that all members of the film industry were warned to be careful. There is hardly a day that passes that one could not make an inspection of some of the buildings harboring exchanges in Minneapolis and find valuable films left in hallways, on counters, by radiators, and in front of offices just like so much junk. Thousands of dollars' worth of these films are left exposed to any thieves who might want to help themselves. Minneapolis is not the only fertile field for an illicit traffic in films. There are other film centers where carelessness is just as flagrant."

"Frozen Warning" Reported Missing.

Occasionally a film is reported missing by one of the Minneapolis exchanges, but these cases are rare, and it is doubtful if there has ever been any organized attempt to steal films in the Mill City, according to the Film Board of Trade. Recently, however, the Minneapolis First National Exchange reported that a print of "Frozen Warning" was missing. How it came to disappear and whether or not it was stolen is not known.

Example Cited.

Citing an example of the carelessness in handling films, Charles Stombaugh, manager of the Minneapolis Pathe exchange, said:

"Recently a Minneapolis exhibitor came to my office and booked a valuable film, taking it along with him. From the Pathe office in the Produce exchange he went to the Film Exchange building to contract for some other moving pictures. Before taking the elevator to an upper floor he left the Pathe film at the entrance of the Film Exchange building, near a mailbox. When he came down a half an hour later the film was gone. It was traced and later found at the postoffice. It had been carried away by the mail man as parcel post matter. If the film had been addressed, some other exhibitor might have received a perfectly good show free.

Finds Film in Hallway.

"I came down to the office early one morning and saw a can by a radiator in the hall of the Produce Exchange. I looked at it and saw that it was a Universal reel. I took charge of it, reported my discovery to Universal, and the exhibitor who had lost it was found.

"On another occasion I saw six boxes of film piled on the curb in front of the Produce Exchange. The exhibitor who had left the film outside was upstairs talking with exchangemen. It would have been a neat haul for film thieves, and it might not have looked so bad in the eyes of a passing junk dealer.

Reels in Hash Establishment.

"At another time I went into a cheap little restaurant in Omaha. Six boxes of film were piled up in a corner. I asked the proprietor to whom they belonged. He said he did not know, but that some young men had left them there. I picked up the films aind brought them to the Pathe office. Later I located the exhibitor in whose charge they were and found out that the operator had left them in the restaurant.

Means Loss of Time.

"The loss of any of these films does not mean only the loss of their particular value; it means a loss to some other exhibitor who may have booked them as well.

"Because there is not a wholesale traffic in stolen films, in the territory is probably the reason for this carelessness. But it should be all the more reason why exhibitors should do everything in their power to make it hard and discouraging to carry on such "traffic."

"The Woman Under Cover" Is Almost Out of Sight at the Left.

Showing Fritzi Brunette in the Universal Special Attraction, "The Woman Under Cover," the newspaper mystery story for release in the fall.

"COME OUT OF THE KITCHEN" SAYS TITLE

"Come Into the Lobby" Says Perry of Minneapolis Strand, and Builds Free Pancakes to Draw Crowds

PACKING his theatre with pancakes as the lure is the crowning feat of showmanship which Charles C. Perry, manager of the Minneapolis Strand, has just performed.

The film attraction for the four days beginning Sunday, July 20, was Marguerite Clark in "Come Out of the Kitchen." But the lobby display, which included a modern kitchen, fully stocked, and a woman demonstrator who served piping hot pancakes right off the griddle with real maple syrup to the patrons as they left the theatre, made a change in the plans.

With audiences increasing daily as the news of the free pancakes spread, Manager Perry decided to hold the picture for the remainder of the week. He made no mistake, either, for the attraction drew the best business of the summer at his house.

The accompanying picture shows the lobby and the demonstrator at work.

Display Cost Low.

The lobby cost Manager Perry practically nothing. The demonstrator and the flour were furnished free because of the advertising possibilities by the Pillsbury Flour Mills Company.

The lobby was built into a real kitchen and furnished with groceries and provisions by the Witt Market House. Up to date kitchen equipment, including tables, refrigerator, fireless cooker and other articles, were provided by the New England Furniture & Carpet Company.

In addition to the demonstrator a colored maid assisted in serving the pancakes. The cashier, ushers and attendants were dressed in white as cooks with nifty little cook caps perched on their heads. The male attendants were garbed as chefs.

Housewives Get News.

Passersby sniffed the enticing odor emanating from the theatre and could not resist. They went in. As the news spread around town, the numbers of housewives attending the show grew daily.

Little advertising had been used to announce the coming of the attraction, but on Thursday, in the middle of the engagement, Witt's Market House and the Pillsbury Flour Mills Company donated a three-quarter page advertisement to the Marguerite Clark photoplay, at the same time advertising their own products. This advertisement was run in the Minneapolis Tribune and the Minneapolis Journal.

Had Played Elsewhere.

The same picture had played to an unexpected rush of business at the St. Paul New Garrick the preceding week. Manager Theodore Hays had also converted his lobby into a kitchen, but he did not have pancakes served. The run at the St. Paul Theatre was extended from four days to a full week on account of the demand.

Realart Contracts for Big Electric Sign on Broadway

REALART PICTURES has just closed a contract with the O. J. Gude Company, one of the subsidiaries of the Poster Advertising Company, for the rental of the huge electric sign on the roof of the twelve-story Hotel Hermitage. This is on Times Square, in the Broadway and Forty-second street district. The contract covers a term of three years. The rental is probably the largest ever paid by a film concern for a single sign in New York. It is one of the largest electric displays in the country.

This advertising medium is fifty-eight and a half feet high and ninety-five and a half feet wide. This section of New York is the "capital" of the amusement world.

In just what manner Realart Pictures will be exploited electrically has not yet been definitely decided. It is rumored something unique will be disclosed. The art department of the O. J. Gude Company is already making drawings and designs, following suggestions from Realart officials.

The big sign faces North toward the busy photoplay and theatrical centre and can be seen for blocks on Broadway. It has been used for what is known as a "talking sign" for the past three years.

A force of laborers is now busily engaged in dismantling the old sign and work will be rushed to the limit on the new one. Realart Pictures will be heralded from this sky sign in the near future.

Free Pancakes from the Queen in White!—"Lobbying" for "Come Out of the Kitchen."

This is the attractive and unusual lobby arranged for the Marguerite Clarke Paramount feature by the Minneapolis Strand.

Ethelhertz Uses Teaser Slides to Boost Martin

HARRY Ethelhertz, manager of the Hamilton Theatre, of Brooklyn used a clever idea in putting over a show recently. He had booked the two Universal-Jewel comedies, "Monkey Stuff" and "The Jazz Monkey." They had cost him big money and he had to make them go over. The problem before him was to introduce Joe Martin, the monkey comedian, to his patrons.

Mr. Ethelhertz has handled much advertising outside of the motion picture field, so he brushed up one of his old stunts—the cumulative advertising idea—and worked on it. He ran a series of slides, i. e.: 1. Who is the greatest comedian in the movies? 2. Think it over and leave a note at the box office.

The notes left at the box office included about every comedian in the world, both in and out of the movies. Chaplin received the most votes.

The next day the slides began again thus: 3. Most people think Charlie Chaplin is the greatest comedian. Do you? 4. We don't. 5. We think the greatest comedian in the movies is Joe Martin. 6. Did you ever see him? 7. Joe Martin will appear in a comedy written and directed by himself July 27. These first seven slides were all of Mr. Ethelhertz's making. For the denouement he used a stock of slides obtained from the Big U Exchange. It was the eighth and last slide and showed Joe Martin just as Joe is.

When the Knights of Columbus used the stage to make a little appeal for an athletic fund being raised in Brooklyn Mr. Ethelhertz had the speaker say at the end of his speech: "Do you know Joe Martin?"

Bosworth at Work on Ince Picture.

Hobart Bosworth, of "Sea Wolf" fame whose acquisition as a star and director was recently announced by Thomas H. Ince, has commenced work on a special Ince production for Paramount-Artcraft release, at the Ince studio in Culver City. Irwin Willat is directing. The cast includes Jane Novak, J. P. Lockney, Otto Hoffman, Gibson Goland and James Gordon.

Paul Gray Joins "Wid's" Daily.

Paul Gray, assistant manager of the Dayton Theatre, Dayton, Ohio, has tendered his resignation to become effective the second week in August. Mr. Gray will join the staff of "Wid's" Daily.

Mr. Gray has been at the Dayton since the opening, May, 1918.

Minister Runs Picture Show Six Days and in Church Preaches Twice Sundays

Has Doubled Exhibiting Business and Looks for Real Increase in Numbers At His Sabbath Services

By James B. Kelly
("Smiling Jimmy")

Smiling Jimmy.

JEFFERSON, TEXAS, boasts of something that not many towns in this good old U. S. A. can do. It has a real live "Fighting Parson" who runs the only picture show in the city—the Lyric—six days in the week, and on Sunday he preaches two sermons a day in his church, announcing from the pulpit the different attractions that he will run in his show on week days. Also to make matters more "intricate," every preacher in town is backing him up in his enterprise also by announcing the many attractions at The Lyric.

The Rev. W. A. Nance is the man that is starting a precedent among the preachers of Texas, and recently bought the Lyric from M. L. Moore. By the way, this is the second theatre that Exhibitor Moore has sold to a preacher, as he sold his Lyric Theatre, at Sulphur Springs, Texas, several years ago to the Rev. J. A. Barnes. However, the Rev. Mr. Barnes did not attempt to hold his pastorate in the church and run the theatre at the same time. Mr. Barnes is now one of the most successful showmen in north Texas. Evidently it must be a hobby with friend Moore, that as soon as he gets a theatre running successfully, he goes around looking for a preacher to sell it to.

Increasing His Congregation.

But to get back to friend Nance: The writer had a long interview with him and finds him to be one of the most broad-minded and "really good men" with whom he has ever come in contact. He is up-to-date in his ideas regarding both the running of his theatre and handling his congregation. "I believe," said Mr. Nance, "that through the proper handling of my theatre and running the right kind of productions I can increase my congregation and win many men and women, who never go to church, over to a good Christian life." The minister went on further and stated that since he had been running the Lyric, he had met and made friends of many people with whom he had never come in contact at all before entering the exhibition end of this business. Brother Nance stated that he would make it his business to secure the real friendship of these people and it wouldn't be long before they would start dropping into his church on Sundays to hear what this broad-minded man had to say in his sermons.

Shakes Hands with Patrons.

The Rev. Mr. Nance is to be congratulated on his stand, and I fully believe he can do more for Christianity in his city through the medium of his picture theatre than if he were not running one. The writer stood out in front of the Lyric and talked to Mr. Nance, and he noticed that the minister had a pleasant word for every one who entered his show, shaking hands with many. It will not be long before this same minister will have the largest congregation in Jefferson, which he will be able to attribute to his broad-mindedness in reaching out to the "masses" through the medium of his picture show.

And another thing that surprised the writer was the fact that Brother Nance was not at all narrow-minded about his selection of photo-plays. In fact, he is many times more liberal than the local censors at Dallas and Houston, for there are many plays that "narrow-minded" censors see the "bad" in, whereas Brother Nance, who is strictly a clean-minded man and broad in his views, sees the "real good" behind these great picture lessons, and is in favor of showing them to his patrons.

Wants More Clergymen-Exhibitors.

In conclusion, allow the writer to make the remark that if there were a few more men like Brother Nance on the exhibiting end of this business, it would mean a great uplift to this industry in many ways, as there are still many narrow-minded individuals who cannot see the difference between the present uplifting and educational moving picture theatre and the old time variety house, where drinks were sold to the audience and the fair sex cavorted around the stage in filmy gowns, some of the filmy ones being very scant.

But the advent of a few more such men as Brother Nance will open the eyes of many and prove to them that the motion picture is good, wholesome entertainment for everyone from five years on up, and no bad can come from visiting a moving picture theatre which runs the latest plays and productions.

Allow us to take our hats off to Brother Nance and wish him every success in the world, which he is bound to secure both in his theatre and among his congregation. I learn that already he has doubled the business of his theatre, and we are sure that he has also increased his Sunday listeners.

"Oh, for Life in the Everglades!"
Sings Anne Luther, enjoying a quiet moment in Florida's glades in her Pathe serial, "The Great Gamble."

Wommacks Building House.

A new moving picture theatre to cost in the neighborhood of $25,000 will soon be erected at Benton, Ark. Wommack Brothers are the builders. Although in the midst of their "off season" at the popular winter resort, Hot Springs, Ark., the writer finds that all of the theatres are doing capacity business with big productions. Sidney M. Nutt, proprietor of the Central Theatre, has recently been elected president of the Business Men's League, which controls the destinies of this very popular resort. This is the highest political office that can be obtained in that city.

Blumenthiel in New York.

Brother Blumenthiel, of Blumenthiel & Wolf, who run the Princess Theatre, Hot Springs, is spending the summer in New York City, leaving our old friend Jack Wolf to "hold the bag." Manager Belaski, of the Royal Theatre, is also in the East for the summer, which is proof that last season was a big one.

Daylight Law Hurts.

The Airdome business in this section is away off on account of the daylight law. It doesn't get dark until 9 o'clock, and in the smaller towns the folks are beginning to think of "downy couches" at this time. However, manager Levi, at Nashville, Ark., and S. L. McDonald, at Malvern, are at least getting one full house each night, which helps some.

Collins Doing the Business.

J. A. Collins, Grand Theatre, Hope, Ark., is the boy that is getting the "jits," even though it is hot down that way, and he is doing it by giving his patrons "bigger and better" shows for the same price of admission. While some exhibitors are kicking about the summer business being "off" and trying to secure cheaper film, Brother Collins is shooting at higher priced film and standing 'em up. This ought to be a cue for some of those "tight" birds to loosen up and quit crabbing. They'll do a whole lot more business and make a little money.

EXHIBITOR GEORGE TO VISIT GREECE

Popular Harrisburg Showman Sells His Victoria to Stanley Company—Came to United States in 1903

JAMES GEORGE, who was the predominating factor in the success of the George Brothers, who recently sold their Greater Victoria Theatre to the Stanley Company, of Philadelphia, also closed out other interests in Harrisburg in order to visit their native land in Greece. Previous to his departure Mr. George tendered a dinner to the exchange managers in Philadelphia at the Vendig Hotel, Friday, July 25, as a token of appreciation for the generous co-operation given him in the past. When B. Tolmas, manager of the Independent Sales Corporation, called the various exchange managers on the phone they all responded to a man to pay a tribute to one of the most popular exhibitors in Pennsylvania. F. V. Armato, representative of the Moving Picture World, was toastmaster.

Those present were B. Tolmas, Independent; William Heenan, manager of the First National and Peerless, with his brother Daniel; George Ames, Pathe; William Humphries, Triangle; and Joseph Pierce; J. S. Hebrew, Vitagraph; Herbert Given, United Theatres Corp.; Ben Abrams, Sherry; J. Greenberg, Fox; J. Gill, Mutual; C. Goodwin, Superior; Gabriel Michiels, Joe Singer, Harold Rodner, Charles Klang, S. Rudolph, Edgar Moss, Paramount; and David Barrist, editor of Vine Street Magazine.

Came to This Country in 1903.

The recent sale of the Greater Victoria Theatre in Harrisburg marks another step in one of the most picturesque motion picture careers in Pennsylvania during the last decade. The George brothers have established for themselves reputations as exhibitors of the better class. The development of the business in Harrisburg is largely the story of their success. They are natives of Greece and came to the United States on Christmas Day in the year 1903. For several years they worked at odd jobs and did little more than make both ends meet.

Opened Star in 1907.

In 1907 they came to Harrisburg, where they opened the Star Theatre. Those were the days of the nickel movies and the Star Theatre had exactly eighty-eight seats, but with the rapid progress of the industry the Georges soon had enlarged their little theatre to 750 seats. Shortly after the enlargement was completed, they effected a successful sale. Soon after they opened the Lyric, a vaudeville house, with a capacity of 1,850 seats. It was not long before they abandoned this house to open the New Victoria Theatre, which now stands as a memorial of their success. An opportunity soon arose for them to enlarge this house and after the Victoria was remodeled, 2,200 seating capacity being amply taken care of. It was then named the Greater Victoria Theatre. A $25,000 Hope Jones unit orchestral organ was installed.

Tribute to Advertising.

"I believe advertising to be one of the greatest factors in our success," declared James George discussing the growth of their interests. "When I had a film that cost $500 we always figured on expending another $500 for newspapers and display advertising. Regardless of the merit of the picture it is necessary to bring it to the attention of the populace, otherwise it will be just as well to play an ordinary picture and calculate upon the average amount of patronage.

"Another thing that is important in the motion picture business, as in any other line of industry, is the constant attention to details. I keep on the job every minute and personally attend to the advertising; do all the booking and meet the various exchange representatives, as they come through the town.

"Another point I want to emphasize—make friends. It was the friendliness of the people in Harrisburg toward the Victoria, after all is said and done, which was the greatest measure of our success.

Thanks His Friends.

"I want to thank personally my many friends who have made it possible for us to give Harrisburg the best brand of pictures the market affords," Mr. George continued. "We have endeavored to give the people what they wanted and what their unswerving patronage deserved and we deeply appreciate the loyal manner in which they have stood by us and made possible whatever degree of success we were able to obtain."

A Bit of Drama Caught by the Camera and Held in Mid-Air in "The Spite Bride."
Olive Thomas is "The Spite Bride," but she is altogether spiteless in this view from her Selznick feature, distributed by Select.

Spokane Receiver Wants Bids on Washington Plant

RECEIVER F. K. McBROOM, of the Washington Motion Pictures Corporation, says that he is receiving inquiries as to the sale of the plant in Minnehaha Park, Spokane, set for August 20. No bid for less than $25,000 will be considered and a certified check for $2,000 must accompany each bid. All bids are to be received not later than August 19 and opened the next day. The Spokane park board is interested in the sale to the extent of $2,000 back rent, which is made a first lien.

From the sale of the foreign rights to "Fool's Gold," the first and only film produced by the Washington Motion Picture Company, $9,800 has been realized to date, according to a report received by Mr. McBroom from his New York agent, Frederick Warde. Warde himself purchased the foreign rights and his list of sales includes the right to exhibit the film in England, India, Japan, China, South America and other countries. The picture corporation originally received $5,000 for the foreign rights and a percentage on the sales, which gives it about $7,000 to date from this source. The sale of the American rights is still under way.

Patrons Wore Out Seats.

Tom Moore, owner of the Rialto, Strand and Garden Theatres at Washington, D. C., announces the closing of those theatres within the next few weeks in order to redecorate the Garden and Rialto houses for the fall opening.

During the late summer the Strand will be remodeled, redecorated, and completely renovated. It will be enlarged in order to take a large frontage on Ninth street. The present seating arrangement will be entirely rearranged.

"It's almost necessary to adjust the Rialto," said Moore. "The steady streams of people who patronized that house during the showing of 'Daddy Long Legs,' Mary Pickford's picture from her own studios released by First National Exhibitors' Circuit, almost wore out the seats."

Mayer Explains "Three Hundred Per Cent Film"

By A. H. Giebler

A FAVORITE sport of the average debutante producer is to drag "the industry" over the coals, and after damning its directors, to say scornful things about its stories, subtitles and scenery, condemn its continuity, dilate on the evils of distribution and otherwise find fault from title to tailpiece. He winds up the performance by gathering the exhibitor to his sympathetic bosom and announcing in a loud and resonant voice that he is the Moses that will lead the poor misguided movies out of the bullrushes where they have been floundering.

Long years spent in listening to starting statements of this kind has taught us that the person who has most to say about promises has least to say about performances—that the chap who comes into the game with a "cat's got my tongue" attitude is far more apt to have something to say worth listening to than has the talkative tommy.

In other words, it is not always the bull thrower that brings home the bacon.

But Mayer Does Not.

Feeling this way upon the subject, I was almost certain that Louis B. Mayer would speak words of a constructive nature, because Mr. Mayer is one of the producers that act first and articulate afterward.

"I didn't have any bran new ideas," said Mr. Mayer, "but I did have a lot of experience—fifteen years with dramatic stock companies and grand opera productions.

"That and some business rules. One of the rules is that you've got to spend money to make money; another, that no matter what you are selling to the public, it is nothing less than good common sense to give the best possible value consistent with a decent profit. Another is that a production should be complete from all sides.

Discusses Percentages.

"If you've got a hundred per cent. play, put a hundred per cent. star and a hundred per cent. director along with it, and make it a three hundred per cent. production. Consider the Barrie plays on the regular stage. A play by James M. Barrie is enough in itself to fill any theatre, because the tender sentiment, the subtle satire, the humor, the drama and the masterly construction makes it actor proof.

"Frohman could have produced Barrie's plays with almost any kind of a cast and make them successful; but he didn't—he put Maude Adams in the leading roles, and made them doubly successful.

Puts Idea Into Practice.

"I put this idea into practice with our initial production. First, I looked around for a story with an appeal and an advertising value. I selected 'Virtuous Wives,' written by Owen Johnson, a widely read author, published in the Cosmopolitan, a magazine with millions of readers.

"The story, interpreted by any kind of a cast, would have made some money, but with George Loane Tucker as director, Anita Stewart in the lead, and a company of ability to support her—we paid Edwin Arden $700 for a bit in that film—it made more money. I call it a three hundred per cent. production. 'Virtuous Wives' has already gone one hundred thousand dollars over estimated bookings.

Is Not a Philanthropist.

"I am not posing as a philanthropist. I am not trying to make the exhibitor more money because I love him any more than any business man loves the other man he does business with. The exhibitor is my business partner, and I know that he will continue to be my business partner and my friend as long as I treat him right; and the better picture I can give him, the better friend and partner he will be and the better money he will make; and the better money he makes, the better money the Louis B. Mayer productions make. It is a fifty-fifty, endless chain proposition.

"I think our experience in the past will justify our ambitious plans for the future and guarantee their success."

I asked Mr. Mayer about distribution.

Plans New Distribution Scheme.

"We are not going to distribute our films according to the usual manner," he said. "We have a plan whereby we can keep in touch with the films after they leave our hands. We will do this to protect ourselves as well as the exhibitor. We will keep a string tied to our productions so that the exhibitor cannot be exploited by third parties."

Before I left the studio Mr. Mayer told me of an incident that ocurred while "In Old Kentucky" was being cast.

Tells of Whisker Hunt.

One of the best character actors on either stage or screen was cast for the part of the Colonel. The player's work was faultless, and he was the Colonel to the manner born—all but the beard. The player offered to furnish a set of faultless whiskers if a little time was available. They could not wait.

One day Mickey Neilan went into a barber shop. A bearded stranger was being tucked in for a haircut and shave. Just as the gas was about to be administered, he looked up and said, "Hello, Mickey."

Neilan rushed forward with a wild, glad cry.

"Barber, spare that beard!" he cried in tragic tones.

The Sought-for Is Found.

The barber stayed his scissors; Mickey dragged the man from the chair. It was Charles Arling, wearing one of the best sets of Kentucky Colonel Whiskers Mickey had ever seen.

The climax of the story came soon afterward at the studio.

The actor who did not have the right kind of whiskers was taken into consultation and things explained to him. He knew he was losing a chance of adding to his laurels by doing a fine characterization, but he was an artist, and realized what whiskers meant to the part, and stepped gracefully down in favor of the other actor. Of course he was given his salary.

This is only an incident, but I thought it worth telling because it goes far to prove Mr. Mayer's assertion that the utmost care is exercised in getting each production as right and tight, as free from errors, as it is possible to.

Louis B. Mayer.

New Company Formed to Make King Cole Comedies

IN order to take advantage of the rapidly widening field for two reel comedies, the Motion Picture Producing Company of America has been formed, according to an announcement just made public.

King Cole Comedies is the general title selected for the new series, and work will begin at once at the Becker Studio, on Staten Island. The first production will be under the general direction of Sammy Burns, known for his work as director and actor in L-Ko and other comedies. Burns also will act in the productions.

The organization is laying plans for an extensive campaign of advertising and distribution which is expected to give it a place among the leading companies. While the Becker studio, an all-glass building with 37 by 70-foot stage, is sufficient for present use, the corporation has purchased property measuring 100 by 170 feet, at Thirty-seventh street and Clarkson avenue, Brooklyn, where it will erect an all-glass studio and laboratory. Walter L. Johnson, who was associated for a long time with the Triangle Film Company, and Earl H. Hopkinson are the active heads of the new corporation.

Director Burns promises innovations in the King Cole series, although the popular "pretty girl" element will be used extensively. The company has been combing New York to secure the prettiest and most talented young girls.

The new corporation has its eye on foreign fields, for distribution, as well as American markets.

Bert Adler Figures That Figures, Both Feminine and Arithmetical, Do Not Lie

NO wonder all eyes are turned on the foreign market these days! Mack Sennett's Bathing Beauties might go abroad with "Yankee Doodle in Berlin." But Inter-Ocean, through the person of Bert Adler, has puzzled its brains to figure out how these winsome figures may be brought within foreign shipping regulations.

The letter below tells the whole story and hands out the best laugh of the week:

New York, July 24, 1919.

Mr. E. M. Asher, Mack Sennett Comedies, Longacre Building, New York.
Dear Sir:

The foreign rights to any Sennett comedy should be interesting, and we would be very glad to talk further to you on the proposition. We note that you also offer the rights to the personal appearance of the Sennett Bathing Beauties.

Now how can these last be handled? Of course, you are aware of the varying shipping requirements. South American shipments, for example, must be in hermetically-sealed cases. Would the girls stand for this? Or would the gallant South American to whom we might sell these rights?

Then there are the French regulations. Metal, hermetically-sealed cases are again called for—"not to contain over 100 pounds." Some of these girls are over this limit and would have to train down. The British specifications call for a maximum height or width of 14 inches. Think of it! We have no doubt that some of your beauties with slim waists would get by on the width specification, but how many reach under 14 inches on a height measure?

Still we are interested in both the rights to the film and to the personal appearance of the beauties. We simply would be at a loss under the prevailing regulations as to how to export the latter.

Very truly yours,
INTER-OCEAN CORPORATION.

Famous Players Signs Roi Cooper Megrue and Nina Wilcox Putnam to Write Original Plays

THE signing of contracts with two of the foremost writers of the present day for original photoplays from their pens and the purchase of the screen rights to two of the most popular plays of recent years are among the week's important announcements from the production department of the Famous Players-Lasky Corporation. Roi Cooper Megrue and Nina Wilcox Putnam are the authors, and "The Round-Up" and "All of a Sudden, Peggy" are the plays which have been acquired.

This is the first time that Roi Cooper Megrue, author of some of the most successful plays seen on Broadway during recent years, has entered the motion picture field. In point of popularity the plays of Mr. Megrue have established remarkable records, and he is recognized as one of the leaders in the playwrighting profession.

Simultaneously, Nina Wilcox Putnam is about to write an orginal photoplay for Famous Players-Lasky, according to the announcement. The best national magazines for some time have been publishing the short stories of this authoress. The nature of her work is particularly adapted to the production plans of the corporation for the next season.

Calls for Western Atmosphere.

"The Round-Up," by Edward Day, which ran nearly two hundred nights on Broadway in 1907, and is one of the most famous western melodramas in the history of the American stage, will be produced in picture form on a lavish scale, it is said. It is planned to film the play with the natural backgrounds of western cliffs and blue-misted canyons called for in the scenes, in which Indians and cowboys are the conspicuous characters. A notable cast will be selected immediately, it is stated, and unique scenic effects, sensational flashes, such as the fall of dead Indians from the cliff top to the floor of the canyon hundreds of feet below and other breath-taking features, are planned.

The author, Edward Day, originally put the play in vaudeville as a one-act drama. The little sketch at once became the leading feature of the programs in which it was presented, and friends of the author pointed out the possibilities in expanding the strong plot to a full play. In the enlarged form Klaw & Erlanger produced it in 1907, and Maclyn Arbuckle, as the cowboy sheriff, added immeasurably to the laurels he had previously won in "The County Chairman." The play is known even in the smaller towns throughout the country from the numerous stock companies which presented it in later years.

Sixty Plays Now on Hand.

In "All of a Sudden, Peggy," which was written by Ernest Denny, it is announced that Marguerite Clark will appear as the star. This will be Miss Clark's fifth subject to be produced in California during her present sojourn there. Walter Edwards will be the director. After this picture is finished Miss Clark will return to the East to resume work at the New York studios of the Famous Players-Lasky Corporation.

More than sixty plays are now definitely in hand in the production plans of Famous Players-Lasky for the coming year, and more than twenty of these are now in finished form. It is planned in general to release these Paramount-Artcraft pictures on an alternating schedule of two and three weekly. The carrying out of this schedule will mean a total of nearly 150 feature releases during the year.

Co-operation for "Everybody's Business."

Arrangements are being made to secure for the exhibitor the co-operation in each town of the National Security League, Board of Trade, principal and most prominent officials, the American Legion, every one of the four million soldiers that were enlisted in the war, and every leading newspaper in every city where "Everybody's Business" will be shown, will handle the exploitation for the picture in a different way than other photoplays have been in the past.

The photoplay will probably be shown in one of the important cities in the United States for a run before being released generally to the trade. This step is being taken for the purpose of putting over every phase of the exploitation campaign so as to give to each exhibitor throughout the country a tangible and practical exploitation campaign when he screens the feature in his theatre.

Theatres to Cost $100,000 and Over

THEATRE BUILDING continues to demonstrate that there is nothing dead or dying about the motion picture industry. Below are given projects costing $100,000 or over. A number of other new houses costing under the century mark in the thousands have been catalogued, but they are almost too numerous to mention. These $100,000-and-over beauties will serve, however, as a good indication of the continuance of the building boom. Here they are:

Louisville, Ky.—Majestic Amusement Company will erect moving picture theatre, capacity 3,000, and costing $300,000.

Kansas City, Mo.—Garden Theatre will be remodeled by Edelman-Fleming for Marcus Loew. Ten-thousand-dollar organ to be installed. Total improvement cost, $100,000.

Akron, O.—Francis Seiberling, president Goodyear Rubber Company, will construct brick theatre and hotel building to cost $3,000,000.

Oak City, Pa.—Columbia Amusement Company has purchased site for $100,000 motion picture house.

Pittsburgh, Pa.—W. J. Warland has plans by Charles R. Heister for one-story, $100,000 picture theatre.

Norfolk, Va.—Twin City Amusement Company will erect theatre with three galleries, costing $100,000.

Philadelphia, Pa.—Plans are completed for the new Stanley Theatre, at Nineteenth and Market streets; cost, $700,000.

Who Said You Had to Read This?

It's the Account of That "Some Outing" Held by the O'Brien Press, Host to the Moving Picture World Gang

By William J. Reilly

PIPE down! At ease! Nobody said you had to read this. And if you think it's an announcement going ut as a "foreword" (accent on the word") of the policy of some produc- ng company for the ensuing year, you're ll out of focus.

This is a strictly personal matter be- ween the Moving Picture World and the rinting company owned, controlled and anaged by Charles J. O'Brien, publica- on printer, 22 North William street.

Just Ask O'Brien's.

We print his address, not as advertis- ng, but solely for reason that if you o not believe what is here stated con- erning the outing his company gave nd to which the Moving Picture World taff was invited en masse, you can ask nyone at the O'Brien Press and get it onfirmed. And you know a printer ever lies.

And the fact that the O'Brien gang oes the printing for the Moving Pic- ure World would not prejudice it in the ast.

Anyhow, this is all about the outing hich Mr. O'Brien et al gave at Kissena ark, L.I., on July 26. We'd call this tory "Ins and Outs at the Outing," but he man on the linotype machine would hink it was a Variety wheeze. (Vari- ty's just another O'Brien account.)

There were several innings at the out- ng. But everybody was so busy having real time that when the seventh nning came along they forgot to stand p and take the great American stretch. t was a printer's outing, but there was ary a word about rules, hairline, creens, 9-em dashes, 6 point or 72 point.

Only "Rule" Was Good Time Rule.

In fact, the only point be to made is that you had to enjoy yourself, else you were possessed of a concrete disposition with ivory trimmings.

The only dash present on the occasion was a hundred yard dash with which Johnny Bell, our own "House Wrecker," romped away with more ease than Geraldine Farrar taking a high C. Of course there was a fat man's dash, which we will speak of later, only it wasn't a dash, but a Keystone comedy. And there was a girl's fifty-yard dash which wasn't a dash either, but a fashion ad. And last, but not least, as the best English novels say, there was the dash for the dining room. Casey engineered it and it made you think he was the well-known engineer, Casey Jones himself.

Hospitality Was the Star.

Speaking of the dining room brings to mind the atmosphere of hospitality of the whole occasion. Everything was wide open to the Moving Picture World. Just like a fellow who takes his best girl to a fancy ball and then is generous enough to let some other chap dance all night with her. The prizes for the races were donated by the O'Brien Press, but the Moving Picture World gang was hauled bodily into everything. And just to show that they were good sports, the M. P. W's ran away with almost everything.

For instance, Johnny Bell took the 100-yard dash, as aforesaid, and Reynolds, our little 227-pound blossom from Plainfield, N. J., ran away with the fat man's race. About a dozen blimps toed the line when the avoirdupois sprint was called. They cavorted about the barrier like a flock of nymphs until they got the word to go, and then they set sail for the tape like a formation of Yank tanks charging the enemy trenches.

Reynolds Had the Form.

Reynolds showed more form than the printers themselves who are supposed to know all about technical forms, and he tripped home like a little fairy running to greet its Cinderella godmother. They gave him a Waterman fountain pen so that he can figure out the O'Brien bill every week and see if there is anything left for Martin, the office boy.

Oh, yes—about the girl's race. May MacMahon won that, closely pushed by Marion Veronica Gerard. (Hello, Marion.) They gave May a fountain pen also. In view of the fact that Johnny Bell, the 100-yard champion, is going to get married soon, they very considerately gave him a Truly Warner hat.

Waring and Metz won a three-legged race, after a dead heat with Jake Fegter and Johnny Stelz. And by the way, if you thought Fay Bainter was cute eating cherries in "East is West," you ought to see Johnny Stelz's little girl eat lollipops. Young America was also represented in the boy's race, won by Master Vieldig.

Of course, there was a ball game. The composing room crossed words and bats with the press room. Somebody counted the score and said it was 12 to 7, "favor of the composing room."

Congratulations All Around.

The Moving Picture World was scheduled to play the winners, and the composing room was anxious to get back at the scribes for all the overtime they have put in on the "Movies." But

"Look Pleasant Please. Keep Your Seats. I'm Going to Take Another After This."—Shooting the Outing.
A picture of a few of the folks at the outing of the O'Brien Press, at which C. J. O'Brien was nominated for everything from President to Good Fellow.

the M. P. W. decided not to run away with everything, so they modestly declined to lick the composers.

Whereupon Charles J. O'Brien, looking as if he had just stepped off his yacht—in his white cap and shoes, congratulated John Chalmers on the courtesy of his staff. Looked for all the world like a pair of film magnates.

Then—then—came the food. We'd print the menu, but we don't want to create any hard feeling. During the food C. J. O'Brien rose and spoke: "Glad to have you and your kiddies here. Just like before the war. Hope every outing will be like this." (Applause.)

Then came the dancing.

Who said their girl was the best dancer there? Nope, can't tell the writer that.

J. A. Quinn Sends Letter Explaining His Views on Editorial in Last Week's World

THE following letter has been received from J. A. Quinn, president of the Motion Picture and Theatrical Association of the World, Inc.:

Editor, Moving Picture World:

In your editorial in the issue of August 2, you quote me as saying: "The motion picture as it stands today is the biggest joke in the world." This is an incorrect quotation. What I said, and I am now copying the exact words as taken down by a stenographer of the State Law Reporting Co., was: "The motion picture industry has sometimes been mentioned as the fourth or fifth industry of the world, and I take the stand, and I think we all put the motion picture industry first, from the point of being the most forceful and direct medium of reaching the people. It is absolutely first and above all in the world. But the way the business is being run today it is the biggest joke in the world."

And I still maintain that a number of the producers are making the industry a huge joke.

Isn't it making a joke of the industry for producers to take their favorites who are lacking in all that goes to make real artists, and make stars out of them?

Isn't it making a joke of the industry for these producers to spend thousands and thousands of dollars on advertising and for publicity that is false and misleading in order to create a demand for the pictures in which these "fake stars" appear?

Isn't it making a joke of the industry for producers to deliberately mutilate the works of authors to suit either their own whims or those of their stars? Or, to turn and twist the stories to fit their stars, because they were unable to measure up to the standards of the characters conceived by the authors?

What other expression than "joke" can you use in speaking of the padding that is used to stretch pictures that should take not more than two or three reels to make them interesting, into five or more reels that make them tiresome?

Can it be said that the producers are making anything else but a joke of the business when they waste huge sums of money in this padding and through other extravagances and then expect exhibitors and the public to pay them for it?

If—as some of the producers have done directly or through their agents—the placing of the blame on the public for style-stealing, mismanagement, ignorance of showmanship, lack of business knowledge, etc., isn't making a joke of the industry, then for God's sake, what is it doing?

I have been criticised for making the fight public. I gave the producers an opportunity of seeing the proofs I had to offer. I sent the invitations by registered mail, so that there could be no chance of them going astray. But they did not accept, and so I have carried the fight outside the industry.

The conditions inside the industry are very bad. People outside the business as well as those inside know it. Hundreds of letters coming into the Association's headquarters show plainly what the public thinks and knows.

J. D. Neal, Assistant Community Organizer of the Columbia (So. Car.) War Community Service, in a letter under date of July 17, says: "The motion picture producing industry appears to be a corporation unregulated with almost monopolistic powers. It is criminal that a man is obliged to take a program in order to get certain productions and certain stars. As long as the manager can not select his program, but is forced to take what is presented to him, we are not going to be able to have houses where one can be certain of what he is going to see when he goes."

The fight of the Motion Picture and Theatrical Co-operative Association is only to bring about definite reforms that will strengthen the industry and obtain better pictures for the exhibitors and the patrons.

Our active campaign will be started this fall. We now have members in every State in the Union and the organization of the State Committees is now practically completed.

It is a pleasure to see that Mr. Zukor, as was announced in a recent issue of one of the trade papers, has adopted for the companies of which he is the head, our slogan, "a fight for better pictures."

Very truly yours,
J. A. QUINN,
President.

Norworth Writes Film Song.

Jack Norworth, who has written a song about almost everything under the sun, is now working on a ditty that deals with motion pictures. He appeared last week at the Keith Theatre at Atlantic City, and between performances dug out his fountain pen and went to work. In a letter to Theodore Wharton, he said he was putting the finishing touches on the song and is planning to use it in his vaudeville act. It deals in the Norworth manner with his entry into pictures . The song, as yet unnamed, will be one of the publicity and exploitation devices for "The Crooked Dagger," which is written by Fred Jackson, produced by Theodore Wharton and released by Pathe.

The "Blimp" and the Monoplane.
Reynolds, who won the avoirdupois dash, and Johnny Bell, victor in the 100-yard sprint. Jake! the medals!

Cincinnati Operators Are Not on Sympathetic Strike

RUMORS of a sympathetic strike on the part of the Cincinnati Operators' Union have been quieted by statements made by officers of the latter union and exhibitors. A. Hettesheimer, president of the Cincinnati Exhibitors' League of the Cincinnati Chamber of Commerce, in discussing the report that the operators would refuse to handle films furnished by the exchanges whose employes are out, pointed out the improbability of such a move. He said:

"We have a contract with the Motion Picture Operators' Local Union and we also have contracts with the film companies. We have deposits with the film companies and must pay for the films that we have contracted for whether we use them or not. If the operators refuse to handle the films sent to us by these exchanges it will mean a loss to the exhibitor and not to the exchanges."

A statement issued by executives of the operators' union indicated that the possibility of such a sympathetic strike was very remote. Charles M. Ring, president of the operators' union, said that at present no strike of operators, sympathetic or otherwise, was contemplated. Exchange managers state that business is going along in fine shape and that so far as they are concerned there is no real trouble. Activities of pickets and sign men have fallen off considerably as a result of the arrest and conviction of three of the pickets, and it is believed that the possibility of any serious trouble has passed.

Charles W. Hartman Dies.

Charles W. Hartman, owner of the Garrick Theatre, Dallas, died in Detroit, Mich., July 26. Burial was in Detroit, which was Mr. Hartman's home before he came to the Southwest.

Four years ago, Mr. Hartman resigned from a lucrative position with the Studebaker Company here, and bought a small theatre on a busy downtown corner. By running popular attractions and advertising them well, he turned his small play house into a veritable gold mine. He possibly made more money on the ratio of capital invested than any other Texas exhibitor. Mr. Hartman is survived by a sixteen year old son.

Dent Made Myron Selznick's Assistant.

Announcement is made this week by Myron Selznick, president and general manager of Selznick Pictures Corporation, that he has appointed James Dent to the position of assistant. For a number of years Mr. Dent has assisted some of the foremost directors in production work, and for the last four years he has been associated with Ralph Ince. He was also studio manager of the Vitagraph studio at Bayshore, and also the Biograph studio under the management of the Shuberts.

IT'S "EVERYBODY'S BUSINESS" NOW

To Stand by the Government, to Help the Soldier Get a Job, to Help Suppress Bolshevism—and the Screen Is a Proved Medium for Awakening Public Sentiment

By Walter K. Hill

IN winning the war no single medium was so effective in rousing public interest, in awakening patriotism and in strengthening the cause of the Allies as the screen. Time and again Government officials testified to these facts, and the patriotic spirit manifested by the great body of screen-showmen made victory sure and hastened its arrival. But the aftermath of war is placing a continual responsibility upon the screen, for the picture theatre will not be much of a property if the forces of revolution and terrorism make headway in this country.

Having helped win the war, why may not the screen strengthen the hands of good government in awakening the public to the evils of anarchy? Party politics is not in question—it is the safety of a united country that is at stake! And so it will come to the screen, sooner or later, to be the medium for quickening patriotism while at the same time warning the heedless theatregoer of the dangers that beset the Government under which we have progressively prospered for nearly a century and a half.

Producers and Showmen Concerned.

For the first few months of America's share in the war the screen was not called upon to serve the Government as actively as during the closing days. So it is that in the move to battle disorder there has as yet been no official move made to "hook up" the screen with the fight that seems imminent—the fight to make a "safe democracy" safe for those who wish ardently to enjoy its benefits.

However, the individual producer is likely to undertake a work that the Government itself has not ventured into as yet—the production of films that tell a story, entertain while telling it and drive home by inuendo or illustrated example the disaster that threatens. Politicians may be trusted to dally along, as they usually do, before grasping the bovine of Bolshevism by the antlers. Meanwhile the producer of pictures and the exhibitor thereof hold the means to partially, or wholly, prevent the disease of unrest that may lead to attempted revolution.

Metro has produced a feature titled "The Uplifters" that bears on the perils of Bolshevism in a warning way, depending largely upon satire to press its points. Harry Raver's "The Volcano" is another photoplay that aims to give warning of similar activities. Others, too, will come along as the need of them and the market for them becomes (as seems inevitable) more active. Speaking specifically of a picture soon to be released is the present purpose.

Enters "Everybody's Business."

"Everybody's Business" is the more or less illuminating title of a play lately completed in photo-melodrama form that was witnessed in preview at the offices of W. H. Productions the other day. It has been produced and subtitled for the purpose of awakening realizations that will inspire "100 per cent. Americanism" in the minds and hearts of those who shall witness it. For good, red-blooded, Government propaganda, for an inspiration and for evidencing a mission of splendid purpose, "Everybody's Business" rings true in every one of its multiple reels.

Without undertaking any "expert" criticism of the subject, let it be said that "Everybody's Business" looked good enough in preview to warrant time, thought and space being devoted to these references to the W. H. Productions' contemplated offering to picture-showmen.

But "It Has Never Has Been Done."

The new way of doing the same old thing is what keeps the United States Patent Office busy, and the result is adding daily to the comfort, convenience and healthfulness of the country. The showman who strikes out on new lines of promotion is the one who is "copping the coin," while the easygoers still insist "it can't be done." In advertising and promoting "Everybody's Business" there opens opportunities that will never come to the photoplay of strictly commercial possibilities.

Take, for instance, the Benevolent Protective Order of Elks. Here is an organization that is fundamentally, basically and eternally an AMERICAN institution. To be a member it is essential that the candidate must be an American citizen; he must swear allegiance to the Constitution and fealty to the starry flag. Elk lodges are established only on American soil.

At the national conclave of Elks, held recently in Atlantic City, resolutions were enthusiastically embodied in the proceedings of the convention pledging that great order—with hundreds upon hundreds of lodges scattered throughout the Union—pledging every Elk to combat anarchy, the I. W. W. and all kindred spirits of revolution and destruction in every way possible. The Elks will be heartily interested in "Everybody's Business."

Women May Help.

During the war there was organized by influential patriots the Council of National Defense. Branches were established in every state in the Union with the national organization the controlling head. Of this country-wide organization so much has been written that it is needless to go into details. The showman needs simply to be reminded that there are councils of women associated with the national organization, through the various state alliances, and the women furnish the backbone of the exhibiting business.

The War Camp Community Service is another national organization created by war needs. Like the Council of National Defense the War Camp organization is being perpetuated for reconstruction times. Various centers of population have local organizations such as the Mayor's Committee of National Defense here in New York—comprising organizations of both men and women. There and other combinations of public-spirited people are operating against the threatened advance of lawlessness and disorder captioned "Bolshevism."

What a Few Men Could Do.

In the weeks that intervene before "Everybody's Business" goes over the circuits and into picture theatres throughout the land several men capable of approaching newspaper editors and big men of affairs in the populous centers could prepare the market for an enthusiastic assemblage of the general public before the screens where the picture might be shown. In one week fifteen or twenty of the larger cities could be awakened to the subject—and the picture-showman would reap a double reward of profit and patriotic duty well performed.

These men could interest the local branches of various patriotic societies; could work through the chamber of commerce to interest the employers of labor in the subject; could enlist the patriotically enthusiastic Elks and could have the backing of the A. F. of L. in assembling a representative audience to see "Everybody's Business" shown upon the screen of a prominent theatre to restricted groups of people who would appreciate its value to the cause of good government. The local newspapers would surely "get behind" such a movement, sufficiently to "cover" the event in a big way as a matter of importance and interest to the public.

Benefits from Interested "Boosting."

With men working in various large cities simultaneously there would spring up an extensive and well-developed demand for the picture to be shown upon the screens of picture theatres. The market would be prepared, the demand properly developed and there would be hundreds of eye-witnesses to the merits of the photodrama (representative citizens of each community where the invitation showings had been held) to voice their approval and to urge general attendance. Men employing help would be likely to buy tickets for special "nights" with their employees in attendance.

This photoplay embodies so much that is vital just at this time—points the way to insidious dangers that beset—that it should be shown as soon as consistent and as widely as possible. It will entertain and instruct. It will benefit every community wherein it is shown upon the screen, and there should be produced other pictures of this nature that the lethargic public may be aroused to the dangers of complacency in these days of beaver-like activities on the part of the rattle-brained "Red" or the self-designing agitators.

The screen that has given so much and so freely to the cause of victory may now turn, legitimately, to reaping a cash reward while serving a further and equally vital purpose of patriotism.

Attorney for Trustee in Bankruptcy Issues Official Statement Concerning General Film

SINCE the General Film Company went into bankruptcy, the Moving Picture World has received a number of inquiries regarding the status and plans of the organization. In view of the fact that there are more than 600 known creditors and that thousands of other persons are interested in the affairs of the General Film Company, the World deemed it advisable to procure an official statement from the counsel for the trustee in bankruptcy of the company.

Accordingly, Louis Weinberger, 1457 Broadway, attorney for the trustee in bankruptcy of General Film, at the request of the Moving Picture World, issued the following statement:

The General Film Company, which formerly had its executive offices at 25 West Forty-fourth street, this city, and exchanges at 729 Seventh avenue, New York, and in twenty-five other cities throughout the United States, has been adjudicated a bankrupt on the petition of Interstate Film Company, and other creditors represented by my associate, Mr. Sheinart, and myself; the General Film Contracting Company, a subsidiary corporation of the General Film Company, which was organized for the purpose of making the contracts and arrangements with the manufacturers of film distributing through the General Film Company, was also adjudged bankrupt.

Kellogg Appointed Receiver.

Asa B. Kellogg, 115 Broadway, New York, was appointed receiver in bankruptcy of the General Film Company and of the Contracting Company by Judge A. N. Hand, of the Federal Court in New York.

Immediately steps were taken by us to return to the manufacturers and owners thereof all film in the possession of the branches of the General Film Company, resulting in a saving of hundreds of thousands of dollars to the creditors of the General Film Company, and particularly to the owners of the film; every effort was made to administer the estate of the bankrupt corporations efficiently and energetically, and by reason of the operations of these corporations extending throughout the whole country it can readily be seen that strenuous work was essential to produce desired results.

Assets Being Collected.

The creditors of the General Film Company and of the General Film Contracting Company expressing their appreciation of the good work done by Mr. Kellogg, receiver, unanimously elected Mr. Kellogg trustee in bankruptcy of both corporations. While at the present time it is impossible to give any estimate as to the amount or rate of dividend to creditors, both my associate and myself, as attorneys for the trustee in bankruptcy and also Mr. Kellogg, are leaving no stone unturned in the process of marshalling assets of the bankrupt estate.

Weinberger Handling Correspondence.

In view of the great amount of detail work required in the administration of the affairs of the General Film Company and the General Film Contracting Company practically most of my time for the last three months has been devoted to these matters.

Pursuant to the direction of the trustee, all mail or other matter for the General Film Company or General Film Contracting Company should be addressed to Louis Weinberger, attorney, Brokaw Building, 1457 Broadway, New York City.

Semon Working on Sixth Comedy.

Larry Semon is on the third week of his sixth super-comedy. The subject, following the comedian's idea of having each comedy based on an entirely different theme, in no way resembles his former efforts.

Theda Bara Will Appear in "Kathleen Mavourneen"

KATHLEEN MAVOURNEEN" is the working title of the third Fox Theda Bara production which will be presented by William Fox in line with his policy for 1919-1920.

This play, described as "the sweetest of Irish love stories," was adapted for the screen and directed by Charles J. Brabin, from one of the works of the late Dion Boucicault. It is a production the strength of which lies in its simplicity and love element.

Miss Bara, in the title role, is seen as a colleen who is surrounded by poverty but possesses a wealth of charm and beauty. She loves a youth who is rich in character, poor in pocket. A wealthy squire in turn looks with fondness on Kathleen. Her parents, beset on all sides by misfortune, find the supreme blow in threats of eviction. And it is the squire who owns their property.

Supporting Miss Bara are Marc McDermott, Raymond McKee, Edward O'Connor, Jennie Dickerson, Marcia Harris, Henry Hallam, Harry Gripp and Morgan Thorpe. Camera work was done by George Lane.

Samuel Goldwyn Inaugurates Jury System for Deciding on Suitable Film Subtitles

SAMUEL GOLDWYN gives considerable thought to the matter of titles. To this end he has conceived what he calls "the jury system." This recently formed title jury is composed of men and women in the organization, who from experiences and temperament, see things from different viewpoints. The jury comprises those with a literary training and others without any training of the kind. An effort is made to have this body typical of the average motion picture audiences as they are found in all parts of the country.

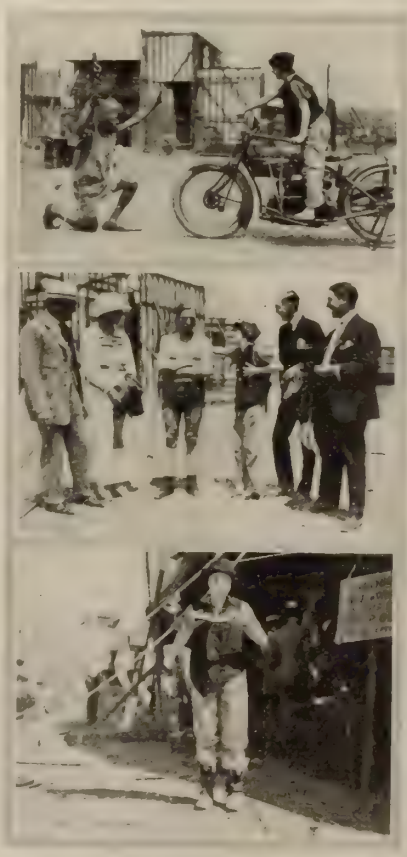
When a new production is viewed by the committee it contains titles written by the title editor, but they are subject to change and sometimes to removal entirely, if the jury finds that for one reason or another they fail to carry the desired point.

Know Story Backward.

It is obvious that the director, scenario editor and even the title writer are so close to their work that they know a story backward, and what may seem perfectly clear to them may appear vague to an audience that sees a picture without any previous knowledge as to what it concerns. Sometimes it is found that a member of the jury is doubtful about the meaning of a word, or a phrase used in a title, in which case a substitute is found. Before a title is considered satisfactory it must meet with the approval of everyone on the committee.

In striking an average that keeps a production from going over the heads of an audience unaccustomed to subtle phraseology, or the slang of Broadway, particular attention is paid to titles of a humorous nature. Experience has shown that "smart" titles, which may appeal to a particularly sophisticated sense of humor, are likely to fall flat with a large percentage of patrons.

Every effort is made to avoid trite phrases, such as "The Following Morning" or "That Night." Also, if anyone on the Goldwyn title jury feels that an expression offends good taste, or makes light of religious convictions, it is promptly removed.



Mabel Normand's in Again.

Neither the Wild Man of Borneo, top; the Tattooed Man, center, nor the Rhine, bottom, hold fears for Mabel in her circus Goldwyn, "The Empty Paradise."

Pickford Film Opens New Strand.

"Daddy Long Legs," Mary Pickford's rare success, has been selected by the M. E. Comerford Amusement Company, as the attraction for the opening days of the new Strand Theatre at Sunbury, Pa. The theatre is to open under the Comerford management July 31, and the Pickford film has been leased for that day and the remaining days of the week.

The Strand, formerly the People's Theatre, became one of the Comerford string of thirty-seven some months ago, and has since been in the process of reconstruction. Its entrance has been enlarged and beautified and the interior of the house redecorated and reseated. The theatre will reopen with a seating capacity of 1,000.

SELZNICK PICTURES TO BUILD STUDIO

Plans Call for Big Plant at Long Island City— Has Total of 54,240 Square Feet of Floor Space

TEN months hence the Selznick Pictures Corporation will collect its forces, artistic and mechanical, from a number of picture plants and bring them together in its big new studio. It will be located at Long Island City, across the Queensborough Bridge, fifteen minutes from the heart of Broadway.

Myron Selznick, president of the company, has just announced the first comprehensive details of his big enterprise. The studio is to be erected on a plot of ground, 200 feet by 600 feet. Work will begin immediately.

An idea of the size of the new Selznick studio will be gained from these figures. Twenty companies will be at work at the same time. Floor space totaling 54,240 square feet has been set apart, according to the plans, for the two stages, the lower and upper one.

To Be Four Stories High.

Four stories high will the building be, divided up into two huge studio floors and two mezzanine floors. The lower studio will have a floor space of 25,200 square feet, with a clearance space of 30 feet and the upper studio will have a floor space of 29,040 square feet with a clearance of 50 feet. To take care of the traffic there will be six passenger elevators and two freight elevators.

There will be eighty-eight dressing rooms. The stars will have three-room suites for complete privacy and comfort in preparing for their work. Women stars will have separate private showers and baths, and men stars private showers.

There will be a resturant in the studio, with the latest sanitary appliances, including mechanical peelers and electric dish-washers, capable of seating 500 persons at one time. Seven complete projection rooms of large dimension are called for in the plans. Two huge tanks and four traps also are included.

Will Have Theatre.

A theatre will be installed in the main building. The auditorium will seat 700. Nothing is to be omitted to make it modern and up-to-date to the last detail. It will be used as a set, when a script calls for a playhouse, and as well for projection and exhibition purposes.

Barber shops and hair-dressing parlors will be placed at strategic points. Green rooms for recreation and rest are to be comfortably furnished and conveniently located. Hand-ball courts for the strong and swift-armed in goodly number will be found. And on the roof, with the East River not far off to supply the cooling breezes, are to be placed several tennis courts. A Selznick police department and a fire department will be provided. The garage under the studio roof will be built to accommodate thirty-two cars.

The huge basement, with its 120,000 square feet of floor space, it may be certain, will not go to waste. Carpenter and mechanical shops of every description will be found there. Plasterers, wall paper hangers and papier mache workers will also be given lots of elbow room. Not to mention the paint shop, in all its vivid glory, would be libelous.

This shop will be so laid out that scenic drops, no matter what their size, painted there will be able to be hauled directly into either one or the other of the main studios. A battery of electric generators and transformers of large number will delight the heart of the "juice" engineers.

A printing office will be found in the heart of the studio. The art department will be in proximity with the mechanical shops, and the cutting and editing rooms will be handy to the projection chambers.

Offices on Mezzanine Floor.

On the mezzanine floors will be the executive offices, including the private offices of Myron Selznick and his principal lieutenants; also the directors' rooms and the dressing rooms. Within easy reach of the latter will be the dressmaking department and the wardrobe. The telephone exchange for inter-studio messages will be the last word for the quick transmission of orders.

The still department will take in one whole end of the building, 52 feet by 200 feet.

A technical office with a staff of draftsmen, presided over by the technical director, will be given a point of vantage, where daylight will flood the room for the maximum number of hours. Facilities will be given the technical staff to enable it to complete the most exacting sets in record-breaking time.

Space for Twenty Companies.

With twenty companies at work at one time, which is the schedule to be adhered to in the world's largest studio, at least 800 players will be housed, reckoning forty to a company. To meet the needs of these and the general business, it is estimated that no less than 700 additional persons will be required, including technical, mechanical and office staffs. This brings the total to 1,500.

Kalem Announces Reissues.

The Kalem Company, 1482 Broadway, announces a reissue at popular prices of westerns, comedies, dramas, comedy dramas and sensational dramas. The stars of these pictures are Tom Moore, Anna Q. Nilsson, Marguerite Courtot, Ruth Roland, Marshall Neilan, Marin Sais, Robert Ellis, George Larkin, Ollie Kirkby, Helen Holmes and Helen Gibson. They have been directed by Directors Robert G. Vignola, Marshall Neilan, George Melford and Harry Hillard.

The Selznick Pictures Studio Now Under Constructi on in Long Island City, as Visualized by the Architect.

Big Mitchell Lewis watches home fires burning in his Select, "Faith of the Strong."

Pat Coleman, ex-Service and Selig Man, Starts Producing Concern in San Antonio

DALLAS, the film distribution centre of the Southwest, is going into the producing business. The first moving picture producing company will open for business Oct. 1.

Pat Coleman, for six years with Selig and just back from overseas, where he served on the general staff as war records photographer of the French government, has organized the new concern which will probably be known as the Coleman Producing Company. Dallas business men, realizing that San Antonio has stolen a march on them in encouraging the location of film studios, have enthusiastically backed Mr. Coleman's project. They will erect a studio and go to work as soon as possible.

The first picture will be made in Dallas is to be "The Bad Lands School Marm." The next will be "The Prodigal Daughter," which will require a cast of 4,000 people. "The Mystery Millions," a live wire serial, will also be started at once.

Mr. Coleman is in Los Angeles where he will interest various actors with successful reputations in his project. He expects to secure the services of a star of nation wide repute and perhaps twenty actors for other parts. The new company will be capitalized at $800,000.

"Dallas was selected for the new home of our studios because of the perfect light," Mr. Coleman says. "I own the rights to a new three color process with which we will conduct many interesting experiments in production. Texas sunlight is the best photographic light in the world. We can keep our companies busy up to nine o'clock at night owing to a clear light and the long summer days."

Williams Working on "Black Gate."

Earle Williams has begun work on "The Black Gate," an exceptionally clever mystery story by Hilliard Booth. The new Vitagraph feature tells the story of the rejuvenation of a brilliant young lawyer through the influence of love and originally appeared in a popular magazine. The supporting cast will include Ruth Clifford, who has just joined Vitagraph, Harry Springler, Brinsley Shaw, Melbourne McDowell, Clarissa Selwyn and Park Jones.

Universal Orders 10,000,000 Posters for Its New Series

WITH its finest series of pictures nearing completion, Universal is preparing to advertise it extensively.

Universal last week signed a large contract with the Morgan Lithographing Company of Cleveland, which involves a minimum delivery of ten million poster sheets which will be used to advertise Universal products for one year.

Two million pounds of paper will be required, and for the transportation fifty freight cars will be used.

This contract represents only a part of the extensive exploitation campaign Universal has planned for the coming year. The advertising department will co-operate with the exploitation and publicity department in giving the exhibitor his greatest needs.

Barthelmess Returning to New York.

Richard Barthelmess has completed work in the leading role of the Griffith production being filmed on the west coast and is expected to arive shortly in New York.

He has been granted a vacation leave by the producer before assuming the principal part in another Griffith play, which, it is understood, will be enacted in New York. Work on this picture will probably not commence until September.

Change in Griffith Repertory.

Changes in the D. W. Griffith repertory season at the George M. Cohan Theatre, New York, will bring to a close on Sunday evening, August 10, the engagement of "The Fall of Babylon," now in its third week. The next offering will be Mr. Griffith's new peace edition of "Hearts of the World," wherein the League of Nations receives its first motion picture presentation in narrative form, with the necessity for the cessation of armed strife powerfully visualized by Mr. Griffith.

The new edition of "Hearts of the World" is considerably shorter than Mr. Griffith's original production. The cast of principal characters however, remains the same, including the Misses Lillian and Dorothy Gish, Robert Harron, Master Ben Alexander, George Siegmann, Adolphe Lestina, Kate Bruce, Josephine Crowell, Robert Anderson, George Fawcett, Anna Mae Walthall and others.

Garrison on Border Means Exhibitors' Opportunity

NOW that the Mexican border is to be permanently garrisoned, $75,000 is to be spent by the United States government in providing moving picture theatres along the Rio Grande. Theatres will be erected on the Liberty Theatre plan for the troops.

The determination of the war department to keep a permanent guard along the Rio Grande frontier has been met with jubilation on the part of theatre owners on the southern edge of the United States. The government theatres will be in the center of the various camps. In the cities nearby, arrangements are being made to build moving picture theatres which will cost $500,000 or more. The exhibitors know they are sure of liberal patronage as long as the soldiers stay.

Richardson Will Lecture on Way to Maritime Convention

F. H. RICHARDSON, editor of the Projection Department, will attend the Maritime Convention in September on behalf of the Moving Picture World. He will motor up through Maine and will stop over in such cities as desire it and lecture before projectionists on the optical system of the projector. The lecture will be accompanied by stereoptican slides.

The date has not been set as yet for the convention, but those who desire to have Mr. Richardson visit them should communicate that fact to him as soon as possible.

Desmond Is Pursued Lover in "A Sagebrush Hamlet"

WILLIAM DESMOND, in his latest picture, "A Sagebrush Hamlet," released by Robertson-Cole and distributed by Exhibitors Mutual, plays the role of a pursued lover. Instead of the rough and ready westerner trying to win the heart of the eastern girl, the girl tries to win the madcap leader of a reckless crew of cow-punchers.

A Minnesota chain of theatres booked the film far in advance of its release. The manager stated that western pictures with a somewhat different angle to the story are invariably among the most popular shown in his theatres.

Marguerite De La Motte plays the part of the Eastern girl and her escapade in her "nightie" leads to no end of amusing situations. Ed Piel, Walter Perry and George Fields, a splendid trio of rugged Westerners, support William Desmond as members of the reckless Bottle Canyon gang.

FAMOUS PLAYERS MAKES EDUCATIONALS

One Series Will Be for Theatre Presentation and the Other for Use in Schools and Clubs

ACCORDING to the announcement from the Famous Players-Lasky Corporation, that company, appreciating the vast possibilities that lie in the development of the educational picture, has formed two separate departments which will operate in the educational field in two ways.

One of these is the educational department, which already is producing educational subjects for exhibition in regular picture theatres. This department is under the management of Nathan H. Friend, who long has been identified with production of educational pictures. Mr. Friend explains that the pictures made in his department are primarily intended for projection in regular theatres, because, while they are instructive, at the same time are fundamentally entertaining.

Non-Theatrical Section.

The other division is the non-theatrical picture department, and is under the direction of David K. Niles, who, as a pioneer in the educational film field, has been one of the leaders in the fight to convert schools, clubs, churches and other public institutions to the educational value of films.

Mr. Niles' department, it is announced, will devote itself entirely to the production and distribution of pictures to non-theatrical organizations that are interested in better photoplays or in educational subjects.

Subjects on Friend's Program.

The subjects on Mr. Friend's program for the educational department give an indication of the nature of the work which he intends to do. One of these is the Paramount Magazine, which will be made up of a variety of subjects and which will include the work of some of the best known writers and artists. In it there will be the cleverest epigrams from the Smart Set Magazine; epigrams by Helen Rowland, whose writings in the New York Evening World and syndicated newspapers, have won for her a countrywide reputation; comic animated cartoons by a number of well-known screen cartoonists, and an animated technical drawing of some popular scientific or mechanical subject. The animated technical drawings will be done under the supervision of the editors of Popular Mechanics, and will treat of mechanical subjects that are of popular interest.

Besides the Paramount Magazine, Mr. Friend's department will distribute the "So This Is America" pictures, which will be comedy travel subjects, written by Ring W. Lardner, the well-known humorist; Arthur B. Reeve, creator of the Craig Kennedy detective stories, and John W. Grey, the well-known scenarist.

Other series already are being arranged for, it is announced.

In the non-theatrical department the educational subjects are being arranged along courses which have been formulated by some of the foremost educational authorities in the country. These pictures are for exhibition in schools; but, although they will be strictly educational, they will in no way, it is stated, replace the text-books, but will supplement the present teaching facilities, making school more interesting for pupils and allowing teachers greater time for the handling of their classes.

Exchanges to Handle School Pictures.

Other pictures already are being produced by Mr. Niles' department for exhibition both in schools and semi-educational centers. These, it is declared, will be educational in a broader sense and will be less closely related to school subjects than those produced for special school presentation.

The non-theatrical subjects will be handled from the regular twenty-eight Famous Players exchanges in this country, special representatives being assigned to each exchange to care for the distribution to public institution.

Nathan H. Friend
Manager Educational Department, Famous Players-Lasky.

Carlyle Blackwell Forms Own Producing Company; First Production Slated for Release in October

CARLYLE BLACKWELL, long a star personality of the screen, has launched his own producing company and leaves for California this week to begin preparations for the first production which is to be a spectacular society drama photographed from a popular fiction work now reckoned as one of the best sellers.

Mr. Blackwell is busily engaged in casting the twenty-three roles. The productions will be made on a splendid and elaborate scale, with no maximum cost set.

Mr. Blackwell has been financed by a prominent banker and former Governor who base their faith on Mr. Blackwell's pulling power in pictures heretofore released with him as star, and who figure that without the limitations of cost, limits of time, and other obstacles placed in the way of a star forced to work against the clock and calendar, that there will be no limits to the appeal of high class sensational productions with Mr. Blackwell in the star roles.

Big Campaign on Each Picture.

In addition to an unlimited negative cost, $25,000 per production has been set aside for national exploitation, and for six weeks preceding each picture in the metropolitan centres of the country, intense advertising campaigns will be conducted.

The entire output of the Blackwell organization has already been disposed of to Joseph Friedberg, who in turn is to arrange distribution along a plan best conceived to enable the pictures to earn the greatest amount of money, and at the same time afford the greatest number of exhibitors opportunities to play the pictures.

Mr. Friedberg has already arranged the advertising campaign preliminary to the first production and this is to begin early in September with the first production announced for release the latter part of October.

The first production will require twelve big sets, twenty-three principals, and a great number of minor parts; will be in approximately 6,000 feet and will cost more than $100,000, if the producers are able to maintain their scheduled cost, but additional expenditures will be made necessary to achieve the results Mr. Friedberg has demanded of Mr. Blackwell.

It is understood that already a number of independent exchanges have communicated with Mr. Friedberg in an effort to secure a series of six pictures which will constitute the first sixteen months output.

Brother of Jean Paige Arrives Home.

Jean Paige, who is now at work as leading woman for Harry T. Morey in his new feature, "Out of the Dark," took a day away from the Vitagraph studio in Brooklyn to welcome home her brother John, who has been in France as a lieutenant in the Remount Service, Thirty-sixth Division.

David K. Niles
Manager of Non-Theatrical department, Famous Players-Lasky.

ZUKOR ELECTED A STANLEY DIRECTOR

Famous Players President Is Added to Board of Philadelphia Theatre Operating Company

AT the first meeting of the Stanley Company of America, which recently was incorporated for $15,000,000, with Jules E. Mastbaum as president, Mr. Mastbaum announced that all details had been perfected for the smooth working and the resultant expansion of the enterprises contemplated.

A new member has been added to the board of directors in the election of Adolph Zukor, president of the Famous Players-Lasky Corporation, Therefore his connection with the Stanley Company will bring to that organization the strength of his many affiliations.

The Stanley Company, Mr. Mastbaum said, proposes to extend its business by buying existing houses and leasing or building new ones wherever there is an unsatisfied demand for first class photoplay entertainment. Plans are being considered which assure quick service for each theatre. That is to say, that as quickly as films are released they will be shown in the theatres under the control of the new corporation. This will be an innovation in many instances, where films have not reached the location for many weeks after their original showing and insures patrons the latest and best in the motion picture field.

Mr. Mastbaum said that ground immediately will be broken for the new Stanley Theatre at Nineteenth and Market streets, Philadelphia, which, as already announced, will be one of the most imposing structures in the country with a seating capacity of 4,000 and containing every modern improvement. In addition to this house everything is in readiness for the beginning of work on a theatre at Fifty-second and Chestnut streets in the same city, and another in Logan, both of which, it is said, will be revelations in their particular sections of the city. These are not all of the new houses contemplated. As a matter of fact the company has in prospect the construction of houses in other localities, and will also rebuild and likewise improve several theatres which are now enjoying remunerative patronage.

Tour of Sennett Bathing Girls Was Unprecedented

WHEN Sol Lesser decided to undertake a transcontinental tour of Mack Sennett's famous bathing beauties, and broached his venture to the veteran motion picture powers on the Coast, they all threw up their hands in fear and said, "It can't be done."

"Yankee Doodle in Berlin," with the personal appearance of the girls has proved such a drawing card that the scheduled one-week engagement at Moss Broadway Theatre, New York, has now run into five weeks.

B. S. Moss, at whose theater the picture is being shown, co-operated with Mr. Lesser in the matter of publicity, by allowing Arthur Mac Hugh, the head of the Moss publicity staff, to handle Mr. Lesser's publicity for the New York dailies. H. C. McCourt was chosen to head the exploitation departmen that is, to handle the photos, programs, Sennett songs and the booklet, "Queens of the Sea," containing thirty-four pictures of the Sennett Bathing Beauties. The third man, who has returned to the motion picture game after an abse of a year, in which time he served with Uncle Sam, is Isador M. Stern, who is handling the "stunts" for the organization—his best bit of work being the arrest at Coney Island of the bathing girls.

"The Hall Room Boys" May Go to State Rights

JACK AND HARRY COHN, who are handling the distribution of the Hall Room Boys comedies, although they have had some tempting offers from several distribution organizations, are considering seriously the advisability of placing the productions on the state rights market.

Since the showing of the first two of the series at the Strand Theatre, New York, inquiries have come in from exhibitors anxious to show the comedies and in addition many bids from state rights buyers have been received.

One advantage accruing to the exhibitor who shows "The Hall Room Boys" series, twenty-six of which will be released during the year, lies in the fact that nearly one hundred newspapers throughout the country are daily advertising the boys.

The two featured comedians, Flanagan and Edwards, have appeared in the vaudeville houses of the Keith and Orpheum Circuits, for several years, as headliners. Their comedy is known to be clean-cut and sure fire.

Jack and Harry Cohn desire to give all state rights buyers an equal opportunity before concluding distribution arrangements.

Mayflower Sues to Recover $5,200 from Harley Knoles

THE Mayflower Photoplay Corporation has filed an action in the United States Court against Harley Knoles, who was engaged by the film company as director of "The Red Republic" adapted from "The Comrades" by Thomas Dixon, to recover $5,200 which the defendant is alleged to have extorted from the company.

The complaint filed by House, Grossman & Vorhaus, counsel for the film company, sets forth that Knoles was engaged as director in September, 1918, and commenced work on the production at the Norma Talmadge Studio on October 31, completing the interior scenes early in December when the casts was transported to Florida to take the exterior scenes.

Did Not Use Scenario.

After the interior scenes were completed at periodical intervals until the completion of the photoplay, the company charges, the defendant made demands upon the company for amounts in excess of his salary of $800 weekly under the contract which is alleged to have been paid under duress and protest.

Knoles completed the production without the aid of a scenario, making it impossible for the film company to engage another director to complete the production at the time he made his alleged demands upon the company for additional sums, and as the company had invested upward of $60,000 in the production it had no alternative it is alleged but to comply with his demands.

Through his attorneys, Lewis & Schaap, the defendant denies the allegations contained in the complaint that he extorted the sum mentioned from the company and asserts that he was entitled to the money which he received, amounting to $1,000, under the terms of the contract.

"Tiger Cub" Is Pearl White Film.

"Tiger Cub," announced as the vehicle for Miss White's debut as a William Fox star, will be the first of a group of big productions which Mr. Fox has planned for her. Scores of novels and scenarios were rejected before the choice finally fell upon the story as being peculiarly adapted to Pearl White's talents.

Although work on this film has not been started, material for other Pearl White pictures is already under consideration.

Barriscale Feature Lends Itself to Window Displays

BESSIE BARRISCALE'S recent production, "The Woman Michael Married," released by Robertson-Cole through Exhibitors Mutual, is an example of a modern style production. Several exhibitors have linked the advertising of the picture in the newspapers with the advertising of local merchants and have also arranged Barriscale windows. Photographs of the star in her many beautiful gowns were used as models of what might be accomplished with materials which were displayed in the windows.

It is being more generally recognized by merchants everywhere that motion pictures are a dominating influence in the creation and spread of fashions and the value of co-operation with exhibitors is daily becoming more apparent to them. In the latest Barriscale picture not alone evening gowns, but bathing costumes and street dresses of the latest mode were used. In fact, so many costumes were worn that a small window of photographs, each one of the star in a different gown, was possible.

Exhibitors everywhere have reported that women leaving the theatre after a striking society play talk about little else but the appearance and costuming of the women, and invariably stop in the lobby to closely regard the photographs

Levey Returns from Trip.

Harry Levey, general manager of the Universal Educational and Industrial Departments, returned this week from the Middle West, during which time he visited business acquaintances. Incidentally he announces that he has brought back to New York the largest contract for the distribution of educational pictures in the history of the industry.

Ford to Instruct British in Modern Picture Methods; First International School of Film Art

INSTRUCTION of British producers in American motion picture methods, developed during those years when Britishers were busy with the more important exigencies of the great war, will be a primary feature of the Famous Players-Lasky British Producers, Ltd., studios in London. This announcement was made recently by Hugh Ford, special director, Famous Players-Lasky Corporation.

The new company, he said, will organize what is to be substantially the first international school of motion picture art. Arrangements to pass on the newly developed arts and sciences of the motion pictures to Britishers who desire to enter this field were made at the request of English capitalists. Such an arrangement, according to Mr. Ford, offers the following:

1. An opportunity to discharged British soldiers to learn the latest methods in the most lucrative profession in the world.

2. An opportunity for the development of British dramatic talent that actors and actresses may make their way to international stardom without coming to America.

3. An opportunity for stimulating British playwright genius and making the playwright's market, now subject to international barriers, a single field where manifold profits may be reaped.

4. An opportunity for British producers to learn the American trade secrets for the development of their own motion picture industry without wasting time in experiments which have already been tried in the United States.

Our Duty to Teach Britishers.

"It is America's duty to stand by Great Britain during the reconstruction period," said Mr. Ford. "It is only fair that America should teach her great ally methods, both artistic and scientific, which she had the opportunity to develop while Britain was occupied with the war. Overseas, the motion picture industry is five years behind the times—not because of any lack of brains or initative, but simply because of the war.

"This is an opportunity for America to pay off her debt. We want to give British producers every opportunity to regain the lost ground. Our experts and technical men, who have the subject at their finger tips, will pass on the information overseas. We hope, that within a period of months, the motion picture field overseas will have been broadened and new activities stimulated.

"Unquestionably there is a new field for material overseas. There is undeveloped dramatic talent. There are British plays and British playwrights that would have a future in the motion pictures.

Schooling Invited.

"The Famous Players-Lasky British Producers, Ltd., have entered upon this schooling project at the invitation of the British capitalists who backed the organization. It is England's opportunity to enter the modern motion picture field on the same high artistic plane upon which she worked before the war. It is an opportunity for American motion picture men to help cement international friendships."

Mr. Ford arrived in New York recently from the West.

Special Sunday Movie Edition Surprises Dallas

SOMETHING new for the Southwest was a big moving picture edition put out Sunday, July 27, by the Dallas Times Herald. This newspaper two years ago started featuring with its Sunday issue a four to six page moving picture section. The idea proved a popular one and circulation jumped all over North Texas.

On the Sunday mentioned, fourteen pages of the paper were devoted exclusively to news of the moving picture world. For the first time attention was paid to the local film exchanges, the managers of which were written up. Photographs of several hundred employes of the fifteen Dallas film houses were printed, as well as numerous articles showing that Dallas leads the entire South in the moving picture industry.

Tom C. Gooch, managing editor of the Times Herald, sent copies of the edition to 500 moving picture exhibitors throughout the state. They are asked what they think of featuring the movies as well as being given a hint as to how to liven up the newspapers in their home towns.

Blanche Sweet Film Now Selling.

Harry Garson's second Blanche Sweet production, "The Hushed Hour," which is being state-righted, is rapidly being disposed of. The following territories have been sold in the last few days: Jones, Linnick & Schaefer, of Chicago, Illinois; Big Feature Rights Corporation, of Louisville, Kentucky and Tennessee; Pioneer Film Corporation, New York State; Josiah Pearce & Sons, of New Orleans, Louisiana and Mississippi; The First National Exhibitors' Exchange, of Cleveland, Ohio; Merit Film Company, of Denver, Colorado, Wyoming, Utah, New Mexico and Idaho; Charles F. Schwerin, Delaware, Maryland, District of Columbia, Georgia, Florida, Alabama, North and South Carolina, and Virginia. The United Kingdom has been sold to the Gaumont Company.

The sales were made through Herbert K. Somborn, formerly sales manager for Mr. Garson, but who is now the president of the newly formed Equity Pictures Corporation.

Bernard Comes to New York.

Clifford C. Bernard, who has been managing the Sol Lesser production, "Yankee Doodle in Berlin," in conjunction with Mack Sennett's Bathing Beauties, in the states of Indiana and Pennsylvania, has been called to New York to assume the same duties for the show now appearing at B. S. Moss' Broadway, relieving Frank McClellan, who is joining the Paramount exploitation department.

Mr. Bernard, before joining Sol Lesser's orgaization, managed the Majestic Theatre in Los Angeles.

Warner Oland Goes to Los Angeles.

Warner Oland, sunburned and enthusiastic, set out for Los Angeles July 25, where he is to begin work soon on the Louis J. Gasnier serial, "The Third Eye," to be released by Pathe. Featured with him in the picture is Eileen Percy.

The role to be played by this villain of the screen is a typical Oland part, one of the kind that has made him famous wherever serials are shown. He will be the crafty, sinister, powerful master crook.

"The Third Eye" marks Mr. Oland's return to the serial field.

Ruffner Uses Lobby Display to Boost Drama of Arabia

MANY exhibitors throughout the country have taken advantage of the exploitation possibilities of "The Man Who Turned White," the first H. B. Warner picture released by Robertson-Cole through Exhibitors' Mutual, and one of the most successful of them is Manager Ralph Ruffner, of the Rialto Theatre, San Francisco. He put over a lobby display that was an effective piece of staging in itself, and put life into it with the presence of the ten young women ushers dressed in native Arab costumes.

In the play Warner appears in the role of a cashiered officer of the Foreign Legion, the victim of injustice, who goes into the desert and becomes the chief of a band of Arab raiders.

The atmosphere of the picture was carried into the lobby display. The background showed the wastes of the desert and set as if to appear actually on the sands was a life-size cut-out of the man who turned white on horseback. A few real palms set off effectively the idea of the oasis in the sands. An Arab tent of striped canvas was draped about the box office window.

Doris Kenyon, Center, Believes in Holding Hands; Not So Doris, Right.
And Doris, left, is strictly neutral, not to say very attractive in these scenes from "The Bandbox," the Deitrich-Beck production for Hodkinson.

DISTRICT ASSOCIATION CHANGES RULE

At Request of Exhibitors, Exchangemen Refuse to Allow Monopoly of Films by Large Houses

THE exchange Managers' Association, of Washington, D. C., will no longer consent to exhibitors' requiring, in the making of contracts, that their competitors and neighbors shall not be permitted to run the same pictures at any future date. Following a complaint from certain exhibitors in that territory, it became known that there were other and competing theatermen who would demand, when making a contract for films, that they have the exclusive use of those films in their neighborhood, and sometimes the demand included the entire city.

Small Houses Injured.

The matter had been carried before the grievance committee in a particular instance. The exchange was held to be at fault in canceling a contract because the theatre previously running the show had demanded that action be taken. If permitted to run to its logical end it would mean that a large house at one end of the street could prevent another, perhaps smaller, house at the other end, from getting films run by the former six months before. It would result in a few houses getting entire control of the picture output in so far as their particular city or town was concerned and the revival of the old booking agencies.

Association Adopts Rule.

Following almost unlimited discussion of this evil, the following rule was adopted: "Members of this association are hereafter prohibited from entering into any contract with any exhibitor whereby it is implied that the films so contracted for may not at any future date be shown at a competing or other theatre." This does not mean that the theater first running the films will not be given suitable protection, but it does mean that it canot dictate where or where not the films would be permitted later to be shown.

Harry Bernstein, of the Motion Picture Exhibitors' League of Virginia, was a guest of the association at the meeting in which this matter was discussed. He invited the managers present to attend the joint convention of exhibitors of Virginia, Maryland, North Carolina, Delaware and the District of Columbia to be held August 13 and 14, at Ocean View, Va. Messrs. Lust, Dresner and Kaplan of the association were appointed to assist Mr. Bernstein in working up events that will make the convention a lively one. There is to be a movie ball, shore dinner, baseball game, fat men's races and some other things of a laugh provoking nature.

The requirement that on and after August 18 all exhibitors will be required to pay for their shows in advance of show date was finally agreed upon at this meeting and all exhibitors in this territory, will, at an early date, be advised of this action. It was pointed out that a majority of the exhibitors are already making such payment and Mr. Bernstein spoke on the matter from an exhibitor's standpoint. He declared himself as in favor of the proposal.

Morgan Resigns.

The managers were called upon to accept the resignation of their secretary, Oscar A. Morgan, who goes to New York to become assistant sales manager of the Famous Players-Lasky Corporation. As a token of their esteem they presented him with a leather traveling bag with his initials upon the tab. The loss of Mr. Morgan, various speakers declared, was a matter of deep regret to all. He will be succeeded by Herbert C. Wales, manager of Universal.

George Lenihan, who will represent the Big Four in Washington territory, and E. S. Lippard, manager of Realart, formerly manager for the Mutual at Pittsburgh, were recommended for membership in the association.

May Incorporate Association.

Mr. Wales was instructed to take up with the association's lawyer the matter of securing incorporation. Another measure adopted was that involving the giving of instructions to the salesmen of each exchange to make daily reports from each town visited, of the films being shown at the various houses therein. This, it was pointed out, will have the effect of showing up the bicycling of films, for the postal cards will be directed to the secretary's office and from there will be distributed to the various exchanges whose films are being shown, enabling them to check up on them.

Cleaning up Conditions.

From reports received at this meeting it would appear that the association is fast cleaning up many unbusinesslike conditions and causing both exhibitors and exchange managers to discontinue practices that are not for the betterment of the industry. In this the grievance committee has been of exceptional value. It consists of three exchange managers and three exhibitors. The minute these men get together for a conference on grievances they forget their business connections and affiliations and, as real men, hand down decisions that up to this date have been accepted and carried out with the gest of grace. It is realized that both sides to any argument are bound to get a square deal and, therefore, the mandates of the committee are being carried out to the letter.

LINZ.

Company Made Up of Veterans.

One company now producing at Universal City has a fine military record. It is that headed by Director George Eigmann, producing "Who Knows," with Kenneth Harlan and Helen Eddy as the stars.

Every male member of the company served with the Allied forces "over there." Seigmann left D. W. Griffith to accept a lieutenancy in the army and served with the Signal Corps in France for nine months. Assistant Director James O'Shea was a master engineer in the Camouflage Corps, recently returning from France, having been over there a year and a half. Kenneth Harlan was in the 143d Field Artillery that saw nine months' service in France.

Alfred Gosden, the cameraman, served in the Royal Naval Air Service of Great Britain.

Ray Starts on "A Man's Money."

Under the working title, "A Man's Money," Charles Ray has just started work on a new picture for Paramount-Artcraft release, at the Thomas H. Ince studios in Culver City. This story is by Julien Josephson. In the supporting cast are Gladys George, Charles Mailles, William Conklin and Mollie McConnell.

A Bunch of Clever Character and Location Bits from "In Mizzoura" and "Huckleberry Finn," Paramount-Artcrafts.
Guy Oliver is seen at the left outside the blacksmith shop in "In Mizzoura." Lewis Sargent is seen in the center as "Huck," while on the right Director William D. Taylor "acts" down on the river front in "Huckleberry Finn."

LOEW STARTS BUILDING OTTAWA HOUSE

Rivalry Already Evident Between the New Concern and the Existing Dominion Theatre

CONSIDERABLE rivalry has already developed between Loew's Ottawa interests and the Canadian United Theatres, Limited, the company which controls the Dominion Theater, Ottawa, although the proposed Loew theatre for the Canadian capital is not yet above street level.

Loew House Costs $400,000.

J. Albert Ewart, the Ottawa architect for the Loew Theatre, announced on July 24 that the contract for the construction of the proposed house on the selected downtown site has been awarded. Announcement was also made that the Loew house would cost $400,000, not including the cost of the site. The contract calls for the completion of the work by January 15. The theatre will have a seating capacity of 2,600 and will be one of the largest in Canada. Several novel features will be incorporated in the building, one of these being a spacious dancehall or convention room on the second floor, over a row of store premises.

Rebuild Dominion Theatre.

On the heels of this statement came an announcement by the Canadian United Theatres, Limited, that the Dominion Theatre would be rebuilt, for which work upward of $250,000 would be spent. The theatre will be enlarged, alterations proposed being sufficient to add 1,000 seats, making the total seating capacity 2,400. The two balconies will be rebuilt and all posts will be removed through the adoption of the steel cantilever style of construction.

House Will Have Escalator.

When rebuilt, the Dominion will have a combination policy with only two shows a day. Keith and Orpheum vaudeville will be presented in addition to moving pictures. This is also the plan used for the Princess Theatre, Montreal, and the Lyric Theatre, Hamilton, both of which are operated by the Canadian United Theatres, Limited. D. J. Spence, of Montreal, a well known theatre designer, has been making a visit in Ottawa to draw up structural plans for the remodeled house. The Dominion will have an escalator to carry patrons to the first and second balconies, similar to the one in use at the Princess Theatre, Montreal.

The Russell Theatre, which is to be taken over by James T. Moxley on September 1, will not present pictures regularly, it is stated, but will provide accomodation for dramatic and musical road shows. Moxley has been the manager of Allen's Regent Theatre, Ottawa, a prominent film house, for a number of years.

Undeterred by Summer Weather, Universal Works Industriously on Large Program

THIRTEEN directors are actively engaged in production at Universal City this week, four others are busy cutting and titling and still another is making necessary preparations to start producing at an early date.

Tod Browning is filming the Henry G. Rowland story with Mary MacLaren in the leading role. David Butler, Spottiswoode Ait en, Fred Turner, Clarissa Selwyn and Eugenie Forde are seen in her support.

"Loot," Arthur Somers Roche's mystery story, which ran serially in the Saturday Evening Post, is being made into a six-reel photoplay by William C. Dowlan with Ora Carew and Darrell Foss in the principal parts.

Harry Carey and his entire company of more than sixty persons are on location at Big Bear Lake shooting the mountain exteriors for Carey's new photodrama, "The Eternal Savage," written by the star in collaboration with Jack Ford, his director, and for which Hal Hoadley prepared the scenario.

Start Work on "Winged Trail."

Production started last week on "The Winged Trail," the five-reel serial melodrama, which Jacques Jaccard is producing with Lieutenant L. Locklear, an aviator, as the star. Francelia Billington heads the supporting cast.

"The Desert Trail" is a two-reel western drama Edward Kull is producing with Pete Morrison and Magda Lane in the principal roles.

Final scenes are being taken by Director Paul Powell on "Common Property," a drama of nationalization of women in Russia, by Elliott J. Clawson, starring Robert Andersen, Colleen Moore and Nell Craig.

"The Trembling Hour," the mystery melodrama by Kenneth B. Clark, which George Seigmann is directing, is progressing speedily with Kenneth Harlan and Hellen Eddy as featured players.

"Sundown Trail" in Cutting Stage.

Having taken the final scenes for "Sundown Trail," starting Monroe Salisbury, Rollin Sturgeon is collaborating with the editorial department on its cutting and titling.

Florence Turner has completed "Oh, It's E. Z.," a one-reel comedy, both starring in and directing the fun-fest.

"Sea Goils" is the title of a beach comedy with bathing girls which Eddie Lyons and Lee Moran are producing.

Monroe Salisbury's next story, based on "The Altar on Little Thunder," is being prepared by F. McGrew Willis under the supervision of Douglas Gerrard.

Norman Dawn is meeting with much success in the production of his dog drama, "The Eternal Triangle," a play of domestic life, in which only canine actors are used.

"The Jack of Hearts" is the title of a two-reel western drama Reeves Eason is producing with Josephine Hill and Jack Perrin in the leading roles.

Crew Work is Strenuous! Here's George Walsh in "The Winning Stroke."

This particular view shows a diplomatic stroke being scored by the smiling Fox star.

Weinstein to Visit Representatives.

Samuel Weinstein, of Menger, Ring and Weinstein, 306 West Forty-second street, New York, will start on a trip August 8, visiting his concern's agencies in the various cities for the purpose of instructing their salesmen in methods of measuring theatre lobbies and estimating the display facilities offered by the picture houses in the territory covered by the sales agencies of the company.

Mr. Weinstein will visit Pittsburgh, Cleveland, Detroit, Chicago, Minneapolis, Omaha, Kansas City, St. Louis and Cincinnati and expects to be absent about a month.

Menger, Ring and Weinstein are represented in Cleveland, Detroit, Chicago, Minneapolis, Omaha and Kansas City by the U. T. E.; in Pittsburgh by Hollis-Smith-Morton Co.; in St. Louis by Erker Brothers; in Cincinnati by Dwyer Brothers, and in Los Angeles by J. Slipper and Company.

Reviews in Moving Picture World are written from the screen—not press books.

UNIVERSAL MAKES A $100,000 OFFER

Letter to Authors' League Expresses Desire to Buy Four Stories for Filming at $25,000 Each

ONE HUNDRED THOUSAND dollars is offered by Universal for four stories which can be put into screen form and which will be suitable for casting Dorothy Phillips in the leading role.

The Universal asks the assistance of the Authors' League of America and following is the essence of the offer as submitted to the League and to American authors generally:

"In our effort to supply the motion picture public with the best, cleanest and most wholesome productions that enterprise, talent and money can obtain, we ask your co-operation to the extent of setting before the Authors of America the following information.

"We are especially desirous of obtaining for Miss Dorothy Phillips, one of the Universal's most eminent stars, several suitable stories in which she can appear to advantage.

"Specifically we desire four stories, to be written by America's leading authors.

"These stories should be written with Miss Phillips' personality and past achievements in mind. They may be submitted in story or in scenario form. Universal, as a matter of fact, is even willing to consider stories that have already been published and which have enjoyed wide circulation. It should be borne in mind that we are especially desirous that the basic ideas shall be both new and big.

"This proposition is in no sense in the nature of a contest. Universal offers the sum of $100,000 cash to the author or authors who provide the four stories that meet with Universal's approval—at the rate of $25,000 each when accepted.

"Your asistance and co-operation through the Authors League is sought by Universal in its effort to set this information before the writers of the country."

Arbuckle Is Not a Part Owner of Lehrman Studio

HENRY LEHRMAN, producer of Lehrman Comedies, has just issued a positive denial of a statement recently published, which declared that Roscoe Arbuckle is half owner of the new Henry Lehrman Studios now being erected at Culver City, Cal.

"The new studios are entirely my own property," said Mr. Lehrman, "and I have no partners nor associates whatever in their ownership. When I contracted with the First National Exhibitors Circuit for the distribution of future Lehrman Comedies I determined to build a production home which would in every respect meet my ideas of what a modern studio should be, and the plant which I am now bringing to completion is the result.

"Mr. Arbuckle has leased space for the making of his pictures, but his position at the studios will be solely that of a tenant. I am moved to make this point clear in justice to both Mr. Arbuckle and myself."

Paramount-Post Nature Pictures Give Showmen Chance to Enlist Aid of Schools and Clubs

A FEATURE in connection with the booking of the Paramount-Post Nature Pictures, which will be released every two weeks beginning September 1, was emphasized this week in a statement by the Famous Players-Lasky Corporation, which will distribute the pictures.

In booking these pictures, it was asserted, exhibitors will find that they can obtain the co-operation of schools, women's clubs and nature study organizations, for, while the pictures are produced primarily for entertainment, they have a distinct educational value which will enlist the support of organizations in nature study.

The Paramount-Post Nature Pictures, it is asserted, are different from ordinary scenic pictures. These one-reel productions, however, are interpretations of nature's various moods, and frequently, to express pictorially the various phases of one of these themes, it is necessary to photograph scenes in widely separated parts of the country.

To carry out the atmosphere of the pictures, many of the subtitles are excerpts from poems that interpret the theme in question. In "The Cloud," the titles are from Shelley's poem of the same name. Because of this fact, exhibitors who show these pictures, it is pointed out, will have an additional argument in going to literary clubs, and pointing out that they can get a clearer appreciation of the meaning of the poetry by seeing the poem interpreted in the terms of beautiful scenery.

Inquiries received by the Famous Players-Lasky Corporation and the Post Pictures Corporation, producers of the series, show that this interest on the part of clubs and educational organizations is extremely active.

Tom Mix Lays Aside Lariat and Saddle for a Pair of Eyes and a Nobby Bonnet.
This is a scene from Tom's newest Fox, "Rough Riding Romance." How'd you like to enlist in Tom's Rough Riders?

Fleet Uses Cameragraph.

While the Pacific Fleet, on its way to the west coast, was wheeling into single column formation on the evening of July 19, civilians on board the New Mexico were startled to see the Mississippi bearing down on the starboard quarter of the flagship.

Admiral Rodman, standing on the quarter deck of his flagship, showed no trace of concern and, beyond giving a quiet order or two, gazed quietly at the threatening bow of the Mississippi.

"Probably the Mississippi wants to come aboard to see our moving picture show," he remarked as the Mississippi began to fall astern again.

The Mississippi, as well as the New Mexico, is carrying Power's Cameragraphs. Eleven out of the twelve dreadnoughts carried this projector, seventeen out of nineteen being Power's Camergraph.

Mrs. Frances Wharton Dies.

Mrs. Frances Wharton, mother of Theodore W. Wharton and Leo D. Wharton, motion picture producers, died at 1.30 o'clock on the afternoon of July 19 at a sanitarium at Bronxville, N. Y., aged 78 years. She had been in ill health about a year.

Mrs. Wharton had previously made her home at Ithaca, N. Y., where Theodore Wharton's studios are located. Besides her two sons, Theodore W. of Ithaca and Leo D. of San Antonio, Tex., she is survived by a daughter, Mrs. J. Whitworth Buck, of New York City. The funeral was held at Kensico, N. Y.

Niles Says Famous Players' Educational Pictures Will Convert Many to Movies

A DIRECT benefit to exhibitors is one of the results expected by the Famous Players-Lasky Corporation from the plans to produce educational subjects and distribute them to non-theatrical organizations such as schools, clubs, commercial bodies and social welfare centers. This opinion was expressed by David K. Niles, head of the non-theatrical pictures department of the corporation.

"Only one section of the motion picture's field has been developed thus far," declared Mr. Niles. 'The situation in the film industry as it stands now is the same as if all the publishers in the world united and declared they would publish nothing but love stories, adventure stories and joke books. Practically the only motion pictures that have been produced are photodramas or comedies.

Many Desire Educationals.

"Now there is an immense section of the American public that would like a little more solid food with their entertainment. These people—educators, ministers, social workers, club women—attend motion picture plays in theatres, but a number of people who have not yet realized the merit of pictures—in fact, condemn pictures out of hand—is astonishingly large. These people are a dead loss to the exhibitor; he cannot reach them with the pictures which he shows for entertainment.

"The educational picture will act as a missionary which will convert millions of such persons to the motion picture. Thus the non-theatrical distribution of pictures will bring new patrons to the regular exhibitor's theatre—and these patrons will be leaders in the community.

Clergymen Were Converted.

"The truth of the statement was strikingly illustrated at the recent centenary convention of the Methodist Episcopal Church in Columbus, Ohio. There were a large number of Methodist clergymen and church dignitaries, opposed to motion pictures, who confessed that they never had seen a picture. We showed them some, and right then and there those men became picture fans. When they returned to their homes they were new patrons for their film theaters; and because of the prominence of their position they will prevail upon others to become film fans.

"We are taking elaborate precautions to insure the regular exhibitor from competition by the non-theatrical picture shows. The pictures which we shall distribute to the non-theatrical field will be of a nature that will not bring them in competition with exhibitors. In addition we shall constantly stress the importance of co-operation between the non-theatrical exhibitors and our regular exhibitors, to the mutual benefit of both."

Sennett's Beauties in Fifth Week.

Mack Sennett's battery of bathing beauties, now in their fifth week at Moss' Broadway, where they are a feature of "Yankee Doodle in Berlin," in conjunction with Bothwell Browne, continue with a popularity that augers well for a protracted run. Lovers of out-door life find much of interst and charm in the appearance of these fresh-faced and slim-figured girls, whose vim and animation reflects their aquatic attainments and active athletic life.

Rowe Cleans Up on Film Shown by Twenty-six Rivals

OLIVER ROWE, proprietor of the St. Paul Blue Mouse Theatre, a first run house, was without a show for the last half of the week. He finally booked "The Auction Block" from Goldwyn.

He later learned that the picture had played in twenty-six houses in St. Paul, including several 10 cent theatres. Alarmed over the dismal outlook, he called the Goldwyn office.

The Goldwyn office advised him to play "The Auction Block" that day, and that another subject would be sent him for use during the following two days.

The substitute show was ready and waiting for Mr. Rowe the next day, but he did not call for the film.

On the third day, Manager Davis, of the Goldwyn exchange, got the telephone call that he had long been expecting from Mr. Rowe.

"Yes, this is Rowe talking," came the voice over the wire from St. Paul. "I am standing them out and I want to hold 'The Auction Block' over for Saturday and Sunday, my two best days.

Edeson Engaged for "Sealed Hearts."

Myron Selznick announces that he has engaged Robert Edeson to play in the second Eugene O'Brien production, "Sealed Hearts," which was written by Edmund Goulding.

Ince Company Is Making "The White Rook" With Dorothy Dalton and Henry Mortimer

TO obtain the proper scenery for a part of "The White Rook," the Thomas H. Ince production starring Dorothy Dalton, the company will go this week to Marblehead, Mass., where the rocky coast is said to be much like that part of the British coast where some of the action of the piece takes place.

In one of the scenes, Richard Neil, who plays the role of Lord Wiverly, is supposed to leap to his death from a high cliff overlooking the sea. Joseph DeGrasse, who is directing the picture under the supervision of Thomas H. Ince, made a thorough survey of the Atlantic coast for just such a location as that specified in the script, but the rocky headlands near Marblehead were the only ones found suitable for the needs of the story.

"The White Rook" is a mystery play, and the mystery is not solved until the final reel. The picture is from the novel of J. B. Harris-Burland, and the scenario was written by R. Cecil Smith.

Miss Dalton is supported by Henry Mortimer, who plays the role of Major Heritage. Paul Caseneuve is seen as Ling Foo, the treacherous Chinese, and others are Richard Neil, Warren Cook, Thomas Cameron, Walter Barrett and Bigelow Cooper.

Florence Puts on Her Thinking Dress.
Showing Florence Deshon thinking of the possibilities in the Goldwyn contract she has just signed.

Midwest Salesmen Form Educational Association

FILM salesmen out of Omaha and Des Moines exchanges are organizing an association for educational and social purposes.

The salesmen were invited as guests of the Omaha Film Board of Trade at a meeting at the Henshaw Hotel, Omaha, Saturday, July 19. Nearly 100 exchange managers and salesmen from Omaha and Des Moines attended. Harry Graham, president of the O. F. B. T., presided, and a number of the managers made talks.

In their talks the exchange managers addressed the film salesmen, telling them the word between exchanges and exhibitors in the Omaha territory is to be "co-operation." The salesmen are to make no false promises, they said; they are to carefully explain the details of all contracts which they enter into with exhibitors; they are to suggest methods of exploitation, and they are to be fair and aboveboard in all their dealings with the showmen.

Following this meeting, the salesmen met by themselves and took the first steps toward their organization by electing Phil Monsky of the Fox exchanges as president. Another meeting was called for Saturday, August 2, at the Fox exchange, when other officers will be elected. The association will meet regularly, inviting in prominent advertising managers from Omaha and elsewhere to address them on the art of salesmanship. They will also utilize their association for occasional social times, when their wives and sweethearts will be invited.

Omaha Mother's Club Fights Daylight Saving on Ground that It Injures Children's Health

A NEW angle of approach has been taken by the Mothers' Club of Omaha on the fight for the repeal of the daylight saving bill. Undaunted by the veto of President Wilson, the mothers have taken up the battle on behalf of the health of their children. The note struck in their petition is an entirely new one, and the protest, according to the Omaha World Herald, promises to become national in scope.

The foreword of the petition, which argues that the law works a hardship on people in general and on children in particular, reads as follows:

By careful investigation we have found that the children's physical health and nervous system have been seriously affected by the curtailment of their hours of sleep. For while the mothers may be able to force their children to bed earlier, we cannot force them to sleep.

And we notice a decided increase in nervousness and irritability and loss of weight which we can ascribe to no other cause. We also find that many of the teachers in our public and private schools have noticed a decrease in energy and application on the part of the students during the period of operation of this law. And as for ourselves, this added strain on the already overburdened mothers we deem unnecessary.

Doctors Agree with Mothers.

Fifty petitions are being circulated by welfare workers and members of the Mother's Club. Many doctors, including Dr. H. M. McClanahan, recognized child specialist, are among the signers.

Although the campaign is a local one, exhibitors have a number of possibilities by way of co-operation with the various Mother's Clubs and similar organizations in their cities. Copies of the Omaha petition will be sent to any one interested by Mrs. H. J. Holmes, 5102 Capitol avenue, who is heading the drive.

New Capitol Theatre Books "The Girl from Outside"

A GOLDWYN picture, Rex Beach's "The Girl from Outside," first in the series scheduled for release during the period beginning September 1, has been booked by vice president and managing director E. J. Bowes, of the Capitol Theatre, Fifty-first street and Broadway, New York. This house is conceded to be the largest theatre in the country.

The date of the opening of the theatre has not been decided upon, but it will be sometime early in the autumn. This film will be one of the first to be shown. Included in the cast are Clara Horton, in the title role, Wilton Taylor, Cullen Landis and others.

Miss Binney Aids War Relief Body.

Constance Binney, who will star for Realart Pictures, spent all of her spare time last week in the interest of the Stage Women's War Relief. This organization is presenting a series of twelve photodramatic productions in which appear the foremost stage celebrities of the present day.

The play in which Miss Binney starred was known as "Tom's Little Star." It was written by Mrs. Otis Skinner and associated with Miss Binney in the cast were Blanche Bates, William Jefferson, Wheeler Dryden, Henry Hull, Lucia Moore and John W. Cope.

After Year in Service, Hahn Is Back at Rothacker Plant

J. G. HAHN, assistant secretary of the Rothacker Film Manufacturing Company and Mr. Rothacker's principal assistant in charge of the factory and production work at the Chicago plant, is now back in harness again after a year in the army.

Mr. Hahn first came associated with Mr. Rothacker at the Chicago office of the Billboard, several years ago. Later on Mr. Hahn went to the Pacific Coast and established the San Francisco office of the Billboard.

In the summer of 1911, Mr. Hahn resigned from the Billboard and became identified with Universal. After a thorough schooling at Universal City, Mr. Hahn again joined his old chief who had, in the meantime, formed the Industrial Moving Picture Company. When the Rothacker Company succeeded the Industrial Moving Picture Company, Mr. Hahn became assistant secretary of the new organization. From that time on, Hahn's responsibilities grew as the organization grew and today he is one of Mr. Rothacker's most valued aids.

J. G. Hahn.
Of Rothacker Film Manufacturing Company.

Philipp Completes First Musical Comedy.

Adolf Philipp has just completed his first musical film comedy for the Adolf Philipp Film Corporation at his studios, 11 East Fourteenth street, New York.

Miss Patsey De Forrest, Miss Cleme Brian, Miss Anita Brown, Miss Mary Louise Buckley, Miss Lucia B. Seger, Joseph P. Marquis, Edward Elkas, George Henry, Alexander Kaufman, Joseph Savoli, and J. Irving Southard are in the supporting cast.

The comedy has been personally directed by Adolf Philipp, while Jules Cronjager was the cameraman. The title of the picture will be announced shortly. Mr. Philipp has started work on his second comedy.

Atlanta Managers' Body Give Luncheon to Simpson

TO celebrate his return to Atlanta the Film Managers' Association of that city gave a luncheon in honor of Ben F. Simpson, field manager of Realart, on Saturday, July 19. Four years ago, Mr. Simpson represented George Kleine in the Southern metropolis and during his term of office there he made many friends among exhibitors. That he is not forgotten is shown by the royal reception given him.

Mr. Simpson reports that exhibitors in Atlanta have shown keen interest in Realart Pictures.

In his report, Mr. Simpson also stated that ground was broken on Wednesday, July 16, for a $500,000 picture house in Atlanta. It will seat 2,500 and the opening is planned for February 10, 1920. The new theatre will be centrally located at the junction of three prominent thoroughfares, Peachtree, Forsyth and Pryor streets. Ralph De Bruler is in charge.

Mr. Simpson has been touring the East, establishing exchanges and acquainting exhibitors with Realart's forthcoming productions and plans. After engaging a manager for Atlanta and securing offices there, he will return to the executive quarters in New York.

Beach Leaves for Coast to Supervise Production

REX BEACH left New York, July 2 to make the transcontinental trip to the Goldwyn studios at Culver City, Cal., where he will assist with the next Rex Beach picture from his novel, "The Silver Horde," and will co-operate as president of Eminent Authors' Pictures with Gertrude Atherton and Rupert Hughes, who are already on the ground co-operating in the production of "Perch of the Devil" and "The Cup of Fury."

President Beach says that Rupert Hughes took his scenario for "The Cup of Fury" with him, and that he is doing the same in the case of "The Silver Horde." The continuity of Mrs. Atherton's novel was done at the studio and, accordingly, the author went out to supervise the completed manuscript.

Both Rex Beach and Mrs. Atherton have two remarkable women in each of their novels. Under the star system it might be difficult to do justice to the other women, but the authors mean to see justice done. Betty Blythe is the only actress yet selected, and she will play in "The Silver Horde" as well as other Rex Beach Pictures.

Title of World Film Changed.

World Pictures announces a change in the name of the release scheduled for August 25 from "The Man Without a Name" to "The Clouded Name."

Clara K. Young and Her Company Arrive in San Francisco for Fine Arts Film

CLARA KIMBALL YOUNG and sixty-two others, who are associated with her in the production of "Eyes of Youth," the forthcoming Fine Arts photoplay feature, which is to be the initial release of the Equity Pictures Corporation, arrived in San Francisco on July 28, for the purpose of making a number of big scenes, which will be used in the picture. Miss Young is working at the Harry Garson studios in Los Angeles, but the trip by special train to San Francisco was made in order that certain special locations which are considered invaluable for the production might be used.

Will Produce Ten a Year.

The Equity will have ten pictures each year—four by Miss Young, four by another internationally known star, whose name has not yet been announced, and two special productions. Herbert Somborn, president of Equity Pictures, and Joseph I. Schnitzer, treasurer of the company, will leave New York soon on an extended trip. They will visit the territorial distributing centers in which their company will operate. Upon their return, detailed account of the arrangements which have been made will be given.

"Eyes" of Youth" Is Stage Success.

The Equity people count themselves fortunate in having for their first picture "Eyes of Youth," which Miss Young is now making. Miss Young purchased the rights to this stage success some months ago, before the formation of the Equity company, paying a price which, at that time, established a record for screen stories. The original company is still on tour, playing the important cities; a company headed by Gertrude Elliott has been playing the bill in London for months, and stock companies in important cities throughout the United States are doing business despite the opposition of the "original" company.

The producers claim that the role Miss Young will play fits her like the proverbial glove. The support she has enlisted includes Pauline Stark, Vincent Serrano, Milton Sills, and others.

Mayer Buys Many Popular Books as Film Material

IN the efforts by producers to tie up available stories, whether in magazine or book form, and even to tie up the authors themselves, Louis B. Mayer has done considerable tying up himself, with the result that he has acquired a batch of much talked of magazine stories and best selling books. Some of these will be used as vehicles for Anita Stewart, one of Mr. Mayer's stars, and the others will serve to star Mildred Harris Chaplin, who recently signed a long term contract to produce pictures under Mayer's management.

While no information was given out as to how much Mr. Mayer paid for each story and book, it was stated at the Mayer offices in New York that a considerable sum was paid for the following: "The Yellow Typhoon," by Harold Magrath; "The Fighting Shepherdess," by Caroline Lockhart; "Old Dad," by Eleanor Hallowell Abbott; "The Judgment of Men," by Mabel Keightly and Leigh Gordon Giltner; "The Lady From Longacre," by Victor Bridges; "The Bitter Cut," by Edith Sessions Tupper; "Foolish Youth," by Louise Winter; "Danger," by H. H. Van Loan; and "Watch Your Life," by E. Mason Hooper.

The names of several other stories which have been purchased will be announced later. Mr. Mayer is now angling for one of the biggest stories of the past decade.

Rippard Is Made Head of Realart's District Office

WILLIAM H. RIPPARD, well known in theatrical newspaper and photoplay circles as a result of his sixteen years' experience in these varied fields, has been appointed manager of the Washington branch of Realart Pictures Corporation. The selection of Mr. Rippard follows the recent visit to the Capital of Ben F. Simpson, Realart's field manager, who is touring the East establishing exchanges for his organization.

William H. Rippard.
Manager Realart office, Washington, D. C.

For five years, Mr. Rippard was connected with the theatre in several representative legitimate and vaudeville ventures. Following his long association with theatrical propositions, he turned his attention to newspaper work.

It was in 1912 that Mr. Rippard was initiated into the photoplay world, coming to New York and joining Universal when that corporation was organized and becoming assistant manager of the old Fourteenth street branch. He resigned from that company after about a year's service and was for a time connected with the old Eclair Company at Fort Lee, N. J. He then became manager of two Baltimore picture theatres, the Red Mill and the Fremont.

Following his experience as an exhibitor, Mr. Rippard joined forces with Mutual and he remained with that one organization for five years.

As a result of the fire and the day and night work keeping things moving, Mr. Rippard's health gave way and his resignation from Mutual followed. After a complete rest, he handled states rights productions for Maryland, Virginia and the District of Columbia until joining the business staff of Realart.

Offices were opened July 21 at Suite 806-820 Mather Building. The Mather Building is located at 916 G street, N. W.

Jewish Daily Advertises "Sunnyside."

A distinct novelty in co-operative exploitation was accomplished recently when the Jewish Daily Forward, Chicago newspaper, discovered during the run of "Sunnyside," Charlie Chaplin's third million dollar comedy released by First National Exhibitors' Circuit, that Chaplin had selected the Forward as a Yiddish newspaper to appear in one of his scenes.

The Forward immediately made reproductions of that scene which they printed on small cards. On the other side of the cards the Forward printed the information that:

"In Reel Life as in Real Life, the Forward, a Jewish newspaper takes part in Charlie Chaplin's latest hit, "Sunnyside," of course it's the Jewish Daily Forward."

This co-operation from the newspaper publisher aroused considerable interest in the West Side section, was an ad for the newspaper and a medium that caused hundreds of Jews to suddenly take an interest in "Sunnyside."

Elsie Janis Collaborates on Script.

Elsie Janis has collaborated actively with Francis Marion and Edmund Goulding in the preparation of the script for her coming Selznick Picture, "Everybody's Sweetheart."

Miss Janis' fund of humor and her ability to "put it over" have made her one of the leading lights in the theatrical world, and she is bringing this gift actively into play, not only in the production of "Everybody's Sweetheart," but also in the preparation of the script itself. This star's knowledge of real comedy and heart interest, combined with her deep study of the possibilities of the films, already have made her an adept scenarist, and is proving valuable in preparing the script for the picture.

Robert Ellis Loaned to Tucker.

By courtesy of Myron Selznick the services of Robert Ellis, Selzinck leading man, are to be loaned to George Loane Tucker, who is making a production on the Coast. Robert Ellis is under contract with Selznick. He will have the leading role in the Tucker production and has left for California to be gone five or six weeks.

Temporary Quarters for Realart.

Owing to the difficulty of getting suitable quarters for the Pittsburgh exchange of Realart Pictures Corporation, Nat Barach, branch manager, has been temporarily located at 412 Ferry street. He will remain at the Ferry street address until the middle of August, when he will move into permanent offices at 1018-1020 Forbes street.

W. H. O'BRIEN NOW WITH ROTHACKER

President of Rothacker Company Explains How "The Ghost of Slumber Mountain" Was Produced

THE following account of the part taken by Willis H. O'Brien in the making of the one-reel novelty, "The Ghost of Slumber Mountain," was written by W. R. Rothacker, president of the Rothacker Manufacturing Company:

"For some time Willis H. O'Brien, the man who produced the novelty effects in 'The Ghost of Slumber Mountain,' has been in our employ, and is now engaged in producing a number of novelty pictures which we know to be very effective and attractive and far superior to anything Mr. O'Brien has previously done.

"It was at that time in San Francisco, in 1914, that I first heard of Mr. O'Brien's work. He was working on a roof making his first plastic pictures, the result being a picture seventy-five feet in length, featuring a brontosamus and a cave man.

"In the latter part of 1915 Mr. O'Brien made a reel of prehistoric animals, entitled 'The Dinasaurus' and 'The Missing Link,' and then made two novelty pictures, entitled 'Morphorus Mike' and the 'Birth of a Flivver' respectively.

With Edison in 1916.

"In 1916 Mr. O'Brien went to New York City to make pictures for Edison's Conquest Program. For this purpose the Manikin Films, Inc., was formed, of which organization Mr. O'Brien was president. At that time he used the three manikins he had made in 1915. These were made by the same general process he now utilizes, although at that time Mr. O'Brien had not consulted any authority as to the anatomy of prehistoric animals and built his manikins according to popular conception of the appearance of prehistoric animals.

"When the Conquest Program was discontinued Mr. O'Brien was asked to edit a weekly in which the educational feature was to be a series of prehistoric animals. In order to make these scientifically correct Mr. O'Brien went to the American Museum of Natural History and consulted with Dr. Brown of the museum. Much of the animal action appearing in 'The Ghost of Slumber Mountain' was at the suggestion of Dr. Brown.

Dr. Brown Helped Mr. O'Brien.

"While with the Edison company Mr. O'Brien made 'Curious Pets of Our Ancestors,' 'Rural Delivery 2,000,000 B. C.,' 'In the Villain's Power,' 'Mickey and His Goat,' 'Sam Lloyd Puzzle Picture' and 'Nippy's Nightmare.' In the last production human characters were used with the manikins, and it was this picture that convinced Mr. O'Brien that his previous pictures were lacking in human interest.

"When the Edison company sold out to Lincoln & Parker the plan to make educational pictures a chapter of the weekly was abandoned. It was about at that time that Mr. O'Brien met Herbert Dawley, who had been working along some special experimental lines and had, as a result, a small book in which he had pasted a large number of exposures of the plastic dinasaur. Mr. O'Brien entered into some arrangement with Mr. Dawley, and 'The Ghost of Slumber Mountain' was started.

"The work on this was all done by Mr. O'Brien. His manikins were used, and the entire production was made by him without any scenario, the only material being a sheet of titles. 'The Ghost of Slumber Mountain' was originally about 3,000 feet in length and was cut to present proportions for obvious reasons.

"When this picture was presented at the Strand Mr. O'Brien was given full credit for its production, but since then an attempt has been made to create the impression that the work was not done by him, which, of course, is contrary to the facts in the case.

Several Novelties Finished.

"We have already finished with Mr. O'Brien three or four novelty subjects far superior to anything he has ever produced, and are constantly improving his unique process, which we control.

"I will soon have occasion to make a definite announcement through the trade journals covering our plans for release and giving description of Mr. O'Brien's new productions, which really are extraordinary. As a matter of fact I think they are the greatest novelties I have ever seen on any screen."

World Gets Many Inquiries On "Bear Cat" Picture

THE announcement made last week in the Moving Picture World that the World Film Corporation had secured the distribution rights to "When Bear Cat Went Dry," has resulted in so many telegraphic inquiries concerning the release date and other matters incidental thereto that similar records held by other features distributed by the World company have been broken.

The advertising department of World Pictures is busy devising new ideas for exploiting this feature, and the exhibitor will be furnished with a number of business teasers that should help to make this feature a box office winner of the first magnitude. The twenty-four sheet stands are of the kind that one can read blocks away and feature the name of the picture and have the least possible amount of reading matter, so that the title is given every chance to be prominent.

Suggestions for stage settings will be illustrated in the plan book so that it will be an easy matter for the exhibitor to get an idea that will be inexpensive and yet at the same time effective.

The main idea back of the promotion of "When Bear Cat Went Dry" will be how to help the exhibitor get the maximum returns on this booking with the minimum of expense.

G. C. Duffy Joins Goldwyn.

Gerald C. Duffy, former editor of Picture Play Magazine, and a scenario writer with many successes to his credit, has joined the Goldwyn editorial staff of scenario writers and is now located at the Culver City studios, his initial work being the continuity for the new Mabel Normand production.

Three Powerful Views of William Farnum's Transition in His Latest Fox Picture, "Wolves of the Night."
Saved from the torture of imprisonment in the mine at the left, he returns home to find the little crib empty and his baby gone. He is seen with the kiddo's rattle at the right.

G. R. Meeker Gives Some Theatre Advertising Pointers

NOTWITHSTANDING the efforts put forth by distributors to provide ideas to help the exhibitors cash in on his bookings, there seems to be a lack of something in these same plan books that make them adaptable for general consumption," says George R. Meeker, general sales manager of World Pictures, and for many years an exhibitor with a chain of theatres under his management.

The greatest fault of these books of instruction I find, is that they are localized to one particular city. That city is usually New York. And what is an easy 'stunt' for Buffalo cannot be used in Akron, Ohio. But each release has in itself a score or more of original money getting schemes that are good for any town.

"Just to illustrate, let us take a recent World picture, 'Bringing Up Betty,' in which Evelyn Greeley is the star. Here is what I would do to advertise the feature if I were located in Boston, or Carbondale, Pennsylvania, or Grand Island, Nebraska.

Use the Newspaper.

"Arrange with some local newspaper, evening preferable, to run each day—providing you change your program daily,—a short synopsis of the picture in story form of about five hundred words. This can be illustrated with a matrix that is provided free by all companies. You should find it an easy matter to get a newspaper to make a feature of running these short stories of current releases because they all buy short story fiction and pay real money for it. You can give them as good if not better material free of cost. These short stories of pictures are provided by the distributors in their press sheets, and plan books.

"Movie Windows" Are Good.

"Enlist the interest of a department store in your town in getting up a 'movie window' in connection with his dress goods department. Use the stills that you buy for lobby or windows display to help the window dresser drape a piece of goods, to show the latest fashions for fall or winter dresses as shown by Evelyn Greeley in 'Bringing Up Betty.' You can make this a regular stunt with this store and it is also an easy matter to work this with a milliner. When you get a picture that has an unusual though simple scheme of room decoration, go to the same department store and have them make a display of furniture that is the counterpart of the room shown in the picture.

"The specialty shop, or in other words, the store that confines its business to one particular line of merchandise in contrast with the department store that handles everything, will be found a fruitful source of aid by the local manager. Men are as interested in style as women.

It is a very hard matter for the haberdasher to change his window dressing. He is as anxious to utilize a new idea as you are to get into. Make use of your still pictures to show him the kind of collars, neckties, hats, etc., used by the star or leading man. A little card in the window calling attention to the fact that these styles are shown in the picture that will be screened is a good advertisement and will bring results.

"Woman's Page" Is Useful.

Every newspaper conducts a woman's page and the editor of this section of a newspaper is at time driven almost to desperation to secure 'good copy.' You can be a life saver in supplying the editor with hints of fashions gleaned from these still pictures.

If you will only bear in mind that moving pictures have been the greatest educational medium for advancement and that they carry to the smallest communities matters of interest that heretofore could only be secured through travel, you can readily understand how easy it is to cash in with pictures. What is worth while is worth working for. The exhibitor who is contented to sit in his office with an electric fan playing on his and praying that the public will come into his theatre without any exertion on his part to get them there, is not the exhibitor who is classed as a successful one. The secret of successful publicity is not difficult to unravel.

Every Picture Has an Angle.

Every picture has an angle that can be easily applied to local means of exploitation. I distinctly remember a very successful stunt that I did to get the young people to come to my theatre. For every typographical error they found in a title I gave the 'successful proof reader' an order for a pair of seats. I did this at stated intervals. The superintendent of public schools in this town wrote me a letter thanking me for this, stating that it had an effect on the minds of the young people in sharpening their powers of observation. This was far more efficacious than anything that could be done in a schoolroom.

"Out of this idea grew many, many more which I used to advantage. When I took this particular theatre it had never made a dollar and in a short while I had it on a paying basis. Lobby displays are all right, but you have to get them to the theatre first before they can see your lobby. Make your theatre the institution.

Exploit Your Theatre.

"Don't exploit your star at the expense of the theatre. John Wanamaker sells hoisery, but hosiery is not featured in John Wanamaker's ads over the name of the store. Make it your business to pull off an exploitation scheme at least once a week. It will be only a question of time when every night will be capacity night. Make everybody in the town work for you, but put this work up to them in such a way that they are getting something out of it. Make it a 'you scratch my back and I will scratch yours' policy, and there is no way in the world that they can stop from cashing in."

Charles Hutchison Refused to Have Double Take Dangerous Parts in "Great Gamble"

PATHE will issue its twenty-ninth serial on Sunday, August 3, the release date of "The Great Gamble," the Western Photoplays serial featuring Anne Luther and Charles Hutchison, the screen's greatest stunt man. Although this release comes in the dog days of August, Pathe reports exceptional bookings on the serial and a great many theatres will play it that have never before booked serials.

The popularity of the film is undoubtedly due to its being an excellent "stunt" serial. Charles Hutchison, one of the featured principals, is a screen actor who absolutely does not know the meaning of the word fear. When Director Golden was planning this serial he laid out a score or more of stunts that would endanger the life of the star and he informed Mr. Hutchison that it would not be necessary for him to do them, as he would engage a double.

To Make Aerial "Beauties."
Lt. Ormer Locklear and Jacques Jaccard, star and director of Universal's "The Winged Trail," which will be filmed among the stars and clouds.

Hutchison "Hit the Ceiling."

Hutchison, to revert to a slang phrase, "hit the ceiling" at being told this and informed Director Golden that if a double was engaged he absolutely would not play the role assigned to him. He informed Mr. Golden that he had never consented to the use of a double in any of his pictures in the past, and he was not going to start fooling the picture public now. He went ahead and not only did the stunts, but actually planned and carried out many more feats than the director had counted on. Here are some of the things that this man actually does:

Placing his feet against one wall and his back against another of a four-foot gap between two buildings, he works himself to the roof of a seven-story apartment; jumps from a roof eighty feet high across a 14-foot alley to another roof twelve feet lower; swings on rope around corner of building and into open window 40 feet from the ground; dives into river from top of 125-foot grain elevator; rides horse across fallen tree lying across deep chasm; jumps to cowcatcher of fast moving locomotive as it crosses bridge.

FRANK KEENAN ADDRESSES NORTHWEST

Makes Tour of Seattle, Spokane, Tacoma and Portland Where He Dines, Talks and Parades

DURING his visit to Seattle, Frank Keenan was the guest of Mayor Ole Hanson, the man whose determined stand against Bolshevism in the United States won him nation-wide fame.

In Keenan's production, "The World Aflame," which Pathe is releasing, Seattle's historic strike finds a close parallel in the tremendous situation in which the film-world mayor personally settles a great strike by running a car throughout the route, and finally deporting the alien distributors. But, in the screen story, the mayor goes further and establishes a profit-sharing plan which would give labor a property interest.

Mayor Hanson has offered to do everything possible to further its exploitation. He has agreed to appear in Seattle and Tacoma and make a speech during the runs of the film in those cities.

Arrives in Spokane.

Mr. Keenan arrived in Spokane on July 15, where he was met at the station by ex-Mayor Flemming and a large delegation of business men. He was conducted to the Davenport Hotel, where he was received by Mr. Davenport and escorted to the presidential suite. He then went to the Chamber of Commerce Building, where a special luncheon had been prepared for him and at which time he gave a talk on labor and capital. In the afternoon he went to the Clemmer Theatre, where he appeared in conjunction with one of his recent releases, "The Gates of Brass."

That evening he left Spokane for Seattle, arriving at noon the next day. Two hundred exhibitors and exchange men, together with Mayor Ole Hanson, were at the station to greet him.

At 8.30 p. m. he took part in a ship's launching at the Duthie Shipbuilding Company's yards.

J. F. Duthie, president of Duthie Shipbuilding Company, presented Mr. Keenan with a pair of platinum cuff links studded with diamonds and emeralds.

Thursday noon Keenan addressed over a thousand people, including the Northwest Film Board of Trade, Mayor Hanson, Senator Piles and other notables of city and state at a luncheon given in the Masonic Temple.

Takes Part in Screen Ball.

Friday evening, Mr. Keenan participated in the grand march at the big screen ball, one of the high lights in the first annual convention of the Northwest Film Board of Trade. There were more than 12,000 persons present,

The next morning found Mr. Keenan none the worse for the night before, and ready to lead a big auto parade with the mayor, in which more than fifteen hundred automobile trucks took part. His afternoon was given over to the newspapers, photographers and motion picture men, who up to this time could not get near him.

Sunday afternoon, Mr. Keenan made five appearances at the Colonial Theatre, one of Seattle's prettiest picture houses.

In Portland on Wednesday and Thursday, Mr. Keenan appeared at the two leading theatres, the Liberty and the Columbia.

On Friday, July 25, Mr. Keenan and F. C. Quimby returned to Seattle and left in the evening on the S. S. Governor for San Francisco.

Vitagraph's "Daring Hearts" Booked by Loew Circuit

MARCUS LOEW has booked "Daring Hearts," the Francis X. Bushman-Beverly Bayne feature soon to be released by Vitagraph, for the entire chain of theatres he controls in New York and its environs. This means that "Daring Hearts" will be shown at the New York, American, Murray Hill, Eighty-sixth Street, One Hundred and Sixteenth Street, Avenue B, Delancey, Circle, Seventh Avenue, Burland, Victoria, Greeley Square, Boulevard, Orpheum, Lincoln Square and Nation Theatres in Manhattan and the Bronx; the Metropolitan, Warwick, Bijou, Broadway, Teller-Shubert, Palace, Royal, De Kalb and Fulton theatres in Brooklyn, as well as several theatres in adjoining towns. This, of course, is in addition to the theatres which have booked this super-feature and which are not controlled by Mr. Loew.

The Two Mayors—Frank and Ole.
Frank Keenan, a mayor in "The World Aflame," seen with Ole Hanson, the fighting executive of Seattle.

Not only has Mr. Loew secured "Daring Hearts" for his many theatres, but he has insisted that his bookings begin the same day that the feature is released to the general public.

Two of the first bookings for "Daring Hearts" to reach Vitagraph from distant points came from the Queens Theatre in San Antonio, Texas, and the Palace Theatre, Los Angeles.

"Daring Hearts" is not a war play, although the World's War is the foundation and background of the story. It is of the war and not in it. The armistice necessitated a further change in the story and a different ending—a happy one, of course.

Great Newspaper Praise for Katherine MacDonald

KATHERINE MacDONALD, who is to star in feature productions for the Attractions Distributing Corporation, has been the recipient of an unusually large amount of praise from the dramatic writers of the daily press.

The New York Evening Mail says: "When I saw Miss MacDonald in 'The Squaw Man' I said there is a photoplayer to be heard from. I am chagrined that I did not predict a remarkable success for her, as that is what she is achieving. Hers is a rare type of beauty, classical without being cold, and she possesses emotional talent of a caliber found in the work of few women of the film world."

The Tribune says: "Miss MacDonald is a flawless beauty," while the Sun says she must be credited with a triumph. The Los Angeles Herald says: "Miss MacDonald's artistry, combined with her youth, personality and beauty, should carry her far to the cinematic heights her hard work deserves. Her remarkable portrayal will be long remembered."

The Buffalo Enquirer says: "Miss MacDonald is not only beautiful, but accomplished in the histrionic art and gifted with a splendid sense of proportion." The New York Telegram says she has all the elements of stardom, while the Los Angeles Record says: "She has a beautiful face, a cinema presence rare and much to be desired and with judgment sufficient to portray with fine feelings the emotions."

The Kalamazoo Gazette says she is exquisite and gives a wonderfully stirring performance, and the Kansas City Journal says: "Miss MacDonald has youth, beauty and talent and is indutibadly one of the coming screen stars.

Trade View of Kerrigan Film Is Largely Attended

THE W. W. Hodkinson announcement that "A White Man's Chance," J. Warren Kerrigan's first Robert Brunton production is unquestionably the most powerful picture in the career of this star brought scores of the nation's prominent showmen to trade showings held the fore part of the week in Hodkinson exchange cities throughout the country.

As a result many of these big exhibitors are now engrossed arranging play dates on the Kerrigan-Brunton special.

"A White Man's Chance" is by Johnston McCulley and it first was published in Munsey's Magazine gaining international circulation. It was directed by Ernest C. Warde. Mr. Kerrigan has as his leading woman Lillian Walker, long a star in her own right.

Under the new order of things and drawing upon a supply of popular novels by recognized authors, the new Kerrigan productions are sold singly by the W. W. Hodkinson Corporation, exclusive world distributors.

METRO MEANS MONEY

TO THE EXHIBITOR WHO KEEPS HIS THEATRE OPEN FOR THESE 100 PER CENT PROVEN SUCCESSES, UNANIMOUSLY ENDORSED BY MILLIONS AS STAGE PRODUCTIONS AND BOOKS.

FEWER AND BETTER PICTURES

Fair and Warmer
The Willow Tree
Lombardi, Ltd.
The Temple of Dawn
Shore Acres
Please Get Married
The Right of Way
Someone in the House
Yosemite
The Native Born
Wholly Innocence
The Brat
Tess of the D'Urbervilles
The Yellow Dove
The Heart of a Child
L'Homme Riche
The Walk Offs
Along Came Ruth
The Hermit Doctor of Gay
La Maison de Dances

BEGINNING WITH — OVER →

THE FIRST ONE!!

THE REALLY BIG

NA

A NAZIMOVA PRODUCTION

In this superb production, color, beauty, love interest with a new twist, & the contrasts of high social life are set against the background of New York's brilliant night life. A 100% entertainment with a totally unexpected but happy climax!

ME

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MAXWELL

Director

DRAMATIC SENSATION OF THE YEAR!

NAZIMOVA

THE INCOMPARABLE!

IN

THE BRAT

A NEW TRIUMPH OF HER UNRIVALLED ARTISTRY

Presented by
Richard A. Rowland & Maxwell Karger

Adapted from the famous stage success of Maude Fulton's by NAZIMOVA *and Chas. Bryant. Scenario by June Mathis. Directed by Herbert Blache.*

ETRO
CORPORATION
DISTRIBUTORS

KARGER
General

POPULAR

BERT LYTELL

Adds another brilliant success to his other entertaining triumphs - - in

John H. Blackwood's

EASY TO MAKE MONEY

Directed by
Edwin Carewe

Scenario by
Finis Fox.

METRO
PICTURES CORPORATION

CORINNE GRIFFITH

Whose attractive roles lend charm to Vitagraph program

CELLULOID SLIDE IS PUT ON MARKET

New Invention Eliminates Danger of Breakage When Shipped and Stands Heat Better Than Glass

A NEW and improved lantern slide which is expected by its makers to revolutionize this branch of the motion picture industry has been placed upon the market. The new slide is known as the Fine Art Slide. It is made by the International Lantern Slide Corporation, 229 West Twenty-eighth street, New York, a concern licensed under the patent held by Robert John, from whose laboratory have come a number of innovations in the photographic and printing arts.

The Fine Art Slide is not made of glass, but is printed on celluloid by a new photo-mechanical process which ensures all the best qualities of a photograph with all the evenness and perfection of a printing press copy. Fox Film Corporation is the first company to purchase the new slide in large quantities and has already ordered Fine Art slides for all its announced features.

Advantages of Slide.

The advantages of the slide are: The danger of breakage is entirely eliminated as the slides are printed on celluloid instead of on glass; they can be shipped more easily than the old style slides, as a two-cent stamp will carry them anywhere in the United States by first-class mail; hand coloring is not necessary to produce a colored slide; it may be tinted in any color or shade desired or in any combination of two colors. Including black and white, some thirty-four attractive color combinations have been worked out, while the possibilities of new combinations are infinite.

The Fine Art Slides are trimmed to lantern slide size and are furnished in an envelope containing complete instructions for projection. These instructions are simplicity itself. The slide may be placed in the lantern as it comes, or it may be fastened between two pieces of cover glass, the tops and bottoms of which are fastened together with the adhesive tape which is furnished with each slide.

Stands Heat for 10 Minutes.

Although Fine Art slides are made of celluloid, their composition is such that they stand up under the heat from the lamp house almost twice as well as do ordinary lantern slides. At 65 amperes these slides may be projected on the screen for two minutes or more, while they will stand up for more than a minute at 100 amperes. At 30 amperes, which is the average amperage used in motion picture projection, these slides will stand heat for ten or fifteen minutes.

The photographic beauty of slides is not the least of their advantages. The "hardness" of the old-time slide is done away with and the color combinations are many and beautiful.

The white spaces on the new slides are absolutely clear and as clean as glass, while the shadows, instead of being opaque as in the old-fashioned slides, are semi-translucent. As a result, much less light may be used in projection without lessening the attractiveness or brilliancy of the image on the screen.

The International Lantern Slide Corporation has arranged for an exclusive license under Mr. John's patents, and has equipped a large loft with the automatic machinery necessary to make these slides. The company now has a capacity of 200,000 slides a week.

Saengers Erect Shaft to Memory of Showman-Sailor

IN the cemetery of Klondike, Texas, stands now a granite shaft dedicated by the Saenger Amusement Company recently to the memory of D. L. Cornelius, young showman-sailor who died of influenza last October.

It Tells Its Own Fine Story.
The Saenger tribute to D. L. Cornelius at Klondike, Texas.

Mr. Cornelius was for a number of years connected with the Saenger interests as a showman, but gave up work under the Saenger banner for service under the flag of the U. S. N. He was attached to the naval intelligence bureau.

Many people from Shreveport, Dallas, and New Orleans were present at the dedication of the monument. Delegations from the Shriners and the Elks, of which he was a member, attended.

Bernard Randall Engaged as Heavy.

Bernard Randall, one of the best known heavies on the screen, has been engaged by Harry Grossman to support Lillian Walker in her forthcoming Grossman serial, "One Million Dollars Reward," for the Pathe program.

His screen successes have included "Within the Law," Vitagraph; "The Auction Block," "Come On In" and "Oh, You Women!" John Emerson Anita Loos Productions; "Love Wine" and "Together," with Violet Mersereau; "Song of the Soul," with Alice Joyce; "Blue-eyed Mary," with June Caprice; "The Clarion Call," an O. Henry Picture, and "Life's Greatest Problem," Blackton.

"One Million Dollars Reward" will be his first serial.

Mary Miles Minter Begins Work on Her First Realart

ALTHOUGH Mary Miles Minter has been active at her New York Studios since July 14, preparing for her Realart debut in "Anne of Green Gables," actual work on the production did not begin until Monday, July 28. The two weeks intervening were spent in selecting a cast of supporting players.

In starting production July 28 on Miss Minter's first Realart picture, her director, William Desmond Tayler, introduced an unsual innovation in photoplay technique. For the first three days not a scene was recorded by the camera. The reason for this was that Mr. Tayler broke away from the conventional method of direction by devoting all this time to rehearsing the star and members of the cast. He believes that in this way the actors will gain a much more thorough understanding of their roles than would be possible under the accepted system of production, and will consequently be able to play the parts so much better.

Miss Minter and her company are slated to leave for Dedham, Massachusetts, on Thursday, July 31. In this quaint, old New England town, where the exteriors will be filmed the "location scout" of Miss Minter's producing unit found a house that might have been patterned after the one described in the "Anne" stories.

Ellen Terry Featured on the Screen.

There comes from Triangle one of the most interesting bits of news of the week in the announcement that Ellen Terry has at last succumbed to the lure of the silver-sheet sufficiently to make one picture. The production in which Miss Terry makes her bow to the movie public is entitled "Her Greatest Performance," and is scheduled for release on August 24. The story was written especially for Miss Terry.

Ellen Terry is too well known as the greatest living emotional English actress to require an introduction to the American public, which already knows and loves her.

In this production Miss Terry's role is that of a mother whose son has been unjustly accused of murder.

Buys Rights to "Dad's Girl."

World Pictures announces that it has purchased the moving picture rights to "Dad's Girl" from the play of that title by E. H. Schwartz, and that the screen adaptation will be made by J. Clarkson Miller. "Dad's Girl" has for many years been a favorite bill for stock and repertoire companies and has had over 10,000 public performances. This in itself should give unusual interest to the screen production. It will be put into work at the World Studio at Fort Lee within the next ten days.

Robertson-Cole Records Big Business on Films Selected for Showing During Summer Period

ROBERTSON-COLE has been convinced by the volume of business recorded on its product during the past few weeks, that only the proper type of photoplays are needed to offset the costly summer time lull in the motion picture industry. In the spring Robertson-Cole laid out a schedule of releases through Exhibitors' Mutual, which was expected to bring much more than the average summer returns. The judgment of the concern has been thoroughly vindicated, for the receipts thus far this summer, while admittedly not up to the mark set in the late winter and spring, are much larger than hoped for, and give a fair indication of what might be expected by Robertson-Cole in the coming fall drive.

"Better Times" Lead Summer List.

Careful selection was made of every production offered for summer distribution. Pictures of the lighter nature, with plenty of beautiful outdoor scenery were listed. The real heavy type of drama was shunned, and the kind of picture that would appeal to any audience on the sweltering days such as here now were posted for issue.

"Better Times," a sunshine picture, relating the joys of life, led off the summer campaign. This offering, a companion attraction to "The Turn in the Road," has proved a big money maker for hundreds of exhibitors who booked it on the strength of the success they attained with "The Turn in the Road."

"A Man's Country" Next.

Then followed Sessue Hayakawa in "The Man Beneath," a mystery story which has its locale largely in the great outdoors. This attraction has been proclaimed one of Hayakawa's supreme achievements.

"A Man's Country," starring Alma Rubens, a melodrama dealing with the West of '49, was next in line and in all her long career, Miss Rubens has never appeared in a more advantageous vehicle. Exhibitors are finding it the valuable medium Robertson-Cole expected, and "A Man's Country" readily should gain a position in the list of Robertson-Cole triumphs.

"Man's Desire" a Snow Picture.

Lewis Stone in "Man's Desire," a big snow picture dealing with the lumber camps of the Northwest, has been found an ideal summer offering, and it is being booked with alacrity.

Bessie Barriscale's "The Woman Michael Married" is one of the most beautiful offerings she has ever turned out, and with its surf and swimming pool scenes makes just the kind of attraction needed for summer showing.

"A Sage Brush Hamlet," William Desmond's latest work, is another Western, with most of the action laid under the blue skies and in God's own country. It, too, was selected for summer issuance because of its peculiar appeal to the period.

All the other pictures which are carded for release between now and fall are of similar type, including H. B. Warner in his second Superior Picture, "The Pagan God," and Sessue Hayakawa in "The Gray Horizon." The latter, it is predicted, will be hailed as the supreme artistic achievement of Hayakawa's career.

Famous Players Plans Newspaper Exploitation Campaign on Artcraft Special "The Dark Star"

AN EXTENSIVE campaign of exploitation, involving the use of scores of the leading newspapers in the country, is planned for the Paramount-Artcraft Special, "The Dark Star," the first of the Cosmopolitan Productions, which is released August 3.

In co-operation with the Famous Players-Lasky Corporation, the International Film Service Company, Inc., producers of Cosmopolitan Productions, have mapped out a line of action for the picture which will be followed and from time to time amplified in connection with the exploitation of succeeding Cosmopolitan Productions.

On Sunday, August 10, a full-page magazine feature story about "The Dark Star" will appear in the magazine section of the New York Sunday American, Chicago Examiner, Los Angeles Examiner, San Francisco Examiner and Atlanta Journal.

Big Space on Scenes from Play.

About the same time, a half-page illustration by Nell Brinkley, on scenes from "The Dark Star," with Marion Davies, will appear in the following newspapers: New York Journal, Boston American, Chicago American, Los Angeles Examiner, Detroit Free Press, Atlanta Journal, Beaumont (Tex.) Journal, Washington Times, Pittsburgh Chronicle-Telegram, Philadelphia Bulletin, Springfield (Ill.) State Register, Vancouver (B. C.) Sun, Fort Worth (Tex.) Southwestern American, Waco (Tex.) Tribune.

The International Film Service Company, Inc., has also sent representatives on the road to place a serial story of "The Dark Star," illustrated with stills from the picture, in the following cities and probable newspapers: Cleveland News, Baltimore American, Portland (Ore.) Oregonian, New Haven Reporter, Buffalo Inquirer, Minneapolis News, Kansas City Post, St. Louis Globe Democrat, Des Moines Register-Tribune, Omaha News or Bee, New Orleans Item, Dallas Times-Herald, Salt Lake Tribune, Denver Post or News, Birmingham News, Memphis Commercial Appeal, Indianapolis Star, Louisville Herald, Cincinnati Inquirer.

To Exploit All Cosmopolitan Films.

What is being done on "The Dark Star," which was written by Robert W. Chambers, furnishes an indication of the exploitation possibilities which lie in all the Cosmopolitan Productions, all of which are based upon stories which have appeared in the Cosmopolitan and other Hearst magazines, the extensive list of Hearst publications throughout the country being the foundation for a newspaper circulation of large proportions.

The Hero About to Knock the Villain Sky High in "Sky Eye."
Russell Hunt, Jane Keith, Thelma Kenley, C. C. Nutt, and Harry Myers in William Steiner's photoplay of aviation and the Texas oil fields, "Sky Eye."

Gertrude Atherton Arrives on Coast.

Telegrams from Los Angeles announce the arrival of Gertrude Atherton at the Goldwyn studios for her first Eminent Authors' Picture, "Perch of the Devil." She motored out to Culver City just in time to wander through bits of Petrograd, Cairo and London, and to find herself an onlooker at a magnificent victory ball with Geraldine Farrar the central figure.

Three Show First National Pictures.

This week is First National week in Cleveland. Cleveland has six downtown houses showing first run pictures: Loew's Stillman, the Standard, the Strand, the New Euclid, the Orpheum, Loew's Mall and the Gaiety. Of these, three are showing First National pictures.

Book Store Window Displays in Denver Advertise Showing of "The Westerners"

THE first run theatres of the Colorado territory are booking the first Benjamin B. Hampton Great Authors' Picture, "The Westerners," made from one of S. E. White's most popular novels.

The W. W. Hodkinson Corporation's Denver manager has closed contracts for first runs with A. G. Talbot's America Theatre and for first runs with the entire Moore and Greaves circuit in Colorado Springs, Pueblo, Greeley, Cheyenne, as well as first runs in Boulder, Trinidad and at other points in the territory.

Extends Bookings in Dakota Towns.

The Denver territory extends over through the Black Hills to the edge of the Minneapolis sales zone and between these two Hodkinson offices service will be made throughout the region. Towns in the Dakotas that never before in their picture history have played any picture for more than one day, are making two and three-day bookings in the fall.

An example of bookstore co-operation with the picture through Grosset and Dunlap was shown in Denver where, under the leadership of the Denver Dry Goods Company's book department, the book stores are making window and newspaper advertising campaigns on the book to co-ordinate it with the first presentation of the picture at the America Theatre.

This company's book department removed every display and bit of promotion matter on other books from view, giving "The Westerners" the benefit of exclusive exploitation.

Film Is Billed Like Circus.

Mr. Talbot's ingenuity in advertising was shown last week when he bought every available billboard location in Cheyenne, Wyo., for the days of the annual frontier day round-up and billed the film like a circus. Frontier days in Cheyenne are the biggest days in the year in that section of the country. From every section of the West and Southwest visitors come in from the ranges and easterners make this celebration as one of the spectacular events of the year.

Moore and Greaves, who later are to present the film for first run in Cheyenne, linked up with the Talbot display made for the benefit of his Denver house by retaining the billboards for an indefinite period.

Gladys Leslie's Latest is Ready.

"The Girl Woman," made under the working title of "Belinda Puts Her Hair Up," with Gladys Leslie starring in the title role, will shortly be released by Vitagraph.

As Belinda, Miss Leslie is called upon to portray two characters, both embodied in one person—hence the Girl-Woman. In the earlier scenes she is still the child, with her dolls and dogs, knee length dresses and pinafores, and curls over her shoulders. Then, one evening, she gives a party for herself, dons long dresses and puts her hair up. She is now a woman and when the test comes in the events that follow she proves that she had really come into woman's estate.

In the supporting cast are Julia Swayne Gordon, Constance Beaumar, Denton Vane, Frank Mills, Robert Frazer, F. W. Smith, Jene Jennings and Jane King. The picture was made under the direction of Tom Terriss.

"Sahara" Books Well With Southern Picture Houses

EDWARD A. ZORN'S Temple Theatre, Toledo, is another house that will reopen for its fall season with J. Parker Read, Jr.'s production "Sahara," starring Louise Glaum, as the widely advertised chief attraction The Temple has been closed for sixty days undergoing material enlargement and complete renovation for the opening.

Another big Ohio theatre that closed a contract during the week was Max Stern's Majestic, Columbus. The film has also been sold to the Grand Opera House, Cincinnati; the Majestic Theatre, Springfield; the Rialto Theatre, Covington; the Liberty, Youngstown, and with quick playing dates in Akron and Dayton.

In one Alabama city, where the thermometer stood at above the 100 mark "Sahara," during a week's run, broke the mid-winter patronage records of the house.

In New Orleans Julius Saenger, head of the extensive Saenger circuit opens with the film at his Strand on August 9 and has made no booking of any other picture for the following week, intending to give a straight two weeks' run.

Doraldina, Actress and Dancer, Enters Independent Picture Producing Field

DORALDINA, actress and dancer, is the latest to join the independent producing field by the forming of Doraldina Pictures, Inc., for which company she will produce a series of pictures during the coming year.

Mme. Doraldina is not new to the motion picture field, as she has made a feature for Pathe, and recently completed "The Heart of Nasonia" on the coast. She is known from coast to coast and all over Europe for her original manner of interpreting the Hawaiian terpsichorean art, and she has a verdict from the Queen of Hawaii that she is the only authentic interpreter of the Hawaiian dances.

She is at present being featured in "The Red Dawn," the Thomas Dixon, Jr., show, which is due to open on Broadway in the early part of August, and which opened to an enthusiastic audience at Stamford, Connecticut, toward the end of July. She has a dramatic part in the show and in conjunction with her screen work she should establish an envious record.

Doraldina will be remembered for her connections with many Broadway cafes and roof garden. She was also the only dancer who conducted a cafe of her own which was known as the Cafe De Doraldina, located on 59th and Broadway. Later she was featured in the Paradise Room at Riesenweber's, where she played through an entire season with much success.

In productions she has been connected with Weber and Fields, and abroad in many shows. At the age of seventeen she toured Europe where she also studied under the leading Spanish dancers. Later she combined this with her Hawaiian dancing.

"The Heart of Nasonia," which Doraldina made prior to coming to New York is now being negotiated for by several distributors for the domestic and world rights.

Camera!
A striking view of Doraldina, the famous dancer, who will produce a series of pictures for Doraldina Pictures, Inc.

Ruth Roland Celebrates.

Ruth Roland and the members of her company held a sort of impromptu celebration at the Brunton Studio in Los Angeles this week in honor of the completion of the first episode of "The Adventures of Ruth," the first production of her new company, Ruth Roland Serials, Inc. The star and producer is the author of the story for which Gilson Willets prepared the scenario.

During the action of the story, the star is called upon to represent thirty-five different characterizations in the quest upon which the plot is based. William Parke is directing Miss Roland.

Complete Six Episodes of Duncan Serial.

Word has reached Vitagraph from William Duncan, who is at Lake Huntington, in northern California, that the first six episodes of "Smashing Barriers" are practically completed. Mr. Duncan is filming all of the dramatic action for the first five chapters of the serial while the special sets for the big thrills are being constructed on various locations. When these are ready the thrills will be filmed and inserted in the different episodes.

Reviews in Moving Picture World are best used as press work in your papers.

"The Lost Battalion" Is Given Its First Public Showing; Survivors Attend Show

"THE LOST BATTALION," the Edward A. McManus Corporation's production which re-enacts the famous stand of a battalion of the Seventy-seventh Division in the Argonne toward the close of the war, was given its premier at the Grand Theatre, Hartford, Conn., on the evening of July 28. Governor Holcomb and Mayor Kinsella attended.

Despite the weather being the hottest of the year, the picture was shown to a capacity house. It was accompanied with music written especially for the production by Joseph Breil.

Many of the survivors of the Lost Battalion were in the audience, seeing the picture for the first time, and whenever one of these was noted on the screen the audience rose and cheered him. These veterans sometimes twitted each other on their respective appearances in the film.

Praised by Critics.

In a criticism of the production the Hartford Post said:

"Last night at the initial showing of 'The Lost Battalion' some of the pain and the suffering of those valiant men was transplanted into the hearts of the distinguished gathering. The heat was overpowering. yet cold drinks waited outdoors, just a few feet away, while on the screen were pictured those six agonizing days when the surrounded men were practically without food or water or hope of relief. What a contrast! And the audience realized and understood. The audience forgot their own discomfort for 'The Lost Battalion' picture never loses its interest."

"Somehow, in some miraculous manner," says the Hartford Courant, "the producer and director of 'The Lost Battalion' caught the glorious spirit of the American doughboy, and in every scened filmed is reincarnated for history the homely, humorous and noble characteristics of the product of the melting pot of the nations—the American soldier."

The correspondent of the New York Evening Journal telegraphed his paper, "'The Lost Battalion' film stirs Hartford."

Beaton and Hunt Witness Filming of "The Bandbox"

KENNETH C. BEATON, known as K. C. B. by millions of newspaper readers throughout the United States, witnessed the filming of every one of the exteriors taken at Lake Mohegan, N. Y., for the new Deitrich-Beck production of Louis Joseph Vance's story, "The Bandbox," starring Doris Kenyon, which will be released early in the fall by the W. W. Hodkinson Corporation.

Theodore C. Deitrich, president of the Deitrich-Beck, Inc., took the company to Lake Mohegan without knowing that his old friend and colleague, Kenneth C. Beaton, was spending the summer there.

One day there was a new arrival at the hotel. He proved to be Frazier Hunt, war correspondent of the Chicago Tribune, magazine writer, and the man who brought the first copy of the Peace Treaty to the United States.

"Spike" Hunt, who had been dodging German bullets and Bolshevikis for two years, declared that shooting motion pictures was decidedly more to his liking and with Beaton spent most of his time on the motion picture "lot."

Edward Keppler, Lorraine Harding and Greta Hartman Are Added to "Bandbox" Cast

THREE additions have been made to the cast of "The Bandbox," the first of the Louis Joseph Vance series of features to be made by Deitrich-Beck, Inc., and distributed through the W. W. Hodkinson Corporation. The three latest acquisitions are Greta Hartman, Edward Keppler and Lorraine Harding.

Greta Hartman is "the girl of many names." Born a Swede, she began her stage career under her own name of Greta Hartman. Soon afterward she changed it to Gretchen Hartman, which was fine until Germany got into bad repute, by which time Miss Hartman had attained stardom. Then an enterprising producer, objecting to the German sounding name, decided to make a Russian of her, for at that time the Czar was still the Czar. So Gretchen Hartman became Sonia Markova, under which nom de theatre she starred until the advent of Bolshevism. Then back to Greta Hartman, the name she was christened, went Sonia Markova. She has a part in "The Bandbox," second to that of Doris Kenyon.

Is Girl of Thousand Faces.

The other woman addition to the cast, Lorraine Harding, is declared to be the most photographed girl on the screen. She is frequently referred to as "the girl with the thousand faces." The current issue of the National Magazine in a two-page story of Miss Harding reproduces twenty different photographs of her, each one so different that it is hard to believe they were all posed for by the same girl.

The third addition to the cast is Edward Keppler, a Belgian actor who is appearing in the French Theatre, New York. Before the war, Mr. Keppler was noted in Belgium and Austria for his interpretation of "Hamlet" and other Shakespearian roles. A decided accent alone has prevented him from making progress on the American stage.

A Beautiful Glimpse of the Arch of Triumph and American Bluejackets in Parade.
This spectacular "shot" appears in International News' pictorial account of the Bastile Day parade in Paris. Released by Universal.

Goldwyn Plans Musical Exploitation.

A musical exploitation campaign is now under way by Goldwyn's service department for the promotion of Tom Moore's forthcoming vehicle, "Heartsease," from the stage play by Charles E. Klein, directed by Harry Beaumont.

Five of the leading music publishing institutions, each having scored sales records with the various versions of the song, "Heartsease," have announced their co-operation for window displays, lobby exhibits and co-operative newspaper advertising campaigns.

Tom Mix Wins Auto Race.

Making better than sixty miles an hour, Tom Mix, the William Fox cowboy star, won the amateur automobile championship at Ascot Speedway, Cal., according to a telegram to the Fox home offices. The distance was twenty-five miles, and the race was run for the benefit of the Actors' Fund.

Mix completed the twenty-five miles in twenty-four minutes and three seconds. He was awarded the silver championship cup.

Reviews in Moving Picture World are written from the screen—not press books.

"Not Better Stories, But Better Production," Says John Lynch, Scenario Writer for Selznick Pictures

THAT it is not "better plays," but better production that is needed, is the opinion of John Lynch, for many years a prominent member of Thomas Ince's scenario staff, and who was recently made a member of the scenario force of Selznick Pictures Corporation.

Mr. Lynch is well qualified to talk on this subject. He has written many popular plays of the past few seasons. Among the list are "Extravagance," "Quicksands," "Hard Boiled," "The Homebreakers," "Market of Souls," "Green Eyes," "Tyrant Fear" and "Law of the North."

"It is not so much better plays as better production that is needed," says Mr. Lynch. "Film producers have plenty of fine material at their command, but too often the main points of the story are lost in production. I hold nothing against directors; in fact, I have the greatest respect for them, but nevertheless, I believe that the responsibility for poorness or failure of a production rests mainly with the director. That is because they do not produce a story as it is written, but wander from the facts too often into side issues.

Should Work Hand in Hand.

"I believe, of course, that the scenario writer and director should work hand in hand. They are both equal factors and there is only one efficient way to do the work. When the full continuity of a story is completed, it should be turned over to the director. He in turn should go over it thoroughly, and make in writing any objections he has to the manner in which the story is told. The scenario writer and director should then thrash it out between themselves, before the production has started. If these two can reach no agreement, the decision should rest with the man higher up."

John Lynch believes in the screen both as an art and as a business, and he thinks it is the purpose of a film production to strike the medium of the two.

Waldorf Pictures Invade New York by Astor Party

THE Waldorf Photoplays took a good means of invading New York on July 29 by holding a luncheon at the Astor and inviting a lot of folks who write moving picture matter for the trade and newspapers.

The luncheon preceded the viewing of the initial Waldorf picture, "When Bonds Are Loosed," at Wurlitzer Hall. The picture was made under the direction of David G. Fischer, and is the first of the David Fischer Productions for Waldorf.

President Read, of the Waldorf company, was present, and after telling a few stories invited the reviewers to do their worst with the picture.

Mr. Fischer announced that the company would build a studio of its own in Boston.

Church Folk Visit Simplex Factory.

Since the close of the Methodist Centenary at Columbus, Ohio, where nine Simplex projectors were in use, the Simplex factory has been the objective of the delegates to the centenary, all of whom were interested in the performances witnessed at the various centenary motion picture exhibitions.

These visitors are invariably interested in the new Simplex Mazda equipment, which is especially adaptable for church use.

Goldwyn's Latest Addition Has Youth—Just Youth

IN keeping with the Goldwyn policy of developing latent ability, the eyes of the entire Goldwyn organization are following the histrionic and other growth of the diminutive star whose photograph is herewith reproduced. Youth, which is one of the prerequisites of motion pictures, he has in abundance. Moreover, he will be a boon to directors, as his speech is limited to monosyllables. And the few words he occasionally utters are accompanied by a happy smile, for he is not afflicted with staritis. Like all unlined faces, he screens well; and as the photograph reveals, is capable of disclosing delicate shades of expression.

As the young star is a blood member of the Goldwyn organization, his name is no longer a secret. It is Simon Herold Lachenbruch.

Spectacular Expression!
Registered in two parts by Simon Herold Lachenbruch as he signs a contract to appear in Goldwyn pictures.

Williams Has Chance for Versatility.

Vitagraph's current release, "The Hornet's Nest," is a play of two extremes, society and the underworld, with Earle Williams portraying the man who lives successfully in both. The play was made from the novel of the same name by Mrs. Wilson Woodrow, and while Mr. Williams, as Asche Colvin, sometimes masquerades as The Hornet, another strong character in the story, he does not have a dual role.

The production was screened under the direction of James Young at Vitagraph's Western studio. The supporting company are Brinsley Shaw, Vola Vale, Ogden Crance, Kathleen Kirkham and Edward McWade.

Has Line of Accessories for Paramount Week

THE Famous Players-Lasky Corporation announces to exhibitors that a complete line of accessories is now available, through its exchanges, to all exhibitors who may participate in the second annual national Paramount-Artcraft Week, which begins Sunday, August 31.

In addition to the usual line of accessories on the productions which exhibitors will show during the week, which may be procured at the exchanges at the regular prices, the corporation has appropriated $10,000 for special accessories advertising the week itself. These include posters, trailers, slides, calendar cuts, program cover electros, advertising cuts and mats, heralds and postcards.

Three Characterizations for Warner in Chinese Film

WITH the eyes of the world centered upon the Shantung situation in connection with the Peace Treaty, Robertson-Cole believes it has a most timely subject in "Pagan God," second of the Superior Pictures series starring H. B. Warner. Exhibitors' Mutual will distribute the production, which was made under the personal supervision of Jesse D. Hampton.

It offers Warner in three absolutely distinct characters. He is introduced as the secretary to the American Consul in Mongolia, China. Then to obtain information direly needed to prevent the slaughter of all the whites in China, he is obliged to turn a secret service operative, and align himself with the tong which threatens to exterminate the Caucasian in the Orient. In the conclusion, Warner is seen in the garb of a beggar.

New Ocean Shipping Rates on Films.

A new schedule of rates of freight on various commodities from North Atlantic ports to Liverpool, Manchester, Hull, Avonmouth, Bristol, Cardiff, Glasgow, Leith, Belfast and Dublin has just been announced by the United States Shipping Board through the Emergency Fleet Corporation. Under this schedule the ocean shipping rate on motion picture films is $1 per cubic foot or one per cent. ad valorem.

Vitagraph Engages Ruth Clifford.

Ruth Clifford, who is a picture star in her own right, has been engaged by Vitagraph to play the leading feminine role opposite Earle Williams in his next feature, "The Black Gate," which is based on the mystery story by Hilliard Booth. The picture is now being made at the West Coast studio at Hollywood.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"The Dust of Desire."

Released by World Film.

Prepared by S. M. Berg.

Theme—Because You Say Goodbye (Ballade Sentiment), Levy.
1—D. At screening. 3:00. Theme.
2—T. 2:00. Every Thursday a tea party. Popular One-Step.
3—D. At the end of dance. 1:15. Suspense, Winkler.
4—D. At end of recitation. 1:00. Iris (Moderato Grazioso), Reynard.
5—T. Thornton was in Panagua (shots). 1:00. Agitato No. 37, Andino.
6—T. How about it, General? 1:30. Fairy Phantoms, Friedman.
7—T. Those were my friends. 1:15. Theme.
8—D. When Dick leaves Beth. 3:45. Dramatic Reproach, Berge.
9—T. I haven't seen my wife. 2:30. Slimy Viper, Borch.
10—T. That's my wife, confound her. 3:30. Camelia (Moderato poco Agitato), Tonning.
11—T. The woman who befriended me. 2:15. Theme.
12—D. When natives enter. 1:00. Berceuse, Barmotine.
13—T. Meanwhile in America. 3:00. Waltz Divine, Rosey.
14—D. When scene fades to Thornton's home. 1:30. Andante Doloroso, Borch.
15—D. When scene fades to supper party. 1:30. Scintillations, Hosmer.
16—T. Several months later in anticipation. 4:00. Serenade (Allegretto), Widor.
17—T. Mrs. Jack writes to say. 2:00. Melody (Dramatic Moderato), Kretchmer.
18—T. Wear one of these flowers. 4:15. Dramatic Tension No. 36, Andino.
19—T. The foreman is coming. 2:30. Agitato No. 6, Kiefert.
20—T. Next morning. 1:45. Theme.
21—T. Back in New York compelled. 2:00. The Vampire (Appassionato), Levy.
22—T. A year brings many changes. 3:30. Sinister Theme.
23—T. An hour later. 2:30. Theme.
24—T. Torrence's wife says. 4:00. Andante Dramatic, Grieg.
25—D. When Mrs. Jack calls on Beth. 4:00. Erotik, Grieg.
26—T. It's useless to ask for your letter (shots). 2:15. Dramatic Tension, Levy.
27—T. This will keep her from talking. 2:45. Dramatic Tension, Shepherd.
28—T. Next morning the letter. 3:00. Ave Marie (Dramatic Moderato), Ascher.
29—T. I didn't tell you a complete lie. Theme (to end).

"In His Brother's Place."

Released by Metro Pictures Corporation.

Prepared by S. M. Berg.

Theme—Impish Elves (Capricious Allegretto), Borch.
1—D. At screening. 2:15. Love Theme, Lee.
2—T. J. Barrington Drake. 1:45. Theme.
3—T. Their golden wedding. 3:00. Birds and Butterflies, Vely.
4—T. After dinner. 3:00. Scherzetto (from Symphonette Suite), Berge.
5—T. Money, money, money. 3.30. Camelia (Andante Cantabile), Tonning.
6—T. It's easy for you. 2:30. Serenade Romantique (Moderato Romance), Borch.
7—T. In Brattleboro. 3:30. Canterbury Bells (Capricious Allegretto), Miles.
8—T. Duties to perform. (Doorbell). 2:30. Tulips (Moderato Grazioso), Miles.
9—D. When Nelson arrives. 1:30. Theme.
10—T. What do you think. 2:00. Elysiah Dreams (Moderato), Reviland.
11—D. When Nelson sits at desk. 2:30. Theme.
12—D. When Nelson joins sewing circle. 4:00. Babillage (Allegretto), Castillo.
13—T. The realization that it was not. 3:00. May Dreams (Moderato Romance), Borch.
14—D. When Deacon leaves. 2:15. Theme.
15—T. Get away from the idea. 1:00. Drifting Clouds (Schottische Caprice), Boehnlein.
16—D. When scene fades to Bessie and Nelson. 2:45. Theme.
17—D. When Deacon receives telegram. 3:00. In Dreamy Dells (Moderato Fantasy), Rolfe.
18—T. It was a fine deception. 1:45. Dancing Leaves (Mazurka), Miles.
19—T. My hunch was right. 1:15. In the Glade (Allegretto Scherzando), Gruenwald.
20—T. Send that telegram. :45. Theme.
21—T. The family council (door bell). 2:30. Florinda (Allegretto Vivase), Burgmein.
22—T. You are generous. 2:00. Dramatic Suspense, Winkler.
23—T. I'm afraid Brother Cruck. :30. Theme.
24—T. Love's old sweet song. Love's Old Sweet Song (to end) (direct cue).

"Through the Wrong Door."

Released by Goldwyn Distributing Company.

Prepared by M. Winkler.

Theme—Visions (2/4 Characteristic), Buse.
1—S. At screening. 2:20. Flirty Flirts, Levy.
2—T. The Golden Hope mine. 3:00. Prudence (Entr'acte Moderato), Luz.
3—T. Half of this money buys. 2:10. Forest Whispers (Allegretto), Losey.
4—T. I only wish that this. 2:15. Sinister Theme, Vely (to be played Tempo Allegro ff).
5—T. Won't you tell me your. 1:55. Theme.
6—T. Three weeks later. 2:40. Love Song, Puerner.
7—T. Oh, by the way here are. 3:15. Golden Youth, Rosey.
8—S. Close-up of telegram. ("Struck water, etc.") 2:00. Theme.
9—T. The early bird always. 2:00. Serenade, Drdla.
10—T. Wait a minute, you forget. 1:15. Dramatic Recitative, Levy.
11—T. His one consolation, the. 2:30. Dramatic Andante, Borch.
12—T. A day of brooding. 2:35. Mysterious Tone Picture.
13—T. You can't force your way. :50. Continue pp.
14—T. Are you going out in all. 2:35. Storm Furioso, Minot (pp during interior scene—ff during exterior scenes).
15—T. Where is everybody. 3:30. Theme.
16—T. I must telephone dad. 1:10. Dramatic Tension, Levy.
17—T. The storm must have. 1:25. Continue pp (with ad. lib. storm effects).
18—T. Mrs. Lippin has just. 3:35. Dramatic Reproach, Berge (with ad. lib. tympany rolls during storm effects).
19—T. It was from the metropolitan. 2:20. Finale Symphonette (Vivo Allegro), Berge.
20—T. When young folks play. 1:55. Perpetual Motion, Borch.
21—T. When you get out West. 2:50. Theme ff (with ad. lib. storm effects).
22—T. Your father is frantic. 3:35. Dramatic Suspense, Winkler (with ad. lib. tympany rolls during exterior storm scenes).
23—T. You're so clever. 3:40. Serenade Dramatic, Widor.
24—T. I meant every word. 3:00. Theme ff (to end).

"Louisiana."

Released by Famous Players-Lasky.

Prepared by Filmusic Studios.

Love Theme—May Dreams, Borch.
1—At screening. 3:03. Love Theme.
2—T. But there is a young man. 2:58. Romance No. 2 (Andante), Frommel (omit first two bars).
3—T. While in the world. 2:58. Vanity (Allegretto), Jackson.
4—T. Meanwhile John Rogers discusses. 3:14. Basket of Roses (Moderato), Albers.
5—D. Lem enters. 2:47. Romance No. 2, Frommel (omit first two bars).
6—D. Insert: "Oakdale Springs." 1:12. Popular One-Step Jazz Style.
7—D. Arrival of stage. 3:56. Canzonetta Op. 13, No. 2 (Moderato), Nicode.
8—T. The tragedy of being alone. 3:52. Canzonetta op. 13 No. 2 (Moderato), Nicode.
9—T. Morning finds Louisiana. 1:14. Laces and Graces (Allegretto), Bratton.
10—T. With the grim forebodings. :34. Romance No. 2, Frommel (omit first two bars).
11—D. Flash back to two girls. 1:14. Laces and Graves, Bratton.
12—D. Miss Martin enters her own room. 1:50. Pastel Minuet (Allegretto), Paradis.
13—T. As the hour of experiment. 1:10. Intermezzo (Allegretto), Aronsky.
14—T. From this time on. :42. Dramatic Andante No. 24 (Berg Series).
15—T. So Lem decides. 1:00. Gondoliera (Allegretto), Moszkowski.
16—T. Why do you speak. 2:41. Dramatic Tension No. 36 (Berg Series) (play to action).
17—D. Lem fires gun. :38. Allegro Agitato No. 8, Andino.
18—T. In the days that follow. :47. Love Theme.
19—D. Flash to two negroes. 1:08. Li'l Liza Jane (Allegro), Countess Ada DeLachau.
20—T. When Lawrence has fully. 2:13. Love in Idleness (Moderato), Macbeth.
21—D. Miss Martin enters house. 4:12. Arioso (Andante), Frey.
22—T. Waal—Yes—but she. 3:54. Dramatic Andante No. 32, (Berg Series).
23—D. Miss Martin's father sits down beside her. 1:36. Continue same.
24—D. Flash of Ellis at hotel desk. :47. Canzonetta (Allegretto), Godard.
25—T. With Louisiana back. 1:20. Dramatic Andante No. 24 (Berg Series).
26—T. I'm goin' to fix the parlor. 1:45. Sweet Bells (Allegretto), Gruenwald.
27—D. Flash to Ellis and his sister. 2:17. Serenade (Allegretto), Ern.
28—D. Flash to Lem in new clothes at door. 2:22. Agitated Mysteries, Langey.
29—D. Miss Martin's father enters. 3:04. A Dream, No. 56 (Berg Series).
30—T. Lem threatened to shoot. 1:32. Dramatic Agitato No. 38 (Berg Series).
31—T. No, I'm not hurt. :56. Love Theme (to end).

"The Love Burglar."

Released by Famous Players-Lasky.

Prepared by Filmusic Studios.

Love Theme—Yester-Love (Andante), Borch.
1—At screening. 2:42. Tell Me Why (Moderato), Rose.
2—T. "Coast-to-Coast" Taylor. 3:26. Popular Jazz One-Step (play to action).
3—T. Wallace Reid. 2:28. Dramatic Tension No. 9 (Berg Series).
4—T. Put that stuff in your. 1:42. Intermezzo (Allegretto), Arensky.
5—D. Close-up of Reid listening at wall. 2:35. Misterioso No. 3, Langey.
6—T. I'll pull the angry husband. 2:32. Dramatic Andante No. 39 (Berg Series).
7—D. Fight starts. :44. Dramatic Tension No. 44 (Berg Series) (start ff and quiet down to action).
8—T. Lay off boys. 1:18. Mignonette Op. 59, Frimi.
9—T. No cheap guy. 2:13. Dramatic Andante No. 24 (Berg Series).

10—T. You know the marriage service. 2:27. Love Theme.
11—D. Fight commences. :43. Agitato No. 3, Langey.
12—D. Close-up Parson Smith playing piano. :26. A few bars of some wedding march.
13—T. I'm afraid Coast will. 3:19. Canzonetta (Allegretto), Hollaender.
14—D. Insert newspaper clipping "The Colt Kids." 3:32. The Vampire, Levy (Tympani roll on two hold-ups).
15—T. Why didn't you appeal. 1:23. Love Theme.
16—T. Joan might not have been. 2:00. Al Fresco (Allegretto), Etienne.
17—T. After an exciting week. 3:27. Wedding Blues (One-Step), Friml.
18—T. Meanwhile Coast Taylor. :38. Andante Misterioso No. 15, (Berg Series).
19—T. The church, for which. 3:44. Andante Appassionato No. 57 (Berg Series).
20—T. After the service. 2:03. Ecstasy (Allegro), Zamecnik.
21—D. Reid starts playing. :25 Piano improvise to action.
22—D. Reid stops playing. 3:01. A Dutch Windmill, Zamecnik.
23—T. On the evening of. 2:10. I Hear You Calling Me, Marshall.
24—T. Dave Dorgan, the real. Popular One-Step.
25—D. Flash to Joan at piano playing. 1:20. Love Theme.'
26—D. Enter Coast. 3:09. Dramatic Andante No. 39 (Berg Series).
27—T. Coast is double-crossing. 2:58. Dramatic Agitato No. 38 (Berg Series).
28—D. Red Colt Kid struggles with Joan. :59. Allegro Agitato No. 8, (Berg Series).
29—T. I tried my best. 1:38. Cavatina, Bohm.
30—T. Frauds—both of us. 2:50. Love Theme (to end).

"A Very Good Young Man."

Released by Famous Players-Lasky.
Prepared by Filmusic Studios.

1—At screening. 2:53. Sweet Ponderings (Andante), Langey.
2—T. At the Douglas. 3:40. Serenade No. 1 (Allegretto), Frommel.
3—T. Kitty's beau. 2:09. Babillage (Allegretto), Castillo.
4—T. As the house. 3:38. Capricious Annette (Allegretto), Borch.
5—D. Neighbors call. 1:57. Egyptia (Allegretto), Zamecnik.
6—D. Washburn calls. 2:41. Sweet Ponderings, Langey.
7—D. Flash to dancing scene. 2:53. Popular Waltz (mf dim to p).
8—T. I love her. :37. Dramatic Agitato No. 38 (Berg Series).
9—D. Flash to Ruth playing piano. 1:14. The Curse of an Aching Heart (Popular Sentimental).
10—D. Washburn takes drink. 1:16. Fads and Fancies (Allegro), Gruenwald.
11—T. The fashionable and exclusive. 4:05. I Don't Know Where I'm Going, but I'm On My Way (Moderato), Joe Bren.
12—T. It can easily be. :40. Dramatic Tension No. 36, (Berg Series).
13—T. Viva Bacchus of the Follies. 2:25. Air de Ballet Op. 177, No. 1, Borch.
14—D. Flash to cafe scene. 4:47. Popular Fox-Trot.
15—D. Fade-in of Ruth. 4:00. Romance, Frommel.
16—T. Johnny Binks an impecunious. 1:01. Minuetto All'antico, Karganoff.
17—T. My bonds stolen! 1:11. Hurry No. 4, Lake.
18—T. Arrested! Bully! 2:46. A Dutch Windmill, Zamecnik.
19—T. Isn't anyone going to arrest. 1:41. Admiration, Jackson.
20—T. Costigan's temple of chance. 1:28. Gondoliera, Moszkowski.
21—D. Flash to Osprey alone at cafe table. 2:11. Dramatic Recitative, Levy.
22—T. Now show me the secret. 2:40. Dramatic Narrative No. 1, Pement.
23—D. Flash to Osprey and Binks. 4:07. Misterioso No. 1, Langey.
24—T. Thanks to your tip. 3:45. Phyllis (Waltz), Deppen.

"The Man in the Moonlight."

Released by Universal Film Manufacturing Company.
Prepared by M. Winkler.

Theme—Dramatic Reproach, Berge.
1—S. At screening. 3:15. Theme.
2—T. Ferguson, you lie. :40. Allegro Agitato, Andino.
3—T. The Hamlet of St. Pollin. 1:50. Northern Serenade, Olsen.
4—T. They have come for you. 3:05. Dramatic Suspense, Winkler.
5—T. Then came the wedding night. 2:20. Adagietto, Berge.
6—T. I heard voices. 5:15. Serenade Romantique, Borch.
7—T. You are a kind-hearted. 3:55. Romance, Sibelius.
8—T. I have been robbed. 5:05. Lento Allegro, Berge.
9—T. We cannot be married. 4:15. Theme.
10—T. And then I do not pretend. 3:10. Because You Say Good-by (Pathetic Ballad), Levy.
11—T. You have dreamed, etc. 1:30. Pathetic Andante, Vely.
12—T. Midnight found Rosine. 6:10. Dramatic Fantasie, Bach.
13—T. You have a son. 1:05. Theme.
14—T. Dead stillness, etc. 1:40. Continue to action.
15—T. Louis, poor boy. 4:40. Dramatic Tension No. 36, Andino.
16—T. Only devils remember. 3:10. Sinister Theme (Heavy Misteriso), Levy (to action pp or ff).
17—T. There was only one road. 4:40. Prelude, Rachmaninoff.
18—T. They are both in there. 2:50. Theme.
19—T. No, no, my hour has struck. 2:50. Tragic Theme, Vely (watch for shots and play to action pp or ff).
20—T. Shall we escort you. :40. Continue ff (to end).

"The Way of a Woman."

Released by Select Pictures Corporation.
Prepared by M. Winkler.

Theme—Love Theme (Molto Rubato), Lee.
1—S. At screening. 2:30. Southern Reverie, Bendix.
2—T. Where is your pride. 2:10. Theme.
3—T. On the other side of the. 3:45. Poem, Fibich.
4—T. Nancy's martyrdom was not. 2:45. Hunkatin (a half-tone), Levy (to be produced as piano solo).
5—T. Why didn't you let me know. 2:15. That Naughty Waltz, Levy.
6—T. How could you have lied to. 2:05. Theme.
7—T. At her lawyer's house. 1:05. Love Song, Puerner.
8—T. After five years of. 2:30. Sparklets (Moderato), Miles.
9—T. Then followed the story. 1:25. Dramatic Narrative, Pement.
10—T. Wait a moment. 2:40. Dramatic Suspense, Winkler.
11—T. The next day at noon. 2:20. Serenade Romantique, Borch.
12—T. What shall I do with these. 3:40. Theme.
13—T. When followed a period. 3:05. Flirty Flirts, Levy.
14—T. It isn't so easy. :50. The Vampire, Levy.
15—T. Out in Westchester. 4:05. Golden Youth (Waltz), Rosey.
16—S. Young man begins playing the piano. :55. You Cannot Shake That Shimmie Here (Popular Song) (to be played as piano solo).
17—T. Mrs. Trevor came down here. 2:25. Dramatic Recitative, Levy.
18—T. Did you ask that woman. 1:55. Theme.
19—T. With the death of Nancy's. 2:05. Come Where Thy Love Lies Dreaming, Foster.
20—T. Nancy, could you ever find. :25. Continue ff (to end).

"The Petal on the Current."

Released by Universal Film Manufacturing Company.
Prepared by M. Winkler.

Theme—Serenade Romantique (Andante con moto), Borch.
1—S. At screening. 3:10. Baby Sweetheart (Allegretto), Corri.
2—T. Believe me, Cutie. 2:10. Flirty Flirts, Levy.
3—T. Get my shoes. 1:55. Comedy Allegro, Berg.
4—T. Stella's mother was happy. 3:15. Intermezzo Moderato, Huerter.
5—T. Mr. Gilly, meet my mother. 3:25. Thoughts of You (Valse Lente), Briers.
6—T. While at the home. 1:50. Everybody Shimmies Now.
7—T. You gotta be a good fellow. 2:05. Theme.
8—T. The Friday night. 1:15. Hunkatin (Half-Tone One-Step), Levy (produced on phonograph).
9—S. Close-up of Ukelele players. 1:55. A La Mode, Rosey.
10—T. The suds is coming. 1:20. Eccentric Comedy Theme, Roberts.
11—T. Where's John Gilly? 4:10 Springtime (Valse), Drumm
12—T. I see you've been washing. 1:00. Continue pp.
13—S. Girl starts phonograph. 1:15. Savannah (One-Step), Rosey (produced on phonograph).
14—S. Close-up of woman near sewing machine. 4:10. Budding Spring, (Dramatic Romance), Platzman.
15—T. Dawn, ghost of night. 3:10. Sinister Theme, Levy.
16—T. And then from out. 1:55. Bleeding Hearts, Levy.
17—T. Spring and its annual. 2:20. Tragic Theme, Vely.
18—T. And so her fair name. 2:30. Theme.
19—T. Amatory education. 2:05. Romance (Allegretto), Sibelius.
20—T. Finally came that. 2:10. Serenade (Dramatic), Widor.
21—S. Interior of cafe. 2:40. That Naughty Waltz, Levy.
22—T. So the poor boob fell. 1:25. Dramatic Agitato, Hough.
23—T. God help the woman next door. 2:30. Theme.
24—T. You see, mister, it's my. 2:20. Andante Pathetique, Berge.
25—T. You know Cora. 1:05. Popular Salvation Army Song.
26—T. And thus the petal. :40. Baby Shoes (Popular Ballad) (to end).

"Man's Desire."

Released by Robertson-Cole Through Exhibitors Mutual.
Prepared by Joseph O'Sullivan.

Theme A—Song Without Words (Andante Cantabile), Rebikov.
Theme B—The Flatterer (Moderato molto Capricioso), Chaminade.
Theme C—Sinister Theme (Misterioso Dramatico), Vely.
1— At screening. 4:15. In the Woods (Scenes Poetiques), Godard.
2—T. Mary Larkin, a creature of unhappy. :45. Theme A.
3—T. Vera Patton, an orchid transplanted. 1:00. Theme B.
4—T. The mysterious cabin on the. 1:45. Theme C.
5—D. Denton and Mary. :45. Theme A.
6—D. Interior of cabin—man drinking. 1:45. Theme C.
7—D. Phonograph playing. :30. Old-Time Waltz (short).
8—D. Tom Denton and Vera—close-up. :45. Theme B.
9—D. After fade-out—cabin interior. 1:15. Two-Step.
D. Larkin and Mary. Same with tympany rolls off.
10—T. In this crude region a birthday. 4:30. Ballet Sentimental (Moderato-Valse Lento), Zamecnik.
11—D. Interior of cabin. :30. Dramatic Agitato (short).
12—D. Denton and Vera. :45. Theme B.
13—T. Leave me and Mr. Denton alone. 1:30. Dramatic Reproach (Andante Dramatic), Berge.
14—T. Hungry hearts, attuned in sympathy. 3:15. Theme A.
15—T. Denton resumes operations. 1:45. Dialogue, Meyer-Helmund.
16—T. Denton said he wouldn't stand for. 1:45. Dramatic Andante No. 39 (Andante Molto), Berge.
17—T. Her first thought is for the man. 5:30. (Watch for telephone bell.) Erl King (Allegro Agitato), Schubert.
18—D. Mary and priest—close-up near body. 1:15. Dramatic Andante No. 24 (Dramatic-Pathetic), Borch.
19—D. After fade-out—exterior scene. 1:45. (Watch for factory whistle.) Misterioso No. 1 (Moderato), Langey.
20—D. Big explosion. (Effect.) 2:30. Hurry No. 1, Langey.
21—D. After fade-out of fire scene. 2:45. Theme A.
22—T. Winter finds Denton and Mary snug. 2:30. (Snowstorm effects.) Berecuse, "Jocelyn" (Andante Berecuse), Godard.
23—T. In the valley below. 2:30. Romance, Grunfeld.
24—T. Under cover of darkness. 4:00. Theme C.
25—D. After fade-out. 3:30. Dramatic Tension No. 9, Andino.
26—D. When Larkin grabs Mary. 3:15. Agitato Misterioso, Langey.
27—T. As darkness faded into dawn. 1:00. Prelude, Op. 28, No. 6, Chopin.
28—T. The leopard with new spots. 2:15. Popular old waltzes and two-steps.
29—T. When are you goin' to quit playin'? 3:00. (Watch for shot.) Theme C.
30—T. Border justice. 1:00. Theme A (to end).

"The Volcano."

Released by W. W. Hodkinson.
Prepared by M. Winkler.

Bolsheviki Theme—The Crafty Spy (Dramatic Misterioso), Borch.
Love Theme—Serenade Romantique (Andante con moto), Borch.
1—S. At screening. 1:45. Melody (Moderato), Kretschmer.
2—T. In a home of wealth. 2:15. Graciousness, Smith.
3—T. Only nineteen. :45. Battle Agitato, Minot. (watch explosions).
4—S. Flashback to former scene. 3:15. Camelia, Tonning.
5—S. Close up of New York Call. :25. Bolsheviki Theme.
6—T. Davy's sister Ruth. 1:35. Continue to action.
7—S. View of East Side streets. 2:05. Love Theme.
8—T. Doing her bit. :55. Continue pp.
9—T. At the end of a busy week. 3:55. May Dreams, Borch.
10—T. In Washington certain order. 1:25. Bolsheviki Theme.
11—S. Closeup of baby in cradle. 2:35. Song D'Enfant (Moderato), Gabriel Marie.
12—T. Ordered to report for duty. 1:05. Because You Said Goodbye, Levy.
13—T. Michael Semroff. 4:20. Dramatic Suspense, Winkler.
14—T. Homeward bound. 1:50. Homeward Bound, Meyer.
15—S. Interior of room. :35. Bolsheviki Theme.
16—S. Flashback to soldiers. :40. Homeward Bound, Meyer.
17—S. Closeup of Bolsheviki meeting. 3:05. Bolsheviki Theme.
18—T. Orders from headquarters. 2:25. Dolorosa (Moderato), Tobani.
19—T. Governor Smith signs a bill. 2:05. Dramatic Reproach, Berge.
20—T. In a New York underground. :50. Slimy Viper, Borch.
21—T. The hospital. 3:30. Serenade (Moderato), Widor.
22—T. You know I love you. :25. Andante Doloroso, Borch.
23—S. View of Captain and girl walking. 2:10. Love Theme.
24—T. That ought to convince. 1:45. A La Ballerina (Valse Lente), Bendix.
25—T. Mrs. Van Leiden takes. 6:05. Serenade, Drigo.
26—S. Davy talking to his sweetheart. 1:45. Love Theme.
27—S. Closeup of Bolsheviki room. 2:30. Bolsheviki Theme.
28—T. He usually goes to the pier. 4:30. Sinister Theme, Vely.
29—T. What's the matter, Sis? 2:05. Erotik (ramatic), Grieg.
30—S. The fight on the pier. :55. Allegro Agitato, Kiefert.
31—T. An anxious moment. 2:55. Bleeding Hearts (Floral Poem), Levy (with ad. lib. tympany rolls during Bolsheviki scenes).
32—T. There's something wrong. 1:35. Bolsheviki Theme.
33—T. Find more bombs. (newspaper). 1:35. Dramatic Tension, Levy.
34—T. Paying the price. 1:30. Continue pp.
35—T. The mob down there. 1:50. Bolsheviki, Theme.
36—S. Soldiers disturb meeting. 2:40. Allegro Agitato, Andino.
37—T. There's the guy. :40. Continue to action.
38—T. Invited to call. 2:00. Flirty Flirts, Levy.
39—T. To the wedding. :35. Wedding March to action.
40—T. Well, Davy, she did. :40. Love Theme ff.
41—T. Davy demonstrates. :50. Hunkatin (Half-tone dance), Levy (to end).

"A Broadway Saint."

Released by World Film Corporation. Prepared by S. M. Berg.

Theme—Birds and Butterflies (Capricious Allegretto), Vely.
1—D. At Screening. 1:45. Theme.
2—T. Dick's Boarding House. 2:30. Flirtation (Allegretto), Cross.
3—T. Boonsburg a "dry" town. 2:45. Theme.
4—T. Poisonous effects of alcohol. 4:30. Tete-a-Tete, De Koven.
5—T. The way he snuggled up to me. 2:00. Paprikana (Allegro Moderato), Friedman.
6—T. Some boy, some boy. 1:45. Theme.
7—T. The "Naughy Nighters" come. 2:45. Cupid and Butterfly (Grazioso), d'Albret
8.—T. City folks think cows. 1:30. In the Glade, Gruenwald.
9—T. You're the first real country girl. 1:00. Theme.
10—T. You're hurting my trade. 3:15. Bees (Allegretto), Jones.
11—T. You're the worst specimen. 4:00. Turkish Towel Rag, Allen.
12—T. Meanwhile a lynching bee. 3:15. Dream Faces, Hollowell.
13—T. This sort of thing may be. 2:00. Western Rodeo (Allegro), Minot.
14—T It was not that I was. 4:00. Liselotte (Moderato Rubato), Adam.
15—T. The weeks go by. 1:30. Theme.
16—T. The "Naughty Nighters" have returned. 3:00. Flirty Flirst, Levy.
17—T. I'm going to send Dick a telegram. 2:45. Irvina, Rolfe.
18—T. I'm a New Yorker. 3:45. Sparking Moselle, Gruenwald.
19—T. The wicked New York night. 1:00. Hunkatin (Half-Tone One-Step), Levy.
20—T. Explaining that in New York. 1:00. That Naughty Waltz, Levy.
21—D. Watch for negro dance. 1:15. Old Zip Coon (Turkey in the Straw).
22—D. When negro leaves stage. 1:45. A La Mode, Rosey.
23—T. You my little country girl. :30. Theme.
24—T. Dick has invited some artist. 3:30. Nymph and Satyr (Allegro Moderato) Rollinson.
25—T. It is abdication. 2:00. Vivien (Allegro Moderato), Ramsdell.
26—D. When Uncle leaves. (storm effects). 1:45. Theme.
27—T. Uncle Galt's first morning after. 2:30. Bon Vivant (Allegro Commodo), Zamecnik.
28—T. I had no place to go. 3:15. Florindo (Allegretto Vivace), Burgmein.
29—T. But I forgive you. Theme (to end).

"Bringing Up Betty."

Released by World Film Corporation.
Prepared by S. M. Berg.

Theme—Budding Spring (Characteristic Moderato Romance), Patzman.
1—D. At screening. 2:15. Theme.
2—T. Theodore Morton, the steel king. 3:30. Sleeping Rose (Valse Moderato), Borch.
3—T. Silas Potter, banker and intimate. 2:30. Summer Showers, Logan.
4—T. The lawn fete. 3:45. Gavotte (From Garden Suite), Luz.
5—T. Her head is turned and she hasn't. 2:45. Nocturne (From Garden Suite), Luz.
6—T. Ten o'clock. 3:15. Theme.
7—D. When Betty sits at table. 2:00. A La Mode (One-step), Rosey.
8—D. Watch for shot. 1:00. Hurry, Lake.
9—T. Your Uncle's fortune is gone. 3:00. Theme.
10—T. Don't worry about Betty. 3:00. Starlight, Johnson.
11—T. Morning Reflection. 2:45. Waltz Divine, Rosey.
12—T. Have you read it, Morton? 4:15. Camelia, Tonning.
13—T. I came to tell you how sorry. 3:15. Theme.
14—T. After a week's cruise. (water effects). :45. Birds and Butterflies (Intermezzo Capricioso), Vely.
15—D. When Betty falls into water. 1:15. Hurry, Becker.
16—T. Don't wait. I'll stay aboard. 2.45. Clematis, Tonning.
17—T. You lie down and leave the race. 2:45. Savannah (One-step), Rosey.
18—T. My dear, your costume. 2:15. Theme.
19—T. You might make a better showing. 4:30. Break O' Morn (Morceau Characteristic), Grey.
20—T. And a twenty point drop. 2:00. Scherzetto, Berge.
21—T. Moonlight madness. 3:45. Theme.
22—T. The next morning. 1:45. Dramatic Tension, Levy.
23—T. As office scene fades. 2:15. The Heart Bow'd Down (Direct cue).
24—T. Adele Shelby-Gates. 4:15. Fairy Phantoms, Friedman.
25—T. I'm free, I'm free, I'm free. 4:15. Butterflies, Johnson.
26—D. When Tom sees Betty. Theme (to end).

"Cupid Forecloses."

Released by Vitagraph.
Prepared by S. M. Berg.

Theme—Sleeping Rose (Valse Lento), Borch.
1—D. At screening. 2:15. Scintillations, Hosmer.
2—T. Jerry Farleigh. (Watch for school bell). 1:45. Theme.
3—T. Thanks, thanks, thanks. 1:15. Fairy Phantoms, Friedman.
4—T. Your father, Judge Osborne. 1:45. Children's games, Ascher.
5—T. I'll git you after school. 1:00. Babillage, Castillo.
6—D. When lawyer leaves. 2:00. Theme.
7—D. When lawyer tacks up notice. 2:00. Mountain Song, Borch.
8—T. You stood up like a man. 3:45. Berceuse, Barmotine.
9—T. Will it come to this. 1:15. Theme.
10—T. They're the Connors. 2:00. Serenade, Widor.
11—T. One evening after school. 2:30. Flirtation (Moderato), Cross.
12—D. When Jerry calls on Mrs. Connors. 3:30. Frills and Furbelows (Rondo Rococo), Crespi.
13—T. Oh, you are Mr. Bullers. 2:00. Theme.
14—T. Ruth has a secret. 1:00. Rose Leaves, Ashleigh.
15—D. When children leave school. 1:00. Vivo Finale, Berge.
16—T. I thought you were. 3:00. Theme.
17—T. Them slick city fellers. 3:00. That Naughty Waltz, Levy.
18—T. Twilight. 2:30. Theme.
19—T. While Daddy sleeps. 3:00. Adagietto, Berge.
20—T. The mushroom millionaires. 4:15. Marionette, Arndt.
21—T. I sez to Jim. 3:15. Woodland Dreams, Vargas.
22—T. In Mr. Cartwright's absence. 2:15. Eccentric Comedy Theme, Roberts.
23—T. But one bright morning. 3:00. Budding Spring, Platzman.
24—T. Are you a lawyer or a liar. 1:45. Flirty Flirts, Levy.
25—T. I am so glad you found. 1:45. Dramatic Tension No. 9, Andino.
26—T. This is Mr. Bullers. (Automobile effects). 1:45. Comedy Allegro, Berge.
27—T. As I started to say. Theme (to end).

"The Hornet's Nest."

Released by Vitagraph.
Prepared by S. M. Berg.

Theme—Heart of Mine (Ballad Moderato Cantabile), Ralph C. Smith.
1—D. At screening. 3:00. Theme.
2—T. Freda Whitefield, the woman. 4:00. Camelia, Tonning.
3—T. Will you call at the address. 1:00. Theme.
4—D. When the Hornet enters the room. 1:45. Clematis, Tonning.
5—T. Your friend has gone. 1:15. Canterbury Bells, Tonning.
6—T. Like a ghost of faded dreams. 4:00. Theme.
7—T. Meanwhile at the Carrols. 3:15. Mysterious Nights, Berg.
8—T. The Hornet also comes. 2:15. Mysterioso Dramatico, Borch.
9—T. The girl has resurrected. (explosion-shots). 1:15. Agitato No. 6, Kiefert.
10—T. The "Pink Mouse" is one. 2:15. Dramatic Narrative, Pement.
11—T. The Dome. (cabaret scene). 1:45. That Naughty Waltz, Levy.
12—T. The following afternoon. 1:15. Theme.
13—T. The first trick. 2:00. Prudence (Entr' Acte Novellette), Luz.
14—T. For Asche Colvin, time. 1:00. Theme.
15—T. The "Pink Mouse" adopts. 3:15. Serenade Romantique (Moderato), Borch.
16—D. When police enter hotel. 1:45. Perpetual Motion, Borch.
17—T. The night of the Whitefield. 1:45. Popular One-step.
18—T. The Hornet's business draws. 1:15. Bleeding Hearts, Levy.
19—D. When the Hornet talks to Whitefield. 1:45. Hunkatin (One-step), Levy.
20—T. Your nerves are playing tricks. 1:45. The Vampire, Levy.
21—T. Muriel, I am your cousin. :30. Waltz Divine, Rosey.
22—T Fate draws her net 2:45. Suspense, Winkler.
23—T. The appointed hour. 2:45. Scherzetto (From Symphonette Suite), Berge.
24—T. I'll trade the latchkey. 3:30. May Dreams (Moderato Romance), Borch.
25—D. When Whitefield leaves table. 3:15. Dramatic Reproach, Berge.
26—D. When Whitefield burns papers. :30. Agitato No. 37, Andino.
27—T. Years ago I sacrificed. Theme (to end).

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Tell Them What.

EXHIBITORS who plan to build up a permanent patronage should be careful to play fair with their audiences. The best plan is to set on the shelf any attraction you may get on a program arrangement which you know will prove unpleasant to them. The second best plan, if you cannot afford double bookings, is to clearly indicate the type of play you have to offer. If some attraction you feel you must play strikes at any creed or belief, do not conceal this fact in the hope that those who might stay away will come and help to swell your patronage. Don't try to get them in. You may get them for this time and lose them forever after. Make it plain in your advertisements just what your plays are about so that these who will be affronted will remain away to come to other showings. It is not always possible to suit all bookings to your clientele. Do the next best thing and let those stay away whose steady patronage would be forfeited did you try to get them in by disguising the nature of the offering. Do not figure your profit on the number of persons on any one night, but on the average business which you are able to hold through playing fair with your patrons.

In Demand.

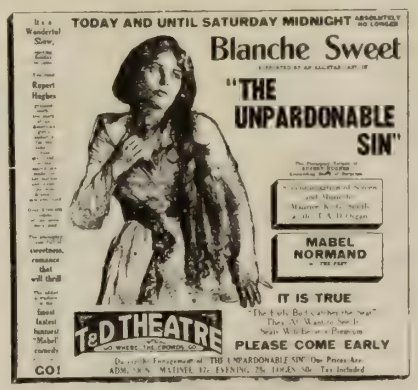
Sol Lesser, among the other novelties for the Sennett Bathing Girls issued a set of photographs taken from the individual pictures which are being largely sold for den photographs. They are about the size of the old-fashioned cigarette photographs, and wherever they have been used they have made big business. Unlike most novelties they should be gotten out early—if possible a couple of weeks before the showing, for the talk they will make will do the selling, so let them be as much talked about as possible.

Not Just That.

Harry J. Wendland, of the Turner and Dahnken house, Sacramento, sends in a batch of stuff and explains that he did not mean precisely what he said when he recently remarked that he could not put his heart into advertising old subjects What he meant was "old and poor," not merely old. He tells a good idea in explaining how he handles his ushers. He is Ruffner-trained, and he knows that the ushering staff can do much to help or hurt the house, so each week he gives them a talk calculated to rouse in them some ambition. When he has to, he does the talking himself, but he tries to get some local business man or newspaper writer to come in and jazz them up and make them realize that ushering is but a step to better things if only they make good ushers. He points out a number of theatrical men who started off as ushers or ticket takers. We don't suppose it will help any, but the first $2.50 a week we ever earned was from the old Bijou Theatre in Washington. The stunt worked so well with the ushers that he now includes all of the house people in the weekly talk. It's a good idea. It makes the house staff realize that what they are doing is something more than just a job. In putting over "The Unpardonable Sin" he worked in with the navy recruiting officer to get a street display. He had one sheets printed with the house and title in large type and in smaller letters:

> "What you will see in "The Unpardonable Sin" would have happened throughout the Allied Countries if the U. S. Navy had not put our boys across in time to stop the Huns at Chateau Thierry."

They were pasted on A boards eight to the block on each side of the main street —sixteen to the block in all. It made big business. For his newspaper work he took rather large spaces, the cut showing a five tens used in the middle of the week. Earlier he used twelves. This shows



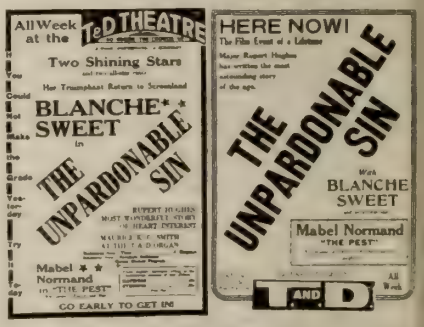
A Five Twelves Mid-Week Announcement.

rather more type than some of the earlier displays because business had begun to sag slightly and he had to talk harder to keep them coming. Mabel Normand was an added attraction in "The Pest," which does not make a very harmonious combination. We think a shorter comedy would have left a better impression. Five reels of low comedy following a drama will hurt the effect of the latter

FOUR DAYS Starting TODAY
"You Ain't Fit To Kill, So I'm Going To Brand You For What You Are!"
SEVEN REELS
REX BEACH'S "THE BRAND"
MARGARITA FISHER "MOLLY OF THE FOLLIES"

A Four Tens for "The Brand."

in that it will overlay the more serious subject. It is a good plan to use a comedy to lighten the gloom before sending the patron out, but five reels makes too long a run. He used the same space for "The Brand," making a cut from a still. Not having any 24 point rule, he uses two strips of 12 point, and it is so badly locked up that it shows in the space. This 24 point rule is designed to play up the rather small title line, but we think that a 12 point rule would have worked better, giving 24 points of white space for the better display of the letters. As it is, the type comes too close to the border, and while it does not merge it is not as prominent as it would be had there been more space and had the lines below been set in a Roman instead of fullface. As it stands, both the rule and the secondary lines pull away from the main line. On the other hand the display at the right of the cut is well planned, and setting the type in double column adds much to the ease with which it may be read. Several of the displays show the title running diagonally across the space, and Mr. Wendland says he likes this style. It is not so bad if the lines are not blocked in in with other type matter, but in the display on the left is bad because the


All Week at the T&D THEATRE
Two Shining Stars
BLANCHE SWEET in THE UNPARDONABLE SIN
Mabel Normand in "THE PEST"
GO EARLY TO GET IN!
HERE NOW!
THE UNPARDONABLE SIN
With BLANCHE SWEET
Mabel Normand "THE PEST"
T AND D

Two Displays with Diagonal Lines, That on the Left Being Too Crowded to Be Effective.

printer has stuffed the spaces with type and has even used stars where there was no copy. The eye is trained to read across the page from left to right. To offer any other arrangement to gain novelty is to reduce legibility, and where freak setting is used, the space should be kept as clear as possible. Even on that right hand display it would have been better had the name of the star been cut down to an 18 point, with a ten point bank in the upper left hand corner so as not to detract.

Novelty Counts.

We were looking over a campaign the other day. It ran several hundred inches, ranging from two threes to half pages. It was one of the most elaborate we have ever seen, and yet there was not a single individual announcement to gain interest. It was all big and it was all well stuffed with cuts and type, but somehow it did not take hold. And right alongside was a three nines from another exhibitor on the same release. You could not help looking at that because it was a clever combination of redrawn still and home cartoon work. And we would be willing to bet that three nines sold more tickets than any two of the half pages of the other campaign. It was clever. It interested. It was not merely a lot of type telling the same old story. It was something you could not avoid seeing, and seeing, being interested in. Clever plan-

ning often means much more to the box office than big spaces with nothing but conventional "greatest ever." It is this trick which makes Ralph Ruffer an advertiser above the average. As a straight copy writer he has many superiors, but he has the trick of putting in a single phrase which often sells more tickets than all the rest of the space. Once he advertised "Put the cat out and come down," and more than a hundred told him or his ticket taker that they had put the cat out. It took hold. It is not the size but the cleverness of a campaign which gives it value.

Sincere.

Here is an excellent advertisement for "Daddy Long Legs" from Saginaw, Mich. We have seen many more elaborate and many larger displays, for this is only five nines, but it rings true. Instead of a lot of gush about the production, H. W. Irons trusts to his own endorsement to get it over. The talk is addressed "To

An Unusually Good Five Nines from H. W. Irons.

the Franklin Patrons," and starts off with: "Mary Pickford never did anything better and but few pictures can excel it in point of entertainment." That is not a statement to rouse hostility by its sweeping claims. It gains respect because it sounds as though Mr. Irons means it, as indeed he does. Those Brinkerhoff cartoon bits have helped a lot to make it easy to advertise this feature, for they are characteristic of the play and not just pictures. Another effective display was a four nine reproducing the criticism

FRANKLIN
Five Days Starting Tuesday
MARY PICKFORD
in the Greatest Picture of Her Entire Career
"DADDY LONG LEGS"
If you think "Mickey" was a Real Picture, Do Not Fail to See This. It's Positively Wonderful.
READ HAROLD HEFFERNAN'S REVIEW

A Four Nines in Which a Press Comment Does Most of the Talking.

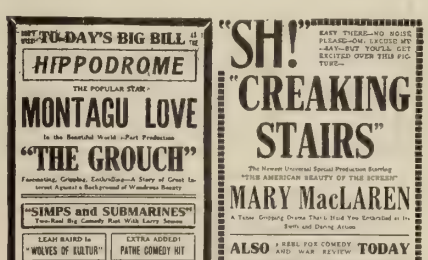
of one of the Detroit papers, which speaks more eloquently than personal talk, since it speaks of a performance seen and not of one to come.

Parody Contests.

John H. W. Fennyvessy, of the Family, Rochester, N. Y., seems to have found a new one. He had a "parody contest." For four weeks the amateur parodists had a chance on Wednesday nights to offer their perversions of popular songs to the night audience. The applause decided the winner for that contest, and the four winners fought it out for the applause the fifth week. Song writer's contests are apt to be either too difficult or too dull, but there are many who can write good parodies, and this can be run for a regular feature for some time if it is properly worked. You may have to write a few yourself to get them started, but it will be worth the trouble. Another way of working it would be to offer a dollar for each parody accepted for presentation. And don't forget that there is a strong press agent angle to this stunt. You can work it for a lot of space.

Needs a Formula.

Cliff A. Carroll, of the Hippodrome, Utica, N. Y., sends in some more samples of his work, and adds, "Don't be afraid to 'wallop' me, for the reaction to a wallop must always be a boost. What he means is that if he gets an adverse comment he gets mad and tries to do better next time. And he does. The two samples here are a very decided improvement over the last stuff he shot along, for that matter, for his improvement has been consistent. He seems to be taking larger spaces, for these are two sevens each. This is a decided advance over



A pair of two sevens from Cliff Carroll, Utica.

his earlier spaces, but another advertisement, not reproduced here, used to launch the Houdini serial, ran to tens. It is the only one of the series carrying a cut. We think one trouble with Mr. Carroll is that he lacks a formula for advertising. He has not reduced the matter in his own mind into a definite system of procedure. This is the difficulty under which ninety per cent. of the theatre advertisers throughout the country still labor, yet there is no reason why this should be so. They read this department, for example, perhaps for years. They read and perhaps remember, but they do not assimilate the information. They do not evolve from what they read a definite theory for their work. Just as an example, it took us more than five years to discourage managers from using Old English and Cloister faces as the last word in elegance in card announcements. They used these difficult-to-read faces because there was a theory that it made the work look like copper plate, yet there is little engraving done these days in the old forms. We kept telling and showing that Old English was hard to read; that most persons, unless intensely interested, would not take the trouble to puzzle out the text. Some alert minds got the idea the first time, but it was more than five years before copperplate Gothic. Tiffany and Typo replaced the old style. They read time and again that the face was bad, but they did not assimilate the fact. They did not make the knowledge their own, and yet the aim of this department is to teach the aim of this department is to teach general advertising methods, illustrated by examples both good and bad rather than to show you how Ralph Ruffner or S. Barret McCormick advertises a particular subject. With a copy of Picture Theatre Advertising supplemented by this weekly department, any person of intelligence can learn to do advertising and those who have the natural gift can become really expert, but it is not done merely by reading and forgetting nor even by reading and remembering. You must persuade yourself of the correctness of a statement and then understand thoroughly **why** the theory is correct, that you may apply the theory to your own particular problem. Getting back to Mr. Carroll's samples you will note that the display on the right stands out vastly better than that on the left. In the first place there is not so much black type. You get the message—Creaking Stairs and Mary McLaren. Mr. Carroll did not consciously write a better advertisement for this than for The Grouch. Either he was feeling better or the story appealed to him more strongly. He did not start out with the one idea of getting the best possible display for what he had to say. It just happened that the MacLaren production went into type better than the other, and this was because he did not crowd it. About all he does is get display, for his selling talk is too general. For instance Creaking Stairs is "A tense, gripping drama that'll hold you enthralled at its swift and daring action." The Grouch is "Fascinating, gripping, enthralling—A story of great interest against a background of wondrous beauty." If the printer had switched those two descriptive lines it would not have made the slightest difference. One would have sold as well as the other, for neither really tells about the play. It is just press agent talk. It gives you no special desire to see that particular production. Setting the comedies and serial in small type would have added at least five picas to The Grouch display for the main title and setting them smaller would have given better display to the black lines for Love and the title. Advertising the underline also cuts down the display by crowding the small lines against the larger and robbing them of display. Half that space, with a different choice of types, would have given the same display to Miss Pickford and her play, and would have given better display to the current announcement. In preparing an advertisement try following this routine:

Decide upon the lines to be played up.

With your space in mind, decide upon the height of those lines.

Mark off the space where these lines will run. If your layout calls for a 48 point line, draw the shape of your advertisement and then letter in those lines in the approximate size.

Decide where your lesser lines will run.

Mark their sizes to hold them away from the big display.

Take your copy to the printer and talk it over with him. He may be able to offer suggestions.

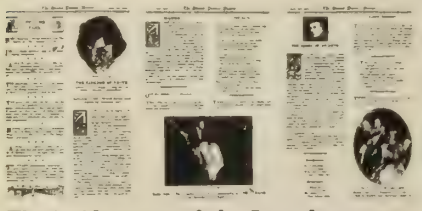
Insist upon seeing proof that you may know that your directions have been carried out.

Your chief lines are your house, show and date. The show consists of the star and title. In newspaper advertising the date may be dispensed with in favor of "Today," and in no case does it need to be as large as your other main facts. But your house signature is important. It should be characteristic and preferably a drawn design. If you cannot afford or decide upon a good design, get your printer to pick some distinctive face, or buy the type for one yourself, then set it in an individual border. In deciding on the relative value of star and title, favor the star unless the title is a self-selling one, or that of a play widely known in your own territory. Then try to give your reader a half-way decent excuse for wanting to come. Don't say a play is "gripping." Every drama is gripping. Say that it is gripping by telling the punch containing the appeal. Keep away from meaningless adjectives

and use instead something about the play that will be more convincing than the adjectives. You can say that a play is gripping, strong, fascinating and all the rest of the stuff, and still be regarded as a person who is merely trying to sell a play, but if you ask if it is wise for a woman to leave her husband just because he kicked their child to death, you have aroused real interest in the play. You can't lie about that. We think that if Mr. Carroll will plan his advertising instead of merely writing it, he will get more intelligent results. And this goes for hundreds of others.

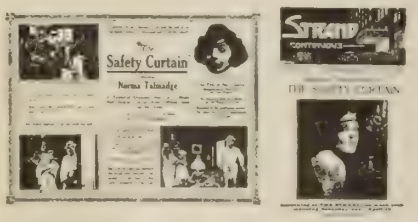
From New Zealand.

Thomas Hayward, of the Strand, Auckland, N. Z., sends in some of his house programs to show that he is still keeping up the pace, and adds that business has picked up quite a little since the armistice. He still holds to the same six-page folder style for general use, the pages being approximately 5 by 9 inches. The three inside pages are set double column



The inside pages of the Strand program, Auckland, New Zealand.

with a column of general comment, sometimes and answer box and a little general stuff, but the current attraction gets about two pages. As there is but one attraction a week this permits plenty of space to be given the show and it is covered from several angles. The back pages are set for the front page and a double page dis-



The back pages of the same program.

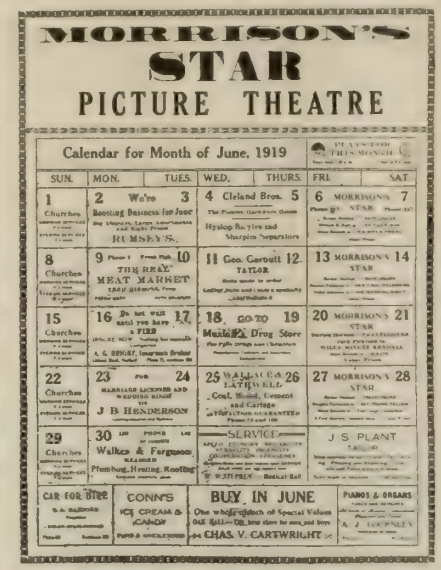
play. Generally the stock is white, but the ink is varied from week to week to avoid confusion. The Picture Mirror, as it is called, is now in its third year, and has kept right up to the mark for real humor and shows a very decided improvement over the early issues which were reproduced a long time ago. Mr. Hayward not only keeps posted on the house sheet dope, but he reads this department and adapts ideas. It looks funny to see Ralph Ruffner's "Try to get in" breeze in from the antipodes, but Mr. Hayward picked that up. To show what he can do when he has more money to spend, he sends in a sixteen-page booklet souvenir showing half tones of the stars they most frequently run, each on a page by herself and with an appropriate quotation to accompany a brief comment. The printer had hard luck with the cuts, but otherwise the issue is excellent. Even with some imperfect cuts it is an issue to be taken home and preserved. Evidently they have to hustle just as hard for business "down under" as we do, and Mr. Hayward is in the lead.

It Doesn't Pay.

It doesn't pay to spend ten dollars for one big dinner and then go hungry for a week, and it doesn't pay any better to get a bunch of money for a sensational film that will keep your house half empty for months.

Small, but Hustling.

James A. Morrison, of the Star, Meaford, Ont., sends in a calendar used by him, which offers many novel angles. Meaford is a town of only 2,417 inhabitants, and he shows only Friday and Saturday of each week, but that does not prevent him from getting out a calendar and making every inch of it work. He uses a sheet 16½ by 22 inches, and on the same card the show, churches and


MORRISON'S
STAR
PICTURE THEATRE
Calendar for Month of June, 1919
SUN. MON. TUES. WED. THURS. FRI. SAT.
Buy in Meaford and Boost "Our Own Home Town"

An odd monthly calendar in which the show, the churches and the business houses are all represented.

business houses are all advertised. The Sunday space gives the time of morning and evening service and the Friday and Saturday spaces announce the offerings at the Star. The boxes for the other days are sold to fifteen other advertisers. These cards are planted in private residences as well as stores, and are in general use. Some of the proof reading has been poorly done, but the general display is good, though hardly artistic, and it evidently takes hold. Most monthly calendars are gotten out by houses with daily shows, and this is the first and perhaps the only example of a calendar issued by a two shows a week house. But it simply bears out what we have said, that in a small town you have to be a hustler to keep alive.

Different but Alike.

The Columbia, Ideal and Colonial theatres, Dallas, Texas, are all under the management of Foy's Neighborhood Theatres, and all operate with the slogan "Why go to town? Let's join the ever increasing throng." They also use the catchphrase: "A picture you've never seen is as new as a book you've never read," which is a mighty good argument for a second run house. All of the theatres use a six page folder 9½ by 12 in the full sheet. The front carries the signature and cut of the particular house it is issued for, and one of the outside pages an appeal to patrons to come to the home house. The other is the mailing face. Inside the sheet is treated as a whole with two columns of six point 20 ems wide and an eight em panel between giving the prices and announcing the cooling system. The dates and titles are set in six point bold with the serials and smaller features and the stars in all caps, while the text runs six point Roman. With this arrangement, although they offer a daily change, they can run in an entire month. The big point is that since the same bookings are used for all three houses, it is necessary to set only one job and shuffle titles to match their proper dates on the three editions. This cuts down the cost considerably, and yet it does not in the least interfere with the advertising value, since the houses are in different sections. We cannot reproduce the programs sent, because they are all on colored stock, a different color for each house, but if you are interested, we think that a request to the Columbia Theatre, accompanied by a couple of stamps, will bring you a sample, and this is one of the best monthly models we have seen in some time. It is small, but it is as clear as is possible for the size.

Special Stuff.

The New Garrick, St. Paul, Minn., gets out some very good special stuff for out of the ordinary pictures. For Mary Regan they used a folder of stiff blue paper, unprinted on the outside. Within the right hand page carries an actual photograph of Anita Stewart, with the announcement on the facing page. The announcement is printed on a white card attached to the blue to match the pasted photograph opposite. It forms a very attractive display and one which will make business if the folders are put into the right hands, for they cost too much to be wastefully distributed. For Auction of Souls they featured an advance showing the morning of the opening day, giving this special at ten o'clock. Both stunts are excellent.

Keep Her Cool.

Keep your ticket seller cool. Put in a hidden fan if necessary, but realize that a perspiring box office girl is about the worst advertisement you could possibly have in warm weather.

Adjectives.

Adjectives do you good only when used by your patrons. Then they sell tickets, but probably the patrons do not say "gripping" or "stupendous." He just says that it was a great play and worth seeing. Leave the adjectives to your patrons and use description for your own work. It sells more tickets.

Serials For Serials.

If you have never used serial tickets for the showing of serials, try it with the next serial you launch. Make a slight price concession to get them in, and you will sell out for ten or fifteen weeks to come.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT
Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Whom Is It Up To?

F. W. RINKS, Springfield, Illinois, sends sample of badly abused film and says:

"Would you like to pay thirty cents admission to see this on the screen? This film reached us in this condition. What I send is only a sample of the whole. Have found some other features in same condition. The guilty projectionist is somewhere in Chicago, and it is up to the Famous Players Company to find and punish him. Trust I am not imposing on you with this letter, but it is awful—the film I mean, not the letter."

Bad Enough.

Heaven knows the film is bad enough, but is it entirely up to the Famous Players to find and punish the guilty projectionist. What about Local Union 110. If the man works in Chicago the man is a member of 110, for that body boasts a 100% membership; also of what it calls a high wage scale, though it is only a high one when viewed as a minimum scale for their poorest men. Has the union no duty in this matter? Having secured its demands in the matter of wages and working conditions does not a union owe it to the employer, to the producer and to the motion picture industry, by and through which its members make their living, to take at least reasonable care of the films intrusted to the care of its members?

No Exemption for Exchange.

Please understand that I am not claiming exemption for the exchange which permits such abuse of its property, nor am I saying it should not hunt out the guilty party and refuse him further films.

Of course in the matter of hole punching the producer is in measure at fault in refusing to incorporate a change-over sign in the negative, and the theatre manager is often indirectly to blame, for other film damage by failure to supply proper repairs for the machinery, but none of this exonerates the projectionist unless he has reported lack of repairs to his union business agent and thus officially placed the blame for consequent damage to the films, where it belongs. The whole matter is a complicated one, but there is altogether too much passing the buck. The producer has films to sell and does not especially care how many are ruined, unless he owns the exchange. The exchange is all too often managed by one whose vision in such matters ends just three-fifths of an inch beyond his nose, and the projectionist, who all too often has no real pride in his profession (he does not even recognize it as such), goes merrily on his bungling way, happy in the thought that he can most likely pass the buck to some one else if a howl is made. And thus the game of ruin goes on.

Some Day They May Wake Up.

Well, some day maybe we will have (A) artists who really take at least some interest in how they are reproduced on the screen. (B) Producers who will take a bit of interest in the fate of their creations after they are made. (C) Exchange managers instead of exchange mis-managers. (D) Theatre managers (we have many of them now) who understand that proper projection of the fiums to their screen is a duty they owe themselves, the industry and their audiences. (E) Projectionists who take real pride in their work and understand that the projection of motion pictures is a profession—we have a large and increasing number of them now. (F) Unions which understand that they have a duty beyond the mere securing of just conditions for their members, and that they suffer disgrace in the minds of all right thinking men every time one of their members abuses film intrusted to his care, and every time the screen result suffers through their ignorance or carelessness. But until that day comes we must suffer—though we cannot agree to do it in silence.

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue, containing the lens charts, was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus bi-convex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid, to any part of the world. Send U. S. 2-cent stamps or money order.

A Lucky Dog

A. O. Tapp, Blue Diamond, Kentucky, arises to remark:

"Received handbook O K, and was sure glad to get it. I do not claim to be a projectionist yet, but some of these days, by hard work and study, I hope to be. At present have just begun to cut my projectional eye teeth. But I am a lucky dog as I had a brand new Powers Six B to start with here, and O boy it is some machine. No trouble at all to put on a decent picture if you know how, and I propose to know how if I have to sit up all of some nights to study. I don't see how any projectionists, or any one who aspires to be one, can get along without the handbook. I want the "whole hog" so enclosed find fifty cents for lens charts."

The Spirit That Wins.

That is the spirit that wins. Here is a beginner who, instead of having either an outright contempt, or a rather low opinion of the business he purposes to adopt, starts out by believing it is worthy of deep study, and that it will take both that and hard work to perfect himself in it. I venture the assertion that if he persists he will succeed, and finally reach one of the best positions in the profession. It is the confirmed squarehead who thinks his profession (he never dignifies it by calling it such) amounts to no more than ability to thread a machine, patch a film and get a good light on the screen, who never gets anywhere, but who is usually found complaining of the low wage he is paid. He never realizes that it would be true economy for the motion picture industry to pay him that wage, if necessary, to keep him out of projection rooms entirely.

Lucas Features Boylan Reel

We are just in receipt of the new price list being put out by Harry Lucas, the Atlanta live wire supply dealer, and note that therein he features the Boylan Even Tension Reel. This is good, because this reel will, if generally adopted, not only relieve the projectionist from much annoyance due to take-up tension trouble, but will make impossible any damage to the films from too tight or too loose take-up tension. Incidentally southern projectionists, or at least those in the Atlanta section, will do well to write Lucas for the new list. Lucas also publishes a monthly combined price list and house booster which will be sent, he says, to any theatre, exchange or supply house at the following rates: Monthly rates, "Gratis." Yearly, twice as much.

Examinations To Be Stiffened

Recently the editor, thoroughly discouraged with the inadequacy of New York City projectionist examinations, took the matter up with Commissioner Hayes by mail, suggesting that the interest of the public, as well as that of the industry demanded upon a more competent examination; also that a competent projectionist ought to be appointed to the Board of Examiners. The Commissioner, through his secretary, made the stereotyped reply that "the matters contained in my communication would have attention," which, as we all know, means just nothing at all. This got the editorial temper and we indicted a letter to Mayor Hylan, which was so torrid that His Honor instructed the Commissioner of Accounts, who is otherwise known as "the Mayor's Eye," to make an investigation of the things complained of in my letter.

Had Two-Hour Conference.

Almost by the same mail I then received a letter from the Commissioner of Accounts asking for an interview, and one from Commissioner Hayes of the Department of Water Supply, Gas and Electricity, informing me that he would be glad to have me call on him in relation to the examination matters. I called first on the Commissioner of Accounts, a most

Live News from Everywhere

MORGAN IS TENDERED FAREWELL PARTY

Retiring Famous Players' Washington Manager Is Entertained Before Leaving for New York

ONE of the most enjoyable events in social filmdom of Washington was the "farewell party" tendered Oscar A. Morgan, manager of the local Famous Players' exchange prior to his leaving for New York to become assistant sales manager of the Famous Players-Lasky Corporation under Sales Manager Kent. When he left the office Saturday evening, the local sales manager, Lester Rosenthal, asked him to return at eight o'clock to talk things over before leaving for New York.

When Mr. Morgan returned, he found all of the employees of the exchange decked out in their Sunday best, hanging around as if they were "all dressed up and no where to go." They thought they would like to have a movie show of their own, and Mr. Rosenthal arranged for a showing of "The Desert Hero" and "The Love Thief." The surprise of the evening came when, with a brief speech voicing the sentiments of his fellow employes, on their behalf, he presented Mr. Morgan with a handsome sterling silver cigarette box. A bouquet of flowers from the Washington office of the Moving Picture World also found its way to his desk. Refreshments were served during the evening by an attractive bevy of young ladies.

One of the Few.

Oscar Morgan is one of the few employes who started with the organization at the time of its inception. His first position was that of manager of the Paramount Theatre in Newark, New Jersey, about five years ago. He held that position for about a year, when he went to Philadelphia to become advertising and publicity man, and later he held the position of assistant manager. He came to Washington in April, 1918, to take over the local exchange. Since his arrival here he has been very active in strengthening the Washington Exchange Managers' Association. He has been its secretary and has held a similar position on the Grievance Committee of exchange managers and exhibitors.

Hurrah for Crandall's Cumberland House.

The new motion picture theatre in Cumberland, Md., ground for which was broken on July 21, promises to be one of the best looking and best equipped houses in the State. The project is backed by Harry M. Crandall and is the second of a string of theatres he contemplates operating in nearby states.

The new house is to be located at the corner of Pershing and Liberty streets. No name has yet been selected for it. It is estimated that the cost of the project will run in the neighborhood of $250,000. The front elevation will be of Colonial brick, trimmed with limestone and marble, the whole being typical of the Adam period. Entrance to the theatre will be gained through a large lobby, perfectly ventilated and brilliantly illuminated by the latest designed indirect flood system. The lighting throughout the house will be a distinctive feature and the latest innovations will be employed in the ventilating and heating systems. There will be a spacious balcony and the house will comfortably accommodate (seated) 2,000 patrons.

Will Have Fifty Foot Stage.

This theatre will be so constructed as to provide for the accommodation of even the most elaborate stage productions sent on tour. It will be equipped with a stage that will extend the entire width of the building and to a depth of 50 feet.

Mr. Crandall some time ago took over the Colonial Theatre, in Connellsville, Pa. He now has under construction in Washington the York Theatre. This, by the way, despite reports to the contrary, is the only motion picture theatre being built here at the present time. His other Washington houses are the Metropolitan, Knickerbocker, Crandall's, Savoy, Avenue Grand, Apollo and Meader's.

Crandall Sets Up a Gym.

Harry M. Crandall, owner and operator of a string of theatres here, is establishing, at his own expense, in the large basement area of the Metropolitan Theatre, his main downtown house, a complete gymnasium, fully outfitted and equipped with six needle shower baths, for the benefit of the employees of all of the houses.

In discussing this rather unique plan with the World correspondent, Mr. Crandall declared that the gymnasium would be well patronized by the employes and that great benefits would be derived from it.

When the Light Went Out.

A considerable loss of business to both motion picture and vaudeville theatres occurred here last week when one of the cable leads of the local electric light company went out of commission and plunged them into darkness. For more than two hours a whole section of the city was without light or power. Manager Klein, of the Columbia Theatre, believing that the trouble was only of a temporary nature, suggesting that his patrons remain in their seats. However, after fifteen minutes of waiting it looked as though he had not guessed right. He then got in touch with the Cosmos Theatre, which had ceased to furnish entertainment for the same reason, and secured some of the acts. He was able, because of daylight lighting, to put these on and turn the movie show into a vaudeville entertainment.

The Eruption of "The Volcano" Came with Such Power That Governor Smith Took a Part in the Picture.
The chief executive of New York State is seen at the right with Leah Baird, star of this feature, distributed by Hodkinson.

We've Had So Many Bathing Girls

In our pages that now we show a bathing boy or two. This is Tom Moore, Goldwyn star, on the beach near his home in Culver City.

Kansas City News Letter

McLaughlin Resigns from Film Board.

A. H. McLAUGHLIN, manager of the Select Pictures Corporation, tendered his resignation from the presidency of the Kansas City Film Board of Trade at its meeting, July 11. As Mr. McLaughlin is contemplating leaving the city, his resignation was acted upon at once. J. H. Story, manager of the Kansas City branch of the Pathe Exchange, Incorporated, was elected to fill the vacancy caused by Mr. McLaughlin's resignation. Mr. McLaughlin has not announced his plans for the future.

Select Pictures Corporation Add to Sales Force.

Jack P. Moore, formerly with the Fox Film Corporation, and William Bernfield, formerly with the Rothapfel Unit Program Company, have joined the sales force of the Select Pictures Corporation.

Harry Taylor Now Assistant Branch Manager.

Harry Taylor, formerly city salesman for the Pathe Exchange, Incorporated, has been appointed assistant manager of the Kansas City branch.

Pathe Exchange Director Visits City.

Fred C. Quimby, director of the exchanges of the Pathe Exchange, Incorporated, spent July 11 in Kansas City with J. H. Story, manager of the local branch. Mr. Quimby, who is on his way to the Pacific coast reports business conditions excellent throughout the country.

New Booker and Stenographer for A. H. Blank.

Robert King, a former booker for the General Film Company, and recently booker for the Pathe Exchange Incorporated, has accepted the position of chief booker for the A. H. Blank Enterprises. Miss Mary Thew, of Springfield, Missouri, has been made chief stenographer for the company.

Ben Schlyn Opens Advertising Office.

Ben Schlyn, formerly advertising manager for the Standard Film Company, has gone into the advertising game for himself and has opened offices with Walter A. Jackman, of the United Printing Company, in the Graphic Arts Building. The new firm will be known as the United Advertising Company.

HAL NORFLEET IS ONE GOOD SCOUT

Dallas Exhibitor Treats Inmates of Orphans' Homes to Great Free Show at the Hippodrome

HAL NORFLEET, of the Hippodrome, put on a special stunt during July 19 when he invited all the inmates of orphans' homes in Dallas to be his guests at "Whom the Gods Would Destroy." The big theatre was crowded with little boys and girls from half a dozen institutions, some of whom had not seen a picture show in years. The youngsters had an uproariously good time.

McCormick Takes Over Hancock House.

W. A. McCormick, formerly owner of the Majestic Theatre, Austin, which he sold to Hull and Hull, of Los Angeles, has taken over the Hancock Opera House at Austin, which is being remodeled for a moving picture playhouse. Mr. McCormick has also bought fifty feet frontage on Sixth street, where he will construct a new picture theatre.

Watch the Old Mill Now.

"Hot Dog! Buddie's Back" read a huge sign over the Old Mill Theatre recently. Laurence (Buddie) Stuart, after a year's absence with the 359th Infantry in France and Germany, is once more on the job managing the Old Mill Theatre.

Tuttle Succeeds Prince.

T. O. Tuttle from Atlanta, has assumed the management of the Dallas offices for Paramount and the Lynch Enterprises. He succeeds Dave Prince who has gone to Charlotte, S. C. Joe Gilday, of Kansas City, has been placed in charge of the Oklahoma City Paramount branch.

Crawford House Goes to Pictures.

The Crawford Opera House, an old-time legitimate theatre, is being transferred into a model moving picture theatre by Los Angeles men, who have bought it. The house will be changed to resemble the Grauman Theatre, of Los Angeles.

Robb and Rowley Expand.

Robb and Rowley, West Texas exhibitors, are remodeling their Queen Theatre at San Angelo for the purpose of featuring big attractions only. They have opened the Mission Theatre there for their regular run of trade.

Mission Changes Hands.

E. C. Robertson, of El Dorado, Arkansas, has sold his Mission Theatre at that town and has purchased the new Victory at Fayetteville. L. B. Clark and B. Davis now own the Mission.

Peebles and Campbell to Build Theatre.

Peebles and Campbell, at present owners of two theatres in Denison, Texas, will build a new $75,000 house immediately. It will be located on West Main street.

Tritch Back at First National.

Corporal N. B. Tritch, just out of the army, has resumed his position as manager of the Oklahoma City branch of First National.

Short News Notes.

William Porlitzer, of San Antonio, owner of several moving picture theatres in that town, has bought the Star Theatre, a former vaudeville house. He is remodeling it for moving pictures.

Skiles and Gergamy are building a new theatre at Olden, Texas. Olden is some miles off the railroad in the oil field district between Eastland and Ranger.

John Fanning, of the Crazy Theatre, Mineral Wells, is back from Los Angeles, where he visited the various studios.

The Alhambra Theatre, at Eastland, seating 1,000 people and costing $75,000, opened July 14.

Booth Bolton, of Jacksonville, Texas, has installed a new pipe organ in his theatre, at cost of $5,000.

James G. Tomlin, formerly with Select, has gone with the Southwestern Film Company. He handles the state of Texas.

Hot weather in Texas and Oklahoma has caused a decided slump in business during July. Attention to the coming cotton crop has caused the rural district attendances to be smaller than usual.

Arthur Keyes is back at his Texan Theatre, at Quanah, after being discharged from the army.

C. E. Buchanan, of Metro, is visiting Marlin, a Texas watering place, where he is recuperating after a recent illness.

Grand Prairie, fifteen miles from Dallas is to have a theatre. A. W. Lessenberg is just finishing his new airdome.

Pollard Crossed to the Stomach; His Opponent Crossed to the Far Beyond.
Harold Lloyd, Bebe Daniels and Snub Pollard all live duel lives in their Pathe comedy, "Never Touched Me."

BUFFALO'S BIG THEATRE IS COMING

Shea Amusement Company Acquires the Root Property for Erection of a Mammoth House

THE actual beginning of the work on one of the country's greatest amusement structure has begun this week with the purchase by the Shea Amusement Company of the Root property, running from 622 to 634 Main street, on which will be erected the Shea Metropolitan, a lavishly constructed motion picture house, which, when completed will have involved a sum in excess of $1,500,000. The theatre will have a Main street frontage of 133 feet and a depth of 232 feet, extending through to Pearl street. An entirely new seating plan will provide for the comfort of 3,500 persons.

The theatre proper will be built in the rear of the two story building now fronting on Main street. The present structure will be modernized, and it is possible that another floor will be erected, if architects decide that the present build-foundations are strong enough. In the center of this block provision will be made for a lobby 28 by 60 feet, and the plans for the entrance to the Metropolitan will call for an elaborate hanging marque and the largest electrical display in Buffalo. The beautiful terra cotta front of the present property will be modernized and six up-to-date stories provided.

No Expense Will Be Spared.

The architecture and decorations of this new Shea Amusement Company enterprise will indicate the great strides made in theatrical construction during the past five years. No expense will be spared to make the Metropolitan the most gorgeous and most complete institution of its kind in the country. The installation of every known device and convenience, including several innovations will be included in the plans. The auditorium will be broad rather than deep, bringing even the rear most seats at a comparatively short distance from the stage. The lighting will be the indirect system in four colors which can be used in any combination. The ventilation will be thoroughly modern, tempered air being brought in from under the seats of the orchestra and the balcony and expelled from the great dome.

A grand promenade will be provided, fitted with a magnificent lounge and refreshment rooms, along the London tea room idea. This latter innovation will have an especial appeal for the feminine patrons of the theatre, who, after shopping, can enjoy a delightful repast and then attend the show.

The stage of the Metropolitan will contain many new ideas which will make possible the presentation of effects never shown before. The policy of the new house will be the presentation of the highest type of motion pictures, accompanied by a mammoth symphony orchestra and famous soloists. It will be a further development of the present Shea Hippodrome idea. It is expected that the policy of the Hippodrome upon the completion of the new house will be changed to high class vaudeville and motion pictures at popular prices. The Shea Court street vaudeville house will not be disturbed in any way.

Roof Garden a Feature.

Something entirely new to Buffalo will be the roof garden atop the Metropolitan, which will be patterned after the famous roofs in New York City. Here complete theatrical performances will be given, including motion pictures. The roof will have a seating capacity of approximately 2,000 persons, making the total seating figures for the house over 5,500. Elevators and escalators will bring the patrons to the various landings.

Actual construction will commence immediately upon the completion of the plans. Prominent architects are now looking over the site and are in consultation with Shea officials. Representatives are touring the country, visiting the newest theatres in search of every possible innovation that might be provided for the pleasure and comfort of Buffalonians. In all likelihood the new theatre will be under the direct management of Harold B. Franklin, who has, in a great measure, been responsible for the big success of Shea's Hippodrome.

And Still Another.

Still they come! The latest new motion picture house to be announced is that to be built by W. F. McDonald, prominently identified with the North Buffalo development, especially along Hertel avenue. According to Mr. McDonald, one of the most elaborate theatres in Buffalo will be opened in September, on Hertel avenue between North Park and Norwalk avenue. The cost of the structure will represent an investment of close to $200,000, and will provide entertainment for the 30,000 residents of this rapidly growing district. Workmen and machinery are now engaged in excavating and laying foundations for the new theatre, which will have a frontage of 310 feet on Hertel avenue, occupying the entire block between North Park and Norwalk avenue.

Plans for the structure indicate that the style and arrangement will be the same as employed in Shea's Hippodrome, the entrance and long spacious lobby being graced on either side by stores and the theatre proper occupying the central portion of the block.

Edifice Will Be Welcome.

That this part of Buffalo will welcome the addition of the amusement edifice, was evidenced recently in the city council chambers when application was made for the building permit. Contrary to expectations of the councilmen, an assemblage was present to indorse the application for the permit. More than one hundred women residing in the vicinity of the site of the new house were present at the meeting and enthusiastically urged the granting of the permit. Encouraged by this demonstration of approval of his plans, Mr. McDonald states that while no effort will be spared to rush the work of completing the building, no haste will be permitted to interfere with the installation of a variety of features that will insure the comfort, safety and convenience of the patrons.

Realart Exchange Nearly Ready.

Henry E. Wilkinson, manager of the new Realart exchange on Franklin street near Chippewa, announces that his office will be ready for business soon after August 1. Carpenters are now busy subdividing the ground floor of the new exchange, which promises to be one of the most roomy in Buffalo. Mr. Wilkinson expects to announce his assistant and sales staff within a few days.

Fowler's Cooling Idea.

Bruce Fowler, managing director of the New Victoria Theatre, Ferry and Grant streets, has put up a most attractive "icicle" front. Reproductions of hanging icicles have been placed around all the front frames and across the entrance of the house so that one thinks he is entering an Eskimo's igloo when going into the Victoria.

Franklin Visits Gotham.

Harold B. Franklin, managing director of Shea's Hippodrome, journeyed to New York, Monday, July 28. Isidore Moses, assistant manager of the Hippodrome, returned from a visit to New York, Saturday, July 26.

Academy Theatre Closes.

The Academy Theatre, one of the oldest in Buffalo, closed Sunday evening, July 27, with a film bill. The Academy, which has been under the Mark-Brock control for the past ten years, has passed into the hands of Levy & Herk, a Chicago burlesque syndicate. The house will open Monday evening, August 25, with burlesque attractions. It is expected that James Bailey, who has been employed continuously at the Academy for the past 19

You'd Never Think There Was a Ferocious Bear Below, Would You?

The bear was only Oscar in search of chocolates, but Madge Kennedy, of course, did not know that in her Goldwyn, "Through the Wrong Door."

years as assistant manager and treasurer under several regimes, will continue in that capacity under the new management.

Winegar Augments Orchestra.

E. C. Winegar, manager of the Central Park Theatre, one of the most thriving of Buffalo neighborhood houses, has augmented his orchestra for the fall season. He is also planning a new stage setting for the Central Park.

Johnston Joins Mutual.

C. N. Johnston, formerly manager of Ellen Terry Theatre, has joined the local Exhibitors-Mutual Distributing Corporation staff as salesman. Mr. Johnston has been connected with the film business locally for many years and is well known throughout western New York film circles.

"Cavvy" Entertains Club.

Miss Philomena Cavanaugh, publicity director of the Shea Amusement Company and chairman of the entertainment committee of the Quota Club, a local organization of business women, presented a program of films at the meeting of the club in the Hotel Statler, Monday, July 28, showing the work of women in all parts of the world.

Roman with Famous Players.

B. Roman has come to Buffalo from the New York office to join the local Famous Players-Lasky staff as salesman. R. C. Fox, manager of the Buffalo branch is in New York conferring with officials on fall plans.

Green Visits Crabb.

Sprague Green, formerly of Fort Wayne, Ind., where he managed a house for Earl L. Crabb, of the Strand, Buffalo, and now connected with Bee Hive exchange, Chicago, was in town the week of July 21 on his vacation. Mr. and Mrs. Green were the guests of Mr. Crabb during their stay here.

Walker Visits Exhibitors.

Senator James Walker, who was active in aiding the passage of the Sunday movie bill in the last legislature, was in Buffalo, July 14. He was entertained at luncheon by exhibitors.

Canadian News Letter

Do Not Want Blank Wall.

PROPERTY owners along Victoria street, Toronto, have protested to Mayor Church and the City Council against the plan of the architect for the mammoth new moving picture theatre there to have a blank wall of the theatre extending along the Victoria street frontage. The declaration is made that the barren wall destroys the business continuity of the thoroughfare, and the petitioners have asked for a change in the plans so that the theatre structure will have a row of stores along the street. They point out that the theatre interests will have no other frontage for stores, because the "front" of the theatre on Yonge street will consist of an entrance only.

Take Pictures of Capital.

S. B. Taube, sales manager of the Canadian Aero Film Company, Toronto, and Chas. Irish, camera director of the company, visited Ottawa on July 24 for the purpose of making arrangements to take sky-view pictures of the Canadian Capital. Taube was formerly a prominent film exchange manager of the Canadian field.

Y. M. C. A. Stages Free Shows.

The West End Y. M. C. A. of Toronto, Ontario, has introduced community picture shows in the outdoor parks of the city. A show is presented every night in the week, except Saturday and Sunday, at some park or square and the performances are given without charge. Educationals, scenics and comedies are screened as a rule. The schedule for the week is as follows: Monday, East Toronto; Tuesday, West Toronto, Baird Park; Wednesday, North Toronto; Thursday, Willowvale Park; Friday, Perth Avenue Square.

Local exhibitors are quite at a loss to understand why the Y. M. C. A. should desire to stage the free performances in direct opposition to the regular theatres, unless it is a direct attempt to hurt the business of the moving picture houses.

Welcome to Returned Men.

Two returned heroes were welcomed back at the regular meeting of the Ottawa, Ontario, local of the Moving Picture Operators' Union which was held on Sunday, July 20. The two returned warriors were Sam Ventura and Charles Bamford.

Announcement was made that the union was engaged in a dispute with the management of the Rex Theatre, and the theatre was stated to be on the "unfair list."

William Lane and Business Agent Joseph Thibault are the representatives of the local in the Ottawa Theatrical Federation and they gave a report of activities by the Federation.

Vice-President W. Hartnett occupied the chair at the meeting in the absence of President M. Ventura.

Patricia Takes a Rest.

The Patricia Theatre, London, Ontario, one of the large local houses, has been closed for repairs and renovations. The theatre will re-open in August.

WILL "SHOOT" THE PRINCE OF WALES

Cameramen Will Be on Hand to Film the Events of His Arrival at St. Johnson August Fifteen

GREAT preparations are being made for the two days' celebration of the visit of the Prince of Wales to Canada. His Royal Highness arrives at St. John on August 15, and a fine programme of sports, parades, fireworks and receptions is being arranged. It is understood that Pathe Freres, the Gaumont Company and the British Government have all arranged with representatives of other motion picture concerns to have men present to secure pictures of the event. On August 14 all returned soldiers in New Brunswick are invited to come to St. John for a "Joy Day." It is expected that some 8,000 will attend. Moving pictures are an important item in the programme for their entertainment, and a parade of Veterans will pass before the Prince on August 15. Walter Golding, manager of the Imperial Theatre, is chairman of the publicity committee for the two days' celebration, and the other theatre managers will co-operate with him.

Fox Exchange Notes.

V. J. McCabe, Canadian Distributing Manager of the Fox Film Corporation, was in St. John for a few days recently.

Miss M. D. Purdy has been added to the staff at the Fox Film Corporation Exchange as assistant to Miss R. L. Selig. Roy Kerr takes the place of E. Whelpley as shipper.

Queen Square Goes to Fifteen Cents.

The Queen Square Theatre has increased its price of admission to fifteen cents. This theatre was called The Nickel on its first opening, and its managers held out for some time against increased prices

Halifax News Notes.

The smallpox situation is clearing up rapidly, there being now only fifteen cases in the hospital.

The Casino Theatre is closing down for one month's repairs. R. J. McAdam, manager, and Dan Sullivan, secretary, will go to New York during that period.

The Majestic Theatre, at Halifax, is running a few motion picture specials, including The Queen of the Sea and Les Miserables. Mr. J. O'Connell will return to his policy of a stock company, on September first.

Reviews in Moving Picture World are available for publicity use in your newspapers.

Can This Be the Debonair Warren Kerrigan of Evening Clothes Fame?
It is, indeed, showing J. Warren in a scene from "A White Man's Chance," distributed by Hodkinson.

OMAHA IS STRONG FOR EXPLOITATION

Milton Overman and Stewart Gould Are on Job and Jensen of Goldwyn Seeks Publicity Sharp

IT is coming to be quite the thing for exchanges in Omaha to employ exploitation men. These men conceive ideas to help the exhibitor to put over a picture. They take these ideas to the exhibitors, say "See, here's what you could do," and lead the exhibitor to book the production. They also prepare and submit publicity to the local newspapers, trying to give it a local touch, and they help prepare sample advertisements for exhibitors who have already booked a picture.

Milton L. Overman has been employed in that capacity by the Select exchange in Omaha. He was formerly an exhibitor and publicity man at Sioux Falls, S. D.

Stewart Gould, display advertising solicitor for the Omaha Bee, and known as one of the leading amusement advertising men of Omaha, has joined the Famous Players-Lasky exchange in Omaha as exploitation man.

Manager Jensen, at the recently established Goldwyn exchange in Omaha, is seeking an exploitation man for that exchange.

Tom Nisely has succeeded Mr. Gould as publicity man for the Rialto Theatre, work to which Gould gave part of his time. Mr. Nisely is with the World-Herald.

To Help Salvation Drive.

"Fires of Faith," the Salvation Army picture being distributed by Famous Players-Lasky, was shown at a private exhibition at the Muse Theatre, in Omaha, Neb., last week, to Salvation Army officials and Omaha people interested in putting on a Salvation Army campaign to raise money for a maternity home in Omaha. The financial campaign will be state wide, and the picture will probably be shown to aid the drive.

F. A. F. Opens Omaha Office.

The F. A. F. Enterprises, Inc., state rights distributors, has opened an office at 214 South Fourteenth street, Omaha. Nick Abramson is president of the company; Paul Fine is vice president, and N. N. Frudenfeld is secretary-treasurer.

Robins Visits Omaha.

Herman Robins, assistant general manager of the Fox Film Corporation, was a recent visitor at the Fox exchange in Omaha.

Seattle News Letter.

Koerpel Entertained His Force.

Manager J. A. Koerpel closed his office early Saturday, July 6, and took the entire office force for an outing on Liberty Bay. They camped out over Saturday night and Sunday, and enjoyed swimming, dancing, fishing—and fresh air. They returned late Sunday night, a tired but happy bunch.

Equipment Company Incorporates.

The Western Theatre Equipment Company, of Billings, Montana, has been incorporated, with B. F. Shearer as president and manager, and E. C. O'Keefe as secretary-treasurer. Powers and Simplex machines are handled by this company, and a full stock of machines, equipment and supplies is carried in the Billings store, so that shipments may be made direct from that town, instead of sending back to the factory.

Starts Work on New Liberty.

Ground has just been broken for the new Liberty Theatre, which is to be built by the Liberty Theatre Company, of which A. A. Algase is president. The house is to seat 1,200 and will cost, when completed, $150,000.

Chatburn Visits Seattle.

T. W. Chatburn, assistant general manager of Vitagraph, was in Seattle for several days last week. He went on to Portland, accompanied by L. M. Cobbs, Northwest manager.

Kraker Joins Exhibitors Mutual.

J. A. Kraker, formerly with Vitagraph in San Francisco, is now selling Exhibitors Mutual films in Western Washington.

Personal and Business Items.

S. P. Peck, who has been out on the road for five months, handling "The Unpardonable Sin" for the Exhibitors Film Exchange through Montana and Idaho, has finished his work and came home for a rest before starting out again with other pictures. He reports very hot weather in the two mountain states, but that business is normal, considering the weather.

H. H. Hurn is covering Oregon and Washington with the "Unpardonable Sin."

Ed. Waldo, Pacific Coast auditor from Los Angeles, is spending several days at the Seattle Fox office.

E. M. Wolfe, Jr., who has just returned from France, has been employed as shipper in the Fox office. He formerly shipped for Triangle.

A. B. Cleland, salesman for the Film Clearing House, is just getting around after a four weks' siege at the hospital, where he underwent an operation for appendicitis.

Virgil Adams, formerly booker for Mutual, is now with Greater Features. The new cashier is Miss Blanch Moyer, formerly with General.

The Seattle International office is now handling all the short reel subjects formerly handled by General. There is also announced from this office a big nine-reel subject. "Reel Life in China," showing for the first time in pictures the Forbidden City and the great walls.

John Danz, manager of the Colonial and the Star theatres, Seattle, has bought a half interest in the property of the Class A Theatre.

Baltimore News Letter

New Gem Will Be Renovated.

THE New Gem Theatre, 617 North Duncan Place, owned by Nick Burns and managed by Roy Levy, closed down on Saturday night, July 26, and will remain dark for three weeks for a thorough renovation. The seating capacity will be enlarged by 100 seats, two new projection machines are to be installed, the interior and exterior of the theatre are to be repainted and redecorated, the lighting system is to be rearranged and the seating rearranged so that there will be two aisles running the full length of the theatre.

Cumberland Will Have New Theatre.

A new theatre is to be built by the Cumberland Amusement Company in Cumberland, Md., at Pershing avenue and Liberty street, which has been incorporated with a capital of $250,000. The incorporators include: Harry C. Crandall, of Washington, D. C., T. B. Finan, D. Lindley Sloan, C. H. Wickard, J. E. Perrin, Henry Shriver and John J. Stump.

Lewy Shows Parade Films.

The moving pictures which were taken by Harry Lewy and J. Aler Barry, of the parades of the 313th and 115th Regiments were shown privately to Mayor Wm. F. Broening and several city officials at the Lewy Studios, 217 North Liberty street, on Thursday morning, July 24. The films are to be acquired by the City as a permanent record of the event.

Caplon Joins Goldwyn.

Ben Caplon has acted as the representative for Triangle for the past two years, has resigned from that company to accept a position in the publicity department of Goldwyn and has been assigned to the Washington office.

Whatne Goes to Variety.

F. B. Whatne has resigned from the Baltimore Booking Company, where he has been acting as a salesman, to become associated with the Variety Pictures Corporation, 412 East Baltimore street. Mr. Whatne was associated with the Fa-

Beach-Nuts.

Mr. and Mrs. Carter De Haven find a haven of isolation in their Goldwyn comedy, "Close to Nature."

mous Players-Lasky Corporation's Washington, D. C., office before joining the Universal Baltimore office. He is making an extended trip through Virginia for Variety.

Personals of Baltimore.

Louis Schlichter, president of the Exhibitors' League of Maryland and manager of the Bridge Theatre, is now taking his family on an automobile trip to Niagara Falls. He is now taking his vacation.

Al. Rosenthal, who handles independent releases in Chicago, where he has an office, came through Baltimore last week and stopped over to visit his many friends in this city.

William Timmons has succeeded Martin A. Berger as Baltimore representative of the Electric Film Corporation, of Washington, D. C. Mr. Timmons also manages the branch office of the Capital Film Service, Inc., in Baltimore.

The engagement of Miss Zoe A. Luck to J. C. Whalen, projectionist at the Plaza Theatre, Broadway and Gay street, has now been announced by Miss Luck's sister, Mrs. Walter Jones, 1660 Gorsuch avenue. Mr. Whalen is a member of the Operators' Union, Local 181.

Cleveland News Letter

Charlie Adams to Put Out Road Show.

CHARLIE ADAMS, roadman for the Standard Film Service, Cleveland and Cincinnati, is going to embark on a theatrical career this fall. He is going to put out a road show, the famous old "Uncle Josh Spruceby" with a village band and everything.

Goldwyn Is Now Settled.

The Goldwyn exchange, Cleveland, is now comfortably operating in its enlarged quarters. Manager Bandy took over half of the space on the fourth floor of the Standard Theatre Building, formerly occupied by the General Film Company. The Paramount-Artcraft took the rest of the space for a store-room.

Exchanges Are Strong for Publicity.

Cleveland exchanges are realizing the value of publicity departments. Among those having publicity men are The Standard, Frank G. Hard; the Paramount-Artcraft, William Leyser; the Select, Ace Barry and the Universal, Mr. Cummings.

A Real Film Romance.

It has been announced that S. A. Gerson, manager of the Buckeye Poster Company, and Miss Tillie Rosenbaum, stenographer in the Triangle Exchange, will be wedded in the fall.

Wage Increase Not Popular.

The proposed increase in wages for musicians in Cleveland, is not meeting with a wonderful welcome among the exhibitors, and it is reported that a fight will be put up.

Among the Projectionists.

Hyman Friedlander, projectionist at the Euclid Theatre, Cleveland, has been ill for the past two weeks. Eugene McGranagan, another projectionist, is back from France and on his old job at the Priscilla Theatre.

Temple Is Being Redecorated.

The Temple Theatre, Toledo, is undergoing a process of renovating and redecorating, and will be reopened shortly.

Improvements for the Orpheum.

The Orpheum Theatre, is undergoing extensive repairs. The stage has been ripped out and the steel beams will be removed.

Callaghan Leaves Triangle.

D. Callaghan, manager of the Cleveland Triangle office, has resigned and gone to Dallas, Texas, as manager for the new Realart exchange.

The Ezella Reopens.

The Ezella Theatre, Cleveland, has reopened after a few weeks' shut-down for the purpose of making repairs and decorating. New glass doors have been installed.

COMBINATION WILL RUN NIXON-COLONIAL

Philadelphia Theatre Will Be Under Direction of the Stanley and Nixon Nirdlinger Interests

THE Nixon-Colonial Theatre, in Germantown, will hereafter be directed by a company composed of the combination of the Stanley Company of America and Nixon-Nirdlinger interests. The theatre at Germantown and Chelton avenues, was built five years ago, and is one of the most modern amusement places in the city. It was built by S. F. Nixon, and has been in continual operation as a motion picture and vaudeville house.

Under the new coalition, improvements in the theatre will be made at a cost of approximately $40,000. The most striking addition will be a new organ costing $25,000, which will be installed before the opening of the fall season, on August 25.

Constitutes But One Feature.

Jules E. Mastbaum, president of the Stanley Company, said last week that the acquisition of the Nixon-Colonial is but one feature of the comprehensive plans of the company to carry out its main object, the leasing, purchase and building of theatres in Philadelphia and other cities.

The closer combination between representatives of the legitimate stage and the silent drama, as evidenced in the coalition which will manage the Nixon-Colonial, is believed by theatrical men to be a forerunner of a movement to bring under one corporation head the varied theatrical interests of Philadelphia and other cities.

Exchange Managers Refuse to Pay.

Local exchange managers in Philadelphia, decided to discontinue the paying of express charges of the Atlantic City messenger service as they understand that the messenger's express service has been and is up to the present time fully compensated by the exhibitors for all charges. A concerted movement on the part of the managers recently decided that they were justified in taking this course of action, as all contracts for film plainly state that such charges are to be paid for by the party contracting for the pictures.

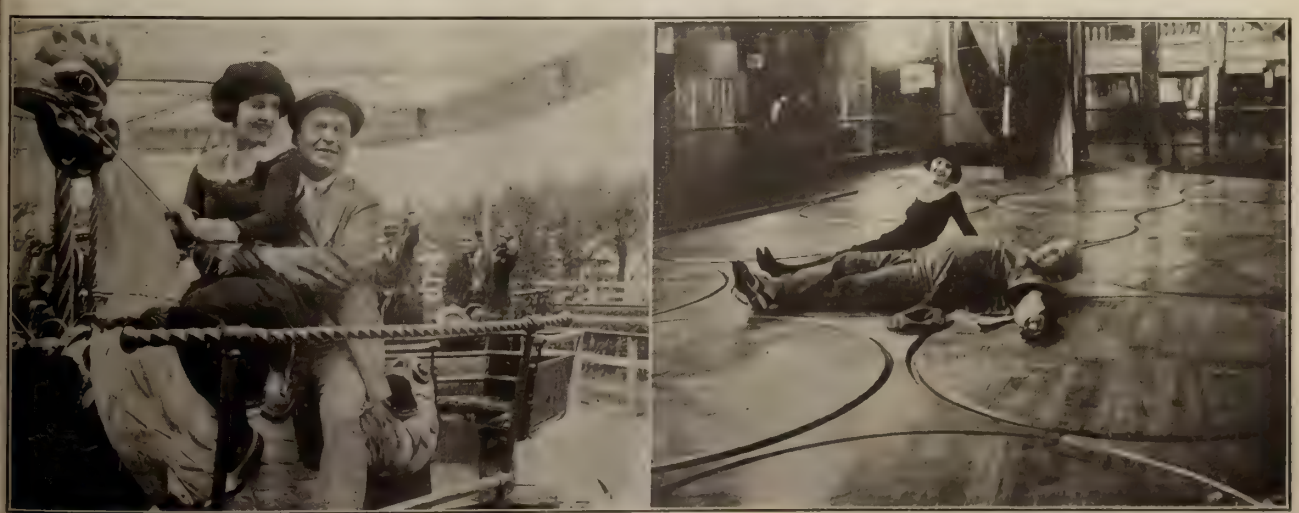
Portland News Notes.

Lacey Colors His Music.

THE Majestic Theatre has been featuring its music of late, and manager F. A. Lacey "puts over" the popular Wurlitzer concerts by the use of lighting effects. When the concert is on, he has arranged for a steady spotlight on the organist, but floods the stage setting with different colored lights suggestive of the music being played.

New Theatre for Nampa.

E. Waddell, formerly owner of the Unique Theatre, Nampa, Idaho, was a recent visitor in Portland, buying material for the new theatre he is building in Nampa. The building will be a large one and will have a dance hall in an upper story.



The Folks in Low Point, Tennessee, Will Relish This Bill Parsons Comedy, Which Is Laid in Coney Island.
And, in fact, every one else to whom Luna Park and the beach are unknown quantities will enjoy this latest Capitol comedy for Goldwyn, "They're Off."

SEVEN INDIANA THEATRES COMBINE

Bikos and Obreshik Now Control Five Houses in Gary and Others in Hegewich and Whiting

ONE of the largest theatre deals ever transacted in the north part of Indiana was completed at Gary, Ind., recently when five Gary theatres and two theatres in neighboring cities passed into the control of Nick Bikos and Andrew J. Obreshik. The deal became effective Monday, July 21.

The theatres involved are the Cosmo, Lyric, Venus, Royal and Gem, of Gary, and the Star Theatre, in Whiting, and the Hegewich, in Hegewich. The total amount involved in the transaction was not made public.

The Cosmo, Royal and Hegewich theatres have been under the management of Mr. Bikos for some time, and Mr. Obreshik has been managing the Venus and the Star theatres. These theatres were merged under the firm name of Bikos and Obreshik, which then took over the Gem and Lyric Theatres.

Gary's Grand Changes Hands.

The Grand Theatre, one of the leading motion picture theatres at Gary, changed hands recently, the new owners beink K. Vlaho, P. Kallisis, L. Lupos and V. Thesvoropolas, all of whom are Gary business men. The theatre, which is situated at the corner of Eighth and Broadway, was formerly owned by the Simon Brothers Amusement Corporation. The new deal is said to have involved an expenditure of $16,000.

No Carnivals for Terre Haute.

Motion picture exhibitors of Terre Haute have received with joy the recent announcement of Mayor Charles Hunter that he will not permit street carnivals to appear in that city during the remainder of his administration. A carnival company was booked to appear at Terre Haute in August under the auspices of a lodge, but the contract was cancelled following the mayor's order.

Eagleston Meets with Accident.

W. W. Eagleston, manager of the Majestic Theatre, at Seymour, has been confined to his home as a result of an injury to his foot caused by stepping on a rusty nail. Physicians say the injury will not result seriously.

New Company Incorporated.

Articles of incorporation were filed recently with the secretary of state at Indianapolis by the J. S. Gregory Theatrical Company, of Hammond, Indianapolis, the new company which has closed a ninety-nine year lease on a downtown site at Hammond for the erection of a new motion picture theatre.

The company is capitalized at $200,000, and the papers on file at the secretary of state's office state that the object of the company is to conduct a general motion picture business, owning and leasing films and exhibiting and displaying them. The new theatre will have a capacity of 3,000.

The incorporators are S. J. Gregory, C. Greanias, Sam Jafee, and C. J. Kontos, all of Chicago Heights.

Noblesville House Started.

Work has been started on the new $30,000 motion picture theatre that is being erected at Noblesville, Ind., for a company headed by John H. Wise and W. D. Cullen, Noblesville business men. The house, which will be known as the American, will have a seating capacity of 2,000.

Temple Theatre Company Increases Capital.

The Temple Theatre Company, which operates the Temple motion picture theatre at Mishawaka, Indianapolis, has increased its capital stock from $55,000 to $70,000. Improvements in the present building are being contemplated.

Banschbach Manages Alhambra.

Otto E. Banschbach, who has been connected with the Frank J. Rembusch Moving Picture Enterprises in Martinsville and Indianapolis for the last four years, has been chosen by Mr. Rembusch as manager of the Alhambra Theatre, at Shelbyville.

Bingham Vacationing.

E. E. Bingham, manager of the Colonial and Regent Theatres, of Indianapolis, has left for a two weeks' vacation at northern Indiana lakes.

Denver News Letter

Film Men Enjoyed Themselves.

DENVER'S moving picture fraternity "stepped out" in gala fashion on Wednesday, July 23, the occasion being the annual excursion conducted under the auspices of the Rocky Mountain Screen Club. A special train was chartered for the event, and Eldorado Springs was the scene of the outing. Everybody, from exchange managers down to office boys, went along and report they enjoyed the time of their lives.

The plan, which was first suggested by Ward Scott, manager of the Pathe exchange, will be carried out rather frequently during the coming months. The outing brought together all the exchange managers of the city and stimulated a better feeling of fellowship among the men who guide the destinies of the motion picture game in the Denver district.

Bathing Girls and Firemen Aid Stunt.

David Swing Ricker, of the Select Pictures Corporation, conducted an intensive campaign in Denver in connection with the showing of Olive Thomas in "Up Stairs and Down."

A bathing girl revue was held at Lakeside, Denver's leading bathing resort, and an Olive Thomas cup was awarded the girl clad in the most attractive garb. A similar cup was also offered in connection with a dancing contest.

Last Saturday, Denver's firemen competed in a novel "upstairs and down" event when they went to the America theatre, and in teams demonstrated their agility and speed in ascending and descending ladders. The winning team was presented with a cup.

Henry Manager for United.

T. Y. Henry has been named Denver exchange manager for the United Artists' Corporation. Henry is well known in Denver, having, during his four years' stay here, operated the offices of the General Film, Artcraft and Paramount-Artcraft companies. He recently returned from New York City.

Henry has established temporary headquarters in the Erhard Hotel.

Ellison Breaks Down.

Homer S. Ellison, manager of the Rialto and Princess Theatres, is suffering from the results of a nervous breakdown. His hundreds of friends along movie run join in wishing him an early recovery.

Patrick Pictures Incorporates.

The Patrick Pictures Corporation has filed articles of incorporation for the taking of religious and educational films. Cecil Jordan, C. J. Tuckfield and Homer Arbuckle will play prominent roles in the new company.

Short Notes.

Henry Brennan, manager of the Lyric Theatre, Casper, Wyo., was a recent visitor along Denver's movie row.

Edward C. Day, manager of the Lux, is the proud father of a dandy baby boy. Young Mister Day will answer to the name of William.

A feature film belonging to the Vitagraph company, and distributed through the Denver office, was destroyed when the moving picture theatre at Fort Sumner, New Mexico, was wiped out by fire.

A Rock-Ribbed Smile

From E. K. Lincoln, who puts the gold into "Desert Gold," the Zane Grey production for Hodkinson.

Minneapolis News Letter

Blanchard Now a Publicity Manager.

CLIFF BLANCHARD, formerly employed in the editorial departments of the Minneapolis Daily News and the St. Paul News has been appointed publicity manager at the Minneapolis Universal exchange. He will have complete charge of the publicity department at the Universal office and will handle the exploitation of several new Universal serials.

Bryson Goes on Trip.

James V. Bryson, manager of the Minneapolis Universal Exchange, has gone to New York and Atlantic City on a two weeks' trip, during which he will confer with home office officials. In his absence, Newton Davis is in charge of the Universal exchange.

News Brevities.

Mark Ross has joined the sales force of the Minneapolis First National exchange, leaving for northern Minnesota on a thirty day trip. Mr. Ross became known in the Northwest in the work of exploiting "The Spoilers" and other attractions.

A. J. Cooper, owner of the Liberty, Lyric and C-It theatres at Ashtabula, Ohio, has purchased the Strand, Casino and Dome theatres at La Crosse. He will commence the operation of his new theatres immediately.

Henry Nelson, manager of the Rex Theatre, at Blooming Prairie, Minnesota, was a recent visitor in Minneapolis.

Henry Fisher, Minneapolis manager for the American Film Corporation, is at present on a business tour of North Dakota.

Among Independent Producers

Conducted by C. S. SEWELL

Steiner Offers "Sky Eye," a Big Aviation Picture

FROM the offices of William Steiner, independent producer of motion pictures, comes the announcement through D. J. Mountan, special representative, of the completion of the seven-part feature, "Sky Eye," upon which the Steiner Company has been actively engaged for the past four months.

Mr. Steiner's latest feature carries the embodiment of two subjects which stand prominent in the eyes of the world; namely, the vast Texas oil fields and the subject of daring aviation. The authors of "Sky Eye" are said to have skillfully interwoven from these two subjects a "thrilling romantic drama of the oil fields and the air," as the producer has styled his offering.

Under the direction of Aubrey M. Kennedy and Louis Lewyn, Mr. Steiner has, through the co-operation and sanction of Lieut.-Col. Lawrence W. McIntosh, commanding officer of Ellington Field, been permitted a wide scope in taking of startling aeroplane thrills and hitherto unphotographed stunts.

"Sky Eye" boasts of being the first motion picture feature to record a wedding in the air. There is also a daring transfer from one aeroplane to another in flight and a leap from aeroplane to speeding train, as well as innumerable tail spins, nose dives and other feats of air daring.

Big Exploitation Plans for New Supreme Serial

SIDNEY REYNOLDS, president of Supreme Pictures, announces that J. Robert Pauline, the hypnotist and vaudeville headliner, who has just commenced work in a serial for his company, will be given a great publicity campaign.

For cities of 25,000 or over a big billposting campaign in which twenty-four sheets will be utilized is being worked out. In addition, a special series of feature articles on hynotism and kindred subjects for use in magazines and Sunday newspaper supplements. One of these series has already been accepted by a syndicate representing a large number of newspapers, the article going to only one newspaper in each city.

Mr. Reynolds further announced that J. Robert Pauline is now at work on a series of new hypnotic feats and experiments which he plans to make even more sensational than any of his previous stunts.

Helen Holmes to Perform a Daring Aviation Stunt

IT is announced that Helen Holmes is to perform a feat which is to be shown in one of the later episodes of "The Fatal Fortune," produced by S. S. Krellberg, which is claimed to have never before been attempted by any moving picture actress, and which will establish her as an "ace" among serial stars.

Arrangements are being made to have Miss Holmes loop the loop in an aeroplane over Forty-second street and Broadway, New York, in which feat she will be assisted by a famous "ace" who has just returned from the European front.

It is the intention of Mr. Krellberg to incorporate in the various episodes of "The Fatal Fortune" something entirely out of the ordinary that will hold the interest of the serial at all times. That is, each and every episode is expected to be more startling than the other, the final episode winding up in a grand climax.

Grace Davison Finishes "Atonement" for Pioneer

FILMING of the first Grace Davison production to be exploited by the Pioneer Film Corporation is now complete. The new feature is in five reels, and will be known as "Atonement." The scenario was written by Charles Edwards Hall, and the production directed by William Humphrey. Conway Tearle appears with Miss Davison as co-star.

The story is announced as giving great scope to the recognized abilities of the stars, and having an unusual and complex plot. It tells of the experiences of a young official who, to help a friend, used funds belonging to his bank. In doing so he finds himself beyond the pale of the law, and, deserting his wife and child, drops from sight, and circumstance points to his being a suicide. His wife remarries, and years of happiness follow, while the first husband, still alive, drags out a wretched existence in the shadows of the underworld. But at last he is betrayed, arrested and his wife is hailed to court as a bigamist.

Grace Davison

Who will co-star with Conway Tearle in "Atonement," a Pioneer production.

Then the husband wakes up, for it has all been a dream showing what could have happened had he used the bank's funds. Accepting the dream as a warning he refuses to enter into the proposed plan, and all ends happily.

The cast includes Sallie Crute, Huntley Gordon, Anthony Merlo and several others. The Pioneer will shortly offer "Atonement" on the state rights market.

Bathing Girls in Fashion Display.

As an added attraction at all Sunday performances the Mack Sennett bathing beauties who are appearing in person at the Broadway Theatre through special arrangement with Mr. H. C. McCourt are displaying a series of fall gowns entitled "The Dress of the Hour."

This show is announced as being put on to prove to the public that the Mack Sennett girls are as beautiful as they are advertised to be.

Kremer Makes Record Sale to M. & R. Film Company

WHAT is probably one of the largest deals ever recorded on the independent market was recently consummated by Victor Kremer, when he sold to the M. & R. Film Company, of San Francisco, the rights for several states to seven five-reelers that have not been previously released, ten reissued five-reelers and thirty one-reel Essanay reissues.

The subjects included in this sale embrace "Denny from Ireland," "The Pen Vulture," "The Snail," "The Ranger" and "When Arizona Won," featuring Shorty Hamilton; "Strife," featuring George Le Guere, and "Stripped for a Million," featuring Crane Wilbur. The reissued features produced by Essanay are "Little Shoes," with Henry B. Walthall; "Men of the Desert," with Jack Gardner; "The Man Trail," with Richard Travers; "The Alster Case," with Bryant Washburn; "The Range Boss," with Jack Gardner; "The Little Shepard of Bargain Row," with Richard Travers; "Efficiency Edgar's Courtship," with Taylor Holmes; "The Land of Long Shadows," with Jack Gardner; "The Misleading Lady," with Henry B. Walthall, and "Open Places," with Jack Gardner.

The one-reel Essanay reissues consist of ten of George Ade's Fables in Slang, ten Snakeville comedies and ten Broncho Billy Westerns.

Bolshevism and Americanism in "Everybody's Business"

BOLSHEVISM is one of the outstanding features of "Everybody's Business," the six-reel photoplay to be released in the near future by the W. H. Productions Company. However, one of the predominating elements of the picture is the spirit of Americanism, which is said to have been developed to such an extent that the patriotism of audiences will be aroused to a great degree.

Aside from the subjects of Bolshevism and Americanism, it is claimed that this photoplay is an unusual entertainment, with an abundance of action, suspense and dramatic interest.

Many agencies for co-operation have already been linked up in the exploitation of this feature, such as civic societies, schools, women's clubs and other prominent organizations in towns as well as in cities, and it has a special appeal to our soldiers.

It is also announced that special arrangements have been made so that newspapers will utilize the publicity of "Everybody's Business" in a different manner from heretofore.

Kremer Will Reissue Essanay's "Skinner" Series

VICTOR KREMER announces that within a short time he will reissue "Skinner's Dress Suit," originally produced by Essanay, to be followed by the other two of the Skinner series, "Skinner's Bubble" and "Skinner's Baby."

The decision to reissue these pictures at the present time is said to be the result of a large number of inquiries from exhibitors who desire to see them again on the market. Bryant Washburn and Hazel Daly have the most prominent roles in all of the stories, and "Skinner's Dress Suit," written by Henry Irving Dodge, and dealing with a clerk who, after being a drudge for years, became a partner in the firm, all because he invested in a dress suit, attracted widespread attention when it appeared originally in a well known magazine.

New prints are being made and a full complement of advertising paper prepared. Mr. Kremer is also planning to distribute other Essanay features beginning early in the fall. The first offering will be a block of ten to be released one each week through state rights exchanges.

This list will include "The Misleading Lady" and "Little Shoes," with Henry B. Walthall; "Efficiency Edgar's Courtship," with Taylor Holmes; "The Alster Case," with Bryant Washburn; "The Man Trail" and "The Little Shepard of Bargain Row," with Richard C. Travers, and four Jack Gardner pictures, "The Range Boss," "Open Places," "Men of the Desert" and "The Land of Long Shadows."

Many Sales Already Made on "Mystery of 13" Serial

ALTHOUGH prints of the new Francis Ford serial, "The Mystery of '13'," have not yet been received in New York, Western critics and state rights representatives had an opportunity of judging this latest production of Burston Films, Inc., at the studio projection room in Hollywood recently. The consensus of opinion is said to have been that the new thriller would exceed the success of the first Burston production, "The Silent Mystery," and on the strength of this verdict the first distributing rights were sold.

President Burston affirms that no matter what territory a buyer selects he is sure to get one of the lucky "thirteen." The first sale was made to Jacobo Glucksman, of 110 West Fortieth street, New York, who bought all the foreign rights. An interesting feature of the transaction is that Mr. Glucksman has not yet seen the serial, but is said to have negotiated the purchase because of the success of "The Silent Mystery," and of the presence in the cast of both Francis Ford and Rosemary Theby, who headed the former company, based on the report of his Western representative.

The "Mystery of '13'" is described as a Western mystery serial, and takes its title from the activities of a band of conspirators whose inner ring is known as the "13," and whose evil machinations are foiled by Francis Ford, who plays his popular character of Phil Kelley, of the Secret Service. The "Mystery of '13'" is in fifteen episodes, and will be shown in New York within the next week or ten days.

Another Sale Made on Jester Comedies

ANOTHER sale has been made on the new series of Jester comedies by the Territorial Sales Corporation. The New England rights have been received by the Eastern Feature Film Company, of Boston. Herman Rifkin, of the New England organization, attended a showing of four of the two-reelers and was immensely pleased with the possibilities offered by them.

With the disposal of the New England franchise, the Territorial Sales Corporation has now virtually completed its work with the Jester comedies. There is still some territory unsold, but negotiations are now pending for the disposal of these sections. These two-reelers starring Twede Dan are said to be amongst the best fun makers on the market and to have proved valuable assets to organizations taking them over.

Lesser Prepares a Booklet of "Bathing Girl" Pictures

AN account of the big demand for photos of the Mack Sennett bathing beauties, as well as the comedians appearing in "Yankee Doodle in Berlin," Sol Lesser, in conjunction with E. M. Asher, personal representative of Mr. Sennett, have decided to publish a booklet with a complete set of photographs.

This booklet has been designed by H. C. McCourt. The cover bears the photo of Mack Sennett and two of his original girls, with the captions, "Queens of the Sea," "Mack Sennett, King of Comedy," "Bathing Beauties," and is in colors.

There is a foreword giving a brief history of Mr. Sennett and of Mr. Lesser, who conceived the idea of giving the public a chance to see the bathing beauties in person. The booklet contains thirty-four pictures, a short story of Mack Sennett and his studio and several ads.

This is said to be the first time a book of this kind has been gotten out by a state rights distributor, and it is claimed that it is of such a nature that it will be a big seller for any exhibitor showing a Mack Sennett comedy.

Raver Sells "Liberator" for Three More States

RIGHTS for the distribution of Harry Raver's twelve-episode serial, "The Liberator," starring D'Annunzio's famous "Maciste," have just been closed for the states of Texas, Oklahoma and Arkansas, the Producers' and Exhibitors' Pictures Company acquiring ownership. Missouri and Kansas have also been disposed of to the Central Film Service of St. Louis, Mo.

Negotiations are now pending for the sale of the entire West Coast territory through Frank Samuels, a personal representative of Harry Raver in Los Angeles.

In spite of the hot weather, Mr. Raver announces sales of territory have been closed in record breaking time, notwithstanding the fact that he has been devoting his energies largely to the production of Augustus Thomas plays in pictures for Hodkinson distribution.

Pioneer Sales Force Reports Big Business

THE Pioneer Film Corporation reports that it corps of salesmen who have been on the road for some time, reaching most of the important exchange centres in the country, have met with great success in disposing of rights to the Pioneer productions, and will soon return to New York preparatory to making a second swing across the country.

Jerry Abrams, who has been in the Middle West, is negotiating the sale of the entire Pioneer list, and an announcement of the purchasers will probably be made in the near future. M. H. Hoffman, the general manager of the company, is still on the road, and has already announced important sales, including that of rights for three states to Messrs. Elliott and Brockwell, of Chicago.

S. Aronowitz, of Quality Films, of Des Moines, has been meeting with excellent results with "Virtuous Sinners" and other Pioneer films he is handling, and is negotiating for additional releases.

Helen Holmes and Jack Levering Have a Strenuous Time Mobilizing and Holding Their Riches in "The Fatal Fortune."
"Money talks," but it often speaks the language of the .45, as at the right. Scenes from the S-L-K. serial.

More Sales on "Brown of Harvard."

The following sales are reported by Film Specials, Inc., on the Selig reissue, "Brown of Harvard": To the Crescent Film Company, of Kansas City, for Kansas and western Missouri; to Craft Film Service, Pittsburgh, for western Pennsylvania, West Virginia and northern Ohio, and to the L. A. Sheridan Film Exchange, of Des Moines, for Iowa and Nebraska.

Majority of Rights Sold on Helen Holmes Serial

ALTHOUGH only four episodes of "The Fatal Fortune," the new Helen Holmes serial being made by the S. L. K. Serial Corporation, have been completed, announcement is made that practically all of the American and European rights have been sold.

In addition to the list of domestic sales chronicled in our last issue the following territory outside of this country has been disposed of: Great Britain, Australia, France, Germany, South Africa, Russia, Belgium, the Balkans, Norway, Sweden, Denmark, Greece, Holland and Italy to Jacobo Glucksman; the Far East to J. Pearson, and Mexico, Spain and Portugal to Joseph Lamy.

S. L. Krellberg, president of the company, states: "The demand for the Helen Holmes serial is beyond my fondest expectation. All who witnessed the first four episodes are very enthusiastic, and I believe the public will pronounce it the greatest serial story ever produced."

Latest Abramson Picture Will Be Shown August 16

THE latest Ivan Abramson production, "Someone Must Pay," will be shown on the screen for the first time on August 16, when it will be viewed by twelve prominent exchangemen who are said to represent nearly eighty per cent. of the territory of the United States. One of the parties who will attend this showing—Charles Rosenthal, Jr., of the M. & R. Feature Film Company—has already reached New York.

It is further announced that a plan is now under consideration to have Director Abramson make a series of pictures for the independent market for bi-monthly release, and it is probable that a combination of interests will result in which the Graphic Film Corporation will play an important part.

Hite Forms New Company

ANNOUNCEMENT has just been made that the C. C. Hite Attractions, 532 Walnut street, Cincinnati, has been bought by the C. C. Hite Attractions Company, a $200,000 corporation formed by Mr. Hite and a number of prominent exhibitors of Cincinnati for the purpose of buying and distributing the better state rights productions for the central states.

The president of the organization is Mr. Hite, well known in film circles, having formerly been connected with the Mutual, Triangle and Goldwyn Film Corporation. L. B. Liebtag is secretary, and was formerly of the Federal Reserve Bank of Cincinnati, while George Vivian Smith, treasurer, was connected with the United Picture Theatres of America.

Mr. Hite states the company is negotiating for several large productions, and will open offices in Cleveland, Louisville and Indianapolis.

Many New Faces at Bulls Eye.

Bulls Eye Film Corporation has recently enlarging the personnel at its Hollywood studios, and there are now many new faces among the casts of the different companies. Among the newcomers are Harry Mann and Matis Connolly, who appeared with Nazimova in the "Red Lantern"; May Foster, a character woman, and Beatrice Lovejoy, formerly of the Griffith forces.

Pioneer Closes Deal With Elliott and Brockwell

AN important deal consummated during the past week in the independent field was the signing of contracts by which Clyde Elliott and Floyd Brockwell, of the Greater Stars Productions, Chicago, secure the Illinois, Indiana and Wisconsin rights to all current and forthcoming productions of the Pioneer Film Corporation.

This arrangement was engineered by M. H. Hoffman, general manager of Pioneer, who is now in Chicago. Messrs. Brockwell and Elliott are well known exchange men, conducting one of the most enterprising exchanges in the Middle West. They will immediately start an intensive campaign among exhibitors in their territory.

Special salesmen will be sent out with the Pioneer attractions, which include "The Boomerang," "The Long Arm of Mannister," "Confession," with Henry B. Walthall; also "The Girl from Nowhere," with Cleo Madison; "Sins of the Children" and "Virtuous Sinners," together with Grace Davison in "Suspicion" and her latest production, "Atonement."

Many Week-Runs Repeated on Ham and Bud Reissues

FULL week runs in many first-class theatres in the principal cities are claimed for the Ham and Bud single-reel comedies. F. E. Backer, general sales manager of Jans Productions, Inc., owners of the world's rights, declares that this is a criterion accepted as the highest endorsement of their acumen in buying the ninety-two negatives of these comedies which were popular five years ago.

John H. Kunsky's circuit in Detroit is the latest to contract for full week runs in downtown Detroit. The booking was placed by Strand Features Exchange.

Although ninety-two of these Ham and Bud comedies were purchased originally from the Kalem Company, only fifty-two of the best were chosen to be distributed one every week through the various state rights buyers. All new paper has been especially designed and printed and great care exercised in the laboratory work.

The Jans Company, owners of the Metro, Nazimova and B. A. Rolfe rights for New Jersey, has gone extensively into the world wide rights field. Besides the Ham and Bud comedies purchase, the Tom Mix single-reel Westerns were bought from William Selig. The famous Stingaree serial negative was also secured for the entire world, and is now being sold to the territorial buyers.

General Sales Manager Backer says an important announcement will be forthcoming soon, and intimates that Jans Productions, Inc., have practically closed a deal that bids fair to place that company among the foremost in the world's market for big film features.

"Love Wins" Is Announced as New Type of Picture

THE feature production, "Love Wins," which is being filmed by H. & H. Productions, Inc., with Violet Mersereau as the star, is announced as a new type of production dealing with conditions in this country brought about as the result of the war, but it is not a war picture.

Unusually massive sets have been constructed at the studio, indicating the scope of the production. There will also be many beautiful exteriors. The actual production work is forging ahead rapidly and the photographic work will soon be completed. The story is said to be full of surprises, with an unusual climax which will furnish food for thought for many days after the picture is seen.

Burrud Making Travelogues

THE Bulls Eye Film Corporation announces that L. J. (Dick) Burrud, producer of American and foreign travelogues, recently left Los Angeles for a fifty-two weeks' automobile tour during which he will make films of the American and Canadian Rocky Mountains. After completing this tour he will go to the Orient to make pictures of the Shantung peninsula and other points which at this time are very much in the public eye. These productions will all be released through the Bulls Eye organization.

A Downright Frame!—Is the Border Around This Picture of Grace Darmond. Grace is in the all-star cast with Francis Ford in the Lewis Burston serial, "The Mystery of '13'." She chases the hoodoo.

Producers' and Distributors' News

Tsuru Aoki Reappears in "The Gray Horizon" Film

AN indication of what the motion picture producer of today is trying to do along artistically creative lines is contained in the Robertson-Cole feature, "The Gray Horizon," starring Sessue Hayakawa, which will be released by Exhibitors Mutual.

The story is from the pen of Clifford Howard, author of a number of motion picture plays, and was directed by William Worthington.

In the picture there are some exterior scenes with the mountains in the background and the clouds rolling down on the peaks. Another realistic effect is obtained in Hayakawa's cabin when, with the setting sun, the rays gradually recede across the floor, leaving the room in twilight. All of the interiors are rich in composition.

Tsuru Aoki, Hayakawa's wife, will be seen again with him in "The Gray Horizon." This is Aoki's first appearance on the screen since "The Courageous Coward." The little Japanese actress has appeared with Hayakawa in his biggest successes.

Burmuda Locale Featured in "The Isle of Jewels"

WITH the announcement this week that October 5 will be release date for the Arthur F. Beck serial, "The Isle of Jewels," it is evident that a new time record for serial production must be set if the Pathe serial program is to keep up to its schedule. Perry Vekroff, director, declares his work at the Crystal studios and at the various locations is so systematized that the production will be ready for Pathe's thirty-one branch offices as far in advance of release date as any previous serial.

Stuart Holmes and Frances Mann, the featured players, with their supporting cast, including John Webb Dillion, Wilfred Lytell, John P. Wade, Billy Welch, Elaine Adams, Karl Dane and Sam Kim, a noted Chinese actor, began their work under Director Vekroff at the Crystal Studio in New York City two weeks ago. For the next two weeks they will be engaged at the studio and on location in and about New York for the scenes laid there. When these are completed the entire company will leave for the Bermudas.

The story is by Charles Turner Dazey, author of the stage success, "In Old Kentucky." Its scenes shift from the bustle of a huge wholesale jewelry house in New York and the magnificent surroundings of an Eastern millionaire's country place, through the Arizona desert, the fantastic streets and opium dens of San Francisco's Chinatown, the tropical native villages and jungles of a South Pacific isle and Oriental India.

Capitol Comedy Uses Caricature.

"Smiling Bill" Parsons conceived a novel idea in screen story telling which he incorporated in his latest Capitol Comedy, "They're Off." When the print was received at the Goldwyn Exchange, from which all the Capitols are distributed, it was observed that Mr. Parsons had employed a double titling effect, two titles appearing on the screen at the same time.

Isador M. Stern

Handling exploitation on Lesser's "Yankee Doodle in Berlin" and the Sennett Bathing Beauties at the Broadway Theatre.

Double Exposure Used for Dual Role in "Lyons Mail"

THE cutting and titling of The Lyons Mail, which will introduce the dramatic star H. B. Irving to the screen, is now completed and the elaborate picture production of this well known play will be presented in August, the Triangle Film Corporation announces.

Hundreds of people appear in the big scenes. The dual role of the master criminal and the prominent business man who is mistaken for him is made effective by clever camera work, the art of double exposure enabling H. B. Irving to play scenes with himself as his double.

In his Broadway appearance, Irving, as the criminal, was forced to conclude the scene of the discovery of his guilt by shrinking behind a pillar and appearing again immediately, by means of two trap doors in the stage, as the innocent prisoner saved from the gallows. Then he was forced to disappear again and return as the criminal fighting for his life with the mob, after which he had to regain his breath and composure in a few seconds before appearing in the beautiful final scene where the innocent hero is acclaimed by the people. The improvement made in this climax by substituting camera work for stage tricks is said to be an interesting feature.

Lloyd a Winner in "A Jazzed Honeymoon."

Harold Lloyd in the one-reel comedy, "A Jazzed Honeymoon," a recent release by the Pathe Exchange, has received favorable comment by all who saw the picture. Harry Pollard and Bebe Daniels support the star.

Blanche Sweet Escapes in Balloon from Zulu Village

UP in the Tejunga Pass in the far famed Southern California mountains there is a Zulu village situated upon the spot where not so very many years ago the tepee of the American Indian stood. The African detail was constructed under the direction of Jesse D. Hampton for the use of Blanche Sweet, who is starring under his management in "A Woman of Pleasure." The story as picturized by George Elwood Janks in seven reels has been enlarged upon to a considerable extent, and will be released by Pathe. Wallace Worsley is directing Miss Sweet under the supervision of Mr. Hampton.

Hundreds of Africans were transported from Los Angeles to the mountain pass to play in this picture. Every night they insisted upon returning to their homes, so it required very heavy expense daily for automobiles, meals and the necessary costumes.

In the cast are Wheeler Oakman, Wilfred Lucas, Spottiswoode Aitken, Joseph Swickard, Frederic Starr and Wesley Barry. It is in this Zulu village that Miss Sweet makes her thrilling ascent in a balloon.

Showmen Take Big Interest in Earle Williams' "Wolf"

EXHIBITORS throughout the country are taking a lively interest in Earle Williams' new feature, "The Wolf," Vitagraph's screen version of the drama of the same name by Eugene Walter. The feature has been completed and shown to a chosen few, who enthused over it.

As Jules Beaubien, the role originated by William Courtenay in the stage production, Mr. Williams has ample opportunity to display those characteristics which has made him one of the best known actors in the motion picture world.

Not alone has "The Wolf" the advantage of a capable star in its screen version, a noteworthy cast and strong, thrilling story, but it has the additional advantage of wonderful scenic effects. The locale is entirely in the mountains of the Dominion of Canada, but the actual natural scenery of America cannot be excelled and perhaps where in the world could a more picturesque atmosphere be found for "The Wolf" than the location in the California mountains selected by James Young, the director.

In keeping with the general excellence of the play, Vitagraph provided an unexcelled company. Mr. Williams is seen as Jules Beaubien and Jane Novak plays opposite him as Hilda MacTavish. The other characters are in the hands of Brinsley Shaw, George Nichols, Robert McKim, Billy Mason and Beulah Clark.

Christie Starts Work on New Specials.

Al E. Christie has started production upon his new Christie Special in two reels featuring Edith Roberts, Neal Burns and Eddie Barry. Neal Burns not only is Miss Roberts' main support but is author of the story as well. The picture, which will be ready for release sometime in September, will be called "He Married His Wife."

Flora Finch Featured in "The Immovable Guest"

TOPPING the list of short subject releases scheduled by the Famous Players-Lasky Corporation for July 27 is the Paramount-James Montgomery Flagg comedy, "The Immovable Guest," which marks the return to the screen of Flora Finch, well known to motion picture fans for years as a comedienne.

Flora Finch for a long time played opposite John Bunny in his popular comedies, and her appearance in the latest Flagg satirical farce will be relished by her thousands of admirers. As an old maid in this production she is said to "vamp" an old sea dog along most original lines, the result being gales of laughter. The other leading roles are played by Joseph Burke, Claire Whitney and Arthur Housman.

"The Miracle of Montoir" is the subject of the Paramount-Burton Holmes Travel Picture also released the 27th. This picture presents a traveler's impression of what he saw in the little city of Montoir. This little town in France grew up almost over night, one may say, around the old windmill situated on a little hill not far from the busy seaport near St. Nazaire.

To build this city men came from all over the world. Chinese, Algerians, French, English, Arabs—all kinds of representatives of Allied Nations and their colonies with a scattering of German prisoners under guard, to do the digging and the road making.

Animal Life Shown in Slow Motion Views.

Of big appeal to naturalists is the Pathe Review, No. 15, released August 3. Every student of the habits of birds and animals will find in the scenes presented some new and surprising phases of life in the open. Under the title "Zoo Babies," a series of pictures taken under the direction of Dr. Ditmars, curator at the Bronx Zoological Gardens, one gets an intimate portrait of the Australian emu.

The pictures also show the Teddy bears at play. Babies of the wolf family form another instructive scene, as they frolic and feed. The goldfinch, one of nature's sweetest singers, is revealed in the Pathecolor, which is necessary to show this gorgeous songstress in all her beauty.

The Novagraph, Charles Watson's "analysis of motion" camera, shows "How Some Animals Behave."

Exhibitor Acclaims Select Picture.

When Manager Wise of the Alcazar Theatre at Birmingham, Ala., ran "Upstairs and Down," Olive Thomas' first Selznick Picture, he achieved such pleasing results that he wired his indorsement to W. R. Liebmann, branch manager for Select at Atlanta. It seems, however, that he was afraid to trust his word of commendation to the telegraph system, so he called Branch Manager Liebmann on the telephone before the wire had arrived to make sure Liebmann would learn how pleased he was. Mr. Wise's telegram read as follows: "'Upstairs and Down' doing great business despite the season's hottest weather. Holding them out afternoons and nights. We will make her the biggest star in Birmingham."

Morey Working on "Out of the Dark."

Word has reached Vitagraph from New Hampshire that Harry T. Morey and his company have finally gotten down to work on Morey's next feature, "Out of the Dark." The rains which started in to prove that St. Swithin was right played havoc with the plans of Director Paul Scardon. For more than ten days the entire company was kept in a more or less drenched state in the lumber camps waiting for the sun to come out. They were too far from civilization to get perfect shelter, and didn't give up because each day gave promise of clearing up. Now Mr. Scardon will make up for lost time.

Oh Ladies, Lookahere! Quick!
The very latest in furs and cold, haughty looks shown by Ethel Clayton in her Paramount, "A Sporting Chance."

Flash of Mob Scene Used to Start Pathe Serial

THE forthcoming Pathe serial, "Bound and Gagged," in which George B. Seitz, the producer and director, is co-starring with Marguerite Courtot starts with a bang—a street battle in which the hero is seen standing off a mob of one hundred or more armed men and finally making a spectacular escape. Then the story proper opens. The opening scene is really a flash of an incident that appears later in the action and serves not only to grip and hold interest from the start, but to establish the character of the hero in his true light.

The street battle scenes were made in the studio of the George B. Seitz Productions, Inc., and required more than one hundred men in the making.

Only 65 Subtitles in Hayakawa Film.

Since the advent of the feature production producers have been striving to turn out their stories titleless. Their aim has been to make the entire action tell the story without the use of wordy explanation. It has become the lot of the Haworth Company featuring Sessue Hayakawa to almost achieve this goal. In the filming of "The Gray Horizon," a Robertson-Cole feature distributed by Exhibitors Mutual, they have succeeded in reducing the use of titles to a minimum. In "The Gray Horizon" only 65 titles are used all told. Generally a feature picture has 100 or more subtitles.

·H·W·J·EDBROOKE·
Architect
·DENVER· COLORADO·
DISTINCTIVE THEATRES

Definitely Title Lewis' Fourth Select Picture

MITCHELL LEWIS' fourth Select Picture has been definitely titled; it is now called "Faith of the Strong" instead of "La Rue of the Strong Heart," as it was known during the process of production. Select officials feel that "Faith of the Strong" is a much more characteristic title for this story.

At a private showing of the picture given to Select officials in its projection room, they were pleasingly gratified with the entire production, and after viewing it, expressed a unanimous conviction that it is the best picture—without any exception—that Mitchell Lewis has made to date. It is a stirring tale of the great Northwest, full of incident, adventure and emotion; the scenes are laid in the frontier settlements and the picture is punctuated now and again with shots revealing nature at her loveliest; the direction by Robert North Bradbury reveals his wide experience with this type of story; the star himself has a role, as the fearless but golden-hearted La Rue, that adds another wreath to his laurels; and his supporting cast functions admirably. In fact, Gloria Payton, who plays opposite Lewis, and Patricia Palmer, who depicts a hoydenish waif of the mining camp, give distinct promise of stellar material, if their performances in the future will come up to the artistry they have displayed in "Faith of the Strong."

"Sporting Chance" Treats of Girl Problem.

The question of whether a girl should obey every impulse which takes root in her mind is dealt with in an interesting way, it is said, in a new Paramount picture starring Ethel Clayton, which will be released August 3.

A delightful story is woven around this theme. The story is unique and original and has an unexpected finish. The original story was written by Roger Hartman and appeared in a recent issue of the Snappy Stories Magazine under the title, "Impulses."

The picture was directed by George Malford and Will M. Ritchey wrote the scenario.

Heading the supporting cast is Jack Holt. Others in the cast are Herbert Standing, Margaret Green and Howard Davies.

Ford Educational Shows Fishing.

Goldwyn announces the release of a new Ford Educational Weekly, "Caught," which was taken in the Canadian west.

The picture reveals the source of the supply of fish which has reduced the cost of living all along the western seacoast. With remarkable daring, the cameraman accompanied the intrepid fishermen as they laid their nets and photographed the big catches, which later will be served in the "best of families," fresh from the sea.

Many of the canneries which supply fish for eastern distributors are located in the Canadian west.

Art Titles for Bulls Eye Comedies.

Announcement is made by Bulls Eye Film Corporation that its two-reel comedies to be released beginning in September will have hand-made art titles. These are to be caricatures illustrating the action of the film against an artistic background.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

EVERY once in so often someone connected with the screen breaks into print with the joyful announcement that the spoken drama will soon disappear from the face of the earth, driven into oblivion by its young and marvelously vigorous rival, the silent drama. Such a prophesy is not only the sheerest nonsense, but it reflects severely upon the intelligence of the person making it. When a man who claims to have had fifteen years' experience on the stage makes the statement, "A few years from now I don't believe there'll be any legitimate shows outside New York City, for the simple reason that they will all have been replaced by picture houses," he discloses how woefully he under-rates the intelligence of the average man and woman.

Everyone knows that the remarkable utility of the screen permits it to send perfect reproductions of its product into the remotest hamlets, and its language can be understood by all. The power of the screen as a means of entertainment and education is well understood, and it is growing greater every day. But it would be nothing less than a terrible calamity if the spoken stage should cease to exist. Only the most superficial mind could contemplate such a lamentable cutting down of mankind's stock of mental refreshment with anything but feelings of deep regret.

It is such statements as the above that put a club in the hands of the enemies of the screen and make its intelligent friends wonder how much longer a certain element connected with the moving picture is going to continue to act as if it agreed with the gentleman who remarked, "This world is inhabited by millions of human beings—most of them fools." The old adage that "Variety is the spice of life" was never more true than it is today. And the world has never had more need of as many different modes of relaxation as possible than it has today, with the terrific strain that most of us are continually under taking its toll of nerve and energy. There always will be audiences all over his country and throughout the world that will be eager to attend the comedies, dramas and musical shows of the spoken stage, and there will always be performances for them to attend. And for this the wellwishers of the screen should be and are truly thankful. They recognize that not only is there room for both forms of amusement and education, but each profits by the friendly rivalry. Sincere respect for each other naturally is the attitude of the thinkers in both pursuits. The screen is the offspring of the stage and the younger art should glory in the history and achievement of its parent. WEITZEL.

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PROGRAM and Advertising Phrases and Advertising Angles for the pictures reviewed in this department are based on the **productions as shown on the screen** and are not prepared in advance from the press books. They are consequently correct and represent each and every picture in its completed form, just as it will appear in your theatre.

"The World Aflame"

Frank Keenan Picture Released by Pathe Contains Big Theme which Is Well Handled in the Main.

Reviewed by Edward Weitzel.

IN "The World Aflame," released by Pathe, Frank Keenan is pretty nearly the whole works. He is the author of the story, part builder of the scenario and plays the leading character. His story contains a big theme which is well handled in the main. It is told in six reels. As a consequence, it moves slower than is necessary, and the big dramatic scene is followed by a series of incidents that are correct as to subject but too long drawn out. The sooner the picture ends after the strike is broken, the better. There are certain dramatic laws which the screen cannot afford to ignore. Tempo is one of them. The novelist can overweigh his story with description and get away with it. Any form of fiction intended to be shown before a body of spectators cannot sucessfully take the same liberty. Deft cutting all through "The World Aflame" would give it added vitality and that sense of drama which is the soul of the photoplay.

The story evidently was suggested by the Seattle strike and the methods used by the mayor to break it. Such a theme is of course a timely one. Author Keenan has put his plot together so that the moral lesson he wants to drive home fulfils its mission strongly. At the same time he does not forget that the first duty of a dramatist, screen or stage, is to entertain. There is a pleasing admixture of thrills, laughs and food for thought in the story. As an author Frank Keenan has made an excellent beginning. The physically dramatic scenes are skilfully conceived and will stir the blood of every spectator. His solution of the bringing together of capital and labor is based upon common sense and will meet with much approval.

As Carson Burr, the man who runs for mayor that he may help to correct the bad system under which the city is governed, Frank Keenan presents a character with enough mental force to accomplish the task. A desire always to appear as a "glass of fashion" and a tendency to pose too often and too long rob his impersonation of absolute conviction. A plainer type of man, one with less regard for the small vanities of life, would have added materially to the truth and strength of the story.

The supporting company is competent. Ernest C. Warde has directed "The World Aflame" with excellent understanding of its needs, and the production as a whole is impressive.

Cast.

Carson Burr.....Frank Keenan
Mrs. Burr.....Kathleen Kerrigan
Theodore Burr.....Clark Marshall
"Roxy" Burr.....Janice Wilson
Nicolai Poppoff.....Bert Sprotte
Emma Reich.....Claire DuBrey
Geo. Knox.....Jos. McManus

Story by Frank Keenan.
Scenario by Frank Keenan and Jack Cunningham.
Directed by Ernest C. Warde.

The Story.

Opening at the home of Carson Burr, "The World Aflame" shows how the family dinner is spoiled by a cook who reads a Bolshevist paper called "The Red Messenger." The story also tells that the Burr chauffeur neglects his duty, that the waiters in the restaurants are insolent and that a movement is on foot to start a general strike in the city, the editor of the anarchistic sheet being at the bottom of it. Burr is a wealthy business man who has fought his own way in the world. He runs for mayor and is elected. He has hardly taken office when the editor of "The Red Messenger" gets the street car men to lead off the proposed general strike.

Burr handles the situation so vigorously that he soon breaks the strike. When an attempt is made to halt the car that he is determined shall run, he gives orders to the armed men with him to fire into the crowd unless it falls back. The anarchists have captured his son and have threatened to kill the young man unless Burr backs down, but he refuses. After the mayor has restored peace to the city, he calls together all the leading business men and explains his plan for getting capital and labor together and putting a stop to strikes in the future. Co-operative profit-sharing is what he suggests. Through force of will, Burr gets both sides to take part in a joint meeting, and matters are adjusted on the co-operative basis.

Program and Exploitation Catchlines: Frank Keenan in Well Handled Story, with Big Theme, in Which He Is Author and Star, and Assisted with the Scenario.

REVIEWS AND ADVERTISING AIDS (Continued)

Timely Story of a Big Strike and How a Heroic Mayor Succeeded in Breaking It, Told in Dramatic Picture with a Strong Moral Lesson.

Highly Dramatic Story, Which Not Only Has Much Food for Thought But an Abundance of Laughter and Thrills.

Thrilling Photodrama Based on the Struggle Between Capital and Labor, with Frank Keenan in the Leading Role.

Advertising Angles: To get the full value of this story it would be advisable to do extra advertising, not because the story really needs it, but because the extra effort will not alone bring extra return but will impress your regulars who unconsciously respond to the suggestions of increased advertising. The story deals with the most vital problem of the day. Keep your advertising upon that factor and announce that the eventual solution is offered in this story. For a lesser appeal, tell that the story is the work of the star, but the big angle is the timely interest. Sell that.

"Checkers"

Fox Screen Production of Henry M. Blossom's Famous Melodrama Should Prove a Great Drawing Card.

Reviewed by Edward Weitzel.

WHEN Henry M. Blossom's story, "Checkers," was made into a stage play it became one of the biggest successes in the field of melodrama. The screen version produced by William Fox will assuredly duplicate the hit of the spoken play. The story of "Checkers" is one that will always appeal to lovers of racing, and the makers of the picture have seen to it that there is no running short of melodramatic situations to keep the interest at the right tension. There is enough excitement in its seven reels to supply action for half-a-dozen of the ordinary kind of screen stories, and the extent and general excellence of the production are other features that will help it to register a knockout.

The cast is a long one, and Thomas J. Carrigan and Jean Acker, who play the leading characters, give the hero and the heroine just the right sort of personalities. Richard Stanton has directed the picture with a keen eye to the melodramatic nature of the plot, the race track scenes being the real thing. There is also a railroad wreck in which a blazing freight car goes through an open draw, which will furnish a large stock of thrills. Scenes in Chinatown, others around a training track and the biggest scene of all when the heroine of the story gets inside of a jockey's suit and rides "Remorse" under the wire a winner, supply a series of punches that will put "Checkers" in the record-breaking class.

Cast.

Checkers.....Thomas J. Carrigan
Pert Barlow.....Jean Acker
Alva Romaine.....Ellen Cassity
Arthur Kendall.....Robert Elliott
Push Miller.....Tammany Young
Judge Barlow.....Bertram Marburgh
Pete.....Ed Sedgwick
Sadie Martin.....Peggy Worth
Col. Warren.....Frank Beamish
Sam Wah.....Freeman Barnes
Chinese Girl.....Gene Bucus
A Girl of the Slums.....Juliet Crane
and thirty other prominent characters, including "Old Rosebud" as the race horse "Remorse."

Story by Henry M. Blossom.
Directed by Richard Stanton.

The Story.

"Checkers," the hero of the screen melodrama of that name, is a young chap who helps Pert Barlow save her father from financial ruin by getting her to enter her horse, "Remorse," in a famous race after the elder Barlow has quarreled with his daughter over "Checkers" and forbidden her ever to see the young fellow again. Having made a match between Pert and Arthur Kendall, the son of his oldest friend, when his daughter was in her cradle, Judge Barlow is determined the wedding shall take place. Pert does not love Kendall, and is just as determined she will not become his wife after meeting "Checkers."

Kendall has prevailed upon his prospective father-in-law to indorse his note for twenty thousand dollars. The spendthrift has entered a horse of his own in the race, and when he learns of the unsuspected speed of Remorse, he does everything in his power to keep the horse away from the track. Alva Romaine, a girl he cast off in order to announce his engagement to Pert, is persuaded to help him get hold of the Barlow horse and to make the heroine a prisoner.

Pert and "Checkers" escape with Remorse from the home of Judge Barlow after the old Southerner has locked his daughter in her room. Kendall plots to have the freight car in which the horse is traveling uncoupled from the train and

Jean Acker
Dreaming of the day of the coming big race in "Checkers."

run off an open drawbridge. In the struggle to do this, the car is set on fire, with "Checkers" and Pert in with the horse. The outrage takes place as planned, but "Checkers" manages to save Remorse and Pert takes care of herself. In leading the horse to a hiding place until the day of the race, "Checkers" and Pert pass through Chinatown. A trick separates the lovers, and the girl is made a prisoner in the house of a wealthy Chinaman. The manner of her rescue and the way she and Remorse appear on the track at the right time and Pert rides her horse to victory are handled in such a spirited fashion that the excitement never ceases to grip the spectator. Through it all, "Checkers" does more than his share of the good work and is rewarded by winning the Judge's consent to his marriage with Pert.

Program and Exploitation Catchlines:

One of the Stage's Biggest Successes Transformed Into an Equally Great Motion Picture.

Thrilling Romance of the Paddock, the Turf and the Track Made Into Wonderful Photoplay Abounding in Action, Pep, Punch and Heart Interest.

A Picture That Is Overflowing with Thrills, and Which Tells a Wonderfully Clever Story of the Race Track.

A Sensational Melodrama Presented with an Astounding Array of Thrills, Punch, Action and Romance.

Advertising Angles: Circus this play. Do not merely advertise it. Get all the paper you can afford, both large and small sizes and bill the town like a three ring show, and book it for at least two days in the smaller places. The longer the run the more you can afford to spend, and the more the advertising is likely to bring in. Work every possible angle from persuading the stores to give you a window display with a special sale of checker boards to street stuff. A blanketed race horse with a lettered blanket will make a good street appeal. Hook up with the stage success of the play and advertise "even bigger and more sensational than the play." Use this line everywhere. Make all the noise you can. The more noise you make the more money you will take.

"The Petal of the Current"

Mary MacLaren Gives Effective Portrayal of Girl in Night Court in Film Adaptation of Fannie Hurst Story.

Reviewed by Margaret I. MacDonald.

THE opening reels of "The Petal on the Current," a six-part Universal Special featuring Mary MacLaren, are slow in getting into the plot of the story, and the second reel has an over abundance of rough-house stuff, a part of which might have been eliminated with advantage to the production. But in spite of its faults, the picture is one which will be liked by the average spectator, because it contains a wealth of human interest, and because it treats of a subject of vital importance—the predicament of the girl in the night court, sentenced by the testimony of the police or secret service men.

The production, based on Fannie Hurst's celebrated story, is not highly dramatic in construction; but the effective work of some of its players add a convincing tone to the narrative. Mary MacLaren puts over in good style a number of emotional scenes, portraying splendidly the character of the unsophisticated girl to whom the drinking of a couple glasses of beer proves fatal. The director has taken undue advantage of the use of the closeup, which makes rather too obvious the effort of putting the idea of the story across.

Fritzi Ridgway as Cora Kinealy, the "beer supper" girl of the story, gives a finished definition of the character.

Cast.

Stella.....Mary MacLaren
Her Mother.....Gertrude Claire
Cora.....Fritzie Ridgway
The Man.....Robert Anderson
Gertie Cobb.....Beatrice Burnham
Skinny Flint.....Victor Potel
Ed Kinealy.....David Butler

Story by Fannie Hurst.
Directed by Tod Browning.
Scenario by Walden Young.

The Story.

The problem of the women's night court is dealt with in the story of "The Petal on the Current." The girl used to illus-

REVIEWS AND ADVERTISING AIDS (Continued)

trate the application of its disgraceful methods is Stella Schump, an unsophisticated girl reared under the guidance of a simple-minded mother.

Stella, employed in the childen's department of a large shoe store, chooses as a friend Cora Kinealy, a girl of strong, but unmoral character. Cora, moved by Stella's desire to marry, guides her through the wrong door and becomes the unintentional cause of her downfall.

The desire to do as others do leads Stella to yield to the persuasions of Cora and other members of a beer party to drink with them. Under the influence of the liquor she wanders into the street and is taken by a detective to the night court, where she is sentenced to ten days in jail.

On her release, she finds that her mother has died through grief after reading the letter telling of her daughter's disgrace. She also discovers that the world is quicker to adopt scandal than it is to listen to the truth. Relieved of her job in the shoe store, she goes into the street, and is finally picked up by the right sort of man and taken to the Salvation Army barracks.

John Gilly, the man, realizing that, contrary to the precepts of his education, "they" are not "all alike," decides that in spite of appearances, Stella is a girl worth making a home for.

Program and Exploitation Phrases:

Mary MacLaren Star of Attractive Photoplay Abounding in Human Interest.

Clever Screen Adaptation of Fannie Hurst's Widely Read Story of a Girl and Her Experiences in the Night Court.

Highly Dramatic Story Dealing with the Problem of the Women's Night Court and Its Effect Upon the Life of an Innocent Girl.

The Story of a Girl who Was Convicted on Circumstantial Evidence and Disgraced, and the Bitter Lesson She Learned.

Advertising Angles: Play up the star, but make almost equal capital of the fact that this is the first Fannie Hurst story to be done on the screen. It appeared in a recent Cosmopolitan. You might be able to get a back number and use this in your advertising display. You certainly can get a hook up with the one who handles that magazine for which Miss Hurst exclusively writes. With two big talking points you can sell to advantage. Play them both up, using plenty of lithographs to get the star over and taking the newspaper space for the author and star.

"Nugget Nell"

A Paramount Picture, Presenting Lively Dorothy Gish in a Burlesque of Western Melodrama.

Reviewed by Louis Reeves Harrison.

DEPENDENT largely upon the winning personality of Dorothy Gish, "Nugget Nell" has several bright spots, but the lively action is heavily encumbered with attempts to be facetious in the subtitles. With half of the subtitles out, particularly those explaining the obvious action, "Nugget Nell" would be vastly improved. Dorothy carries the whole burden of entertainment herself, the other roles being inconsequential and without enough real character to be of live human interest.

She impersonates an amusing type of Western girl-boy, addicted to men's clothes and cowboy style of life, riding well and shooting fast. She is charming in her conversion to woman's convential garb and her method of obtaining it, by holding up those who have it, is decidedly unique, the brightest incident of the burlesque. The production has many of the elements of a sparkling satire—in skilled hands its material would suffice, and it gets over in places as it is, but the entertainment as a whole is below those in which Dorothy has appeared, and becomes almost wholly dependent on her amusing portraiture for interest. Counted a fair amusement by spectators at the Rialto.

Cast.

Nugget Nell.....Dorothy Gish
Big Hearted Jim.....David Butler
The City Chap.....Raymond Cannon
The Cheild.....Regina Sarle
First Badman.....James Farley
Second Ditto.....Bob Fleming
Nell's Uncle.....Wilbur Higeby
The Ingenue.....Emily Chichester

Story by John R. Cornish.
Directed by Elmer Clifton.

The Story.

"Nugget Nell" runs an eating house in the wild west and inclines to romance. On this account she is only half-inclined to respond to the attentions of Jim, the sheriff. Though only a little tomboy, Nell consents to take care of the child of an old miner, preparing the cradle and

Dorothy Gish
Ponders deeply on the gold situation in "Nugget Nell."

toys, only to discover that the child is a girl twice as big as herself. She has for a guest a mysterious stranger from the "east" who gives her no attention, though he flirts with a giggling vamp who happens along.

Nell is almost broken-hearted—she has become infatuated with the city chap. She decides to exchange her cowboy attire for that of a stylish girl and goes about it with characteristic energy, holding up a terrified salesgirl and others, stripping them of enough clothes to completely equip herself, and now engages the handsome stranger's interest. A gang of outlaws conspire to rob the stranger, and Nell defends him at the peril of her life, discovering to her dismay that he is an arrant coward. Her illusions gone, she bravely holds a shack single-handed against the outlaws until Jim, the sheriff, comes to her rescue and lassoes them one by one. Thoroughly disillusioned, she resumes her boyish character and takes on Jim for a life partner.

Program and Exploitation Catchlines:

See Dainty Dorothy Gish in Amusing Role of a Wild Western "Gun Woman."

Highly Amusing Burlesque on the Regular Western Moving Pictures with Dorothy Gish as the Proprietor of the Camp "Eating House."

You Remember Dorothy Gish in "I'll Get Him Yet;" Well You Will Enjoy Seeing Her in This Clever Satire on a Western Movie.

Girls, Come and See the Unique Method That Dorothy Adopted to Get Herself a Complete Wardrobe of Feminine Togs.

Advertising Angles: Hinge most of your publicity to the star and then interest your patrons in the story because of what happens to the heroine. It will be best to use incidents rather than the running story, such as "She wore boys' clothes until she fell in love with the city chap, but he proved to be a coward, so she went back to overalls and married the Sheriff." "There were no department stores in the mining camp, so she went shopping with a six-shooter for small change—and she brought home the clothes." For a lobby display gild small stones or bits of coal and letter the title with these. You might work a hook up with the dry goods stores on the shopping incident.

"The Love Burglar"

A Paramount Picture Adapted from "One of Us," by Jack Lait, and Presenting Wallace Reid in an Amusing Role.

Reviewed by Louis Reeves Harrison.

AN amusing story of enthusiastic adventure in the underworld, "The Love Burglar" comes close to being a bright satire on the burglar play. It runs along seriously as an actual and convincing experience among desperate crooks, a lurid melodrama, bringing about a very interesting situation between "The Colt Kid," a desperate character just released from Joliet prison, and a beautiful singer who is in the clutches of a gang of thieves. In order to save her from them, he is obliged to marry her, and the ceremony is performed by a pickpocket turned clergyman. They both understand that the ceremony is a mere pretense and do not live as man and wife except to keep up appearances.

Now is developed with skill a glimpse of the true situation, one full of peril for both, through the amorous attentions of one of the crooks. The desperate gun-man, by whom the whole gang is terrorized, is an athletic young society man who disguised himself successfully in a still hunt for a fool brother in the underworld and was mistaken for the real criminal, impersonating him so well as to be accepted as "one of us."

Suspense is kept alive over the fate of the beautiful singer, whose identity becomes revealed when the fool crooks attempt to loot the young athlete's house. While the situations are melodramatic, there is a vein of subtle humor throughout, and the action is so swift that interest never relaxes. The cast is a fine one. Wallace Reid easily leads through force and personality, but he is admirably supported by Anna Q. Nilsson, Raymond Hatton, Wallace Beery, Wilton Taylor and others. The

REVIEWS AND ADVERTISING AIDS (Continued)

settings and direction are flawless. A lively entertainment from start to finish.

Cast.

David Strong.....Wallace Reid
Joan Gray.....Anna Q. Nilsson
Smith.....Raymond Hatton
Coast-to-Coast Taylor.....Wallace Beery
Miller.....Wilton Taylor
Arthur Strong.....Edward Burns
Elsie Strong.....Alice Taffe
Rosswell.....Dick Wayne
Dave Dorgan.....Henry Woodward
Mrs. Strong.....Loyola O'Connor

From Jack Lait's story, "One of Us."
Directed by James Cruze.

The Story.

As a "Love Burglar" David Strong proves an immediate success when he goes to the underworld to find an errant brother. He is mistaken for the "Colt Kid," a bad man with the gun, just released from Joliet prison, and on his way to one of the toughest joints in New York, kept by a crook named Miller. Strong accepts the situation and finds himself involved in a dispute with Coast-to-Coast Taylor, a gang leader, over a girl the latter is trying to pull into a badger game. The girl, Joan Gray, induces David to impersonate the man she intends to marry, and he is obliged to prove it by demanding that a ceremony be performed by Parson Smith, the cafe piano-player, an ex-pickpocket inclined to reform.

At Joan's flat David is obliged to keep up appearances to save the girl from attentions from the gang leader, a situation which grows embarrasing when David's sister is about to be married and he is asked to help in looting his own mother's house on the occasion of the wedding. The gang-leader expects to have David trapped by the police through this crime. Both David and Joan are arrested at the scene of the crime, but explanations follow together with the arrest of the real criminals, and it is discovered that Joan, instead of being of the underworld, is a young novelist who daringly went to live there for materials and atmosphere for her next work of fiction. While David and Joan watch the wedding of David's sister, they plan a legitimate one of their own.

Program and Exploitation Catchlines:

Wallace Reid Star of Clever Photoplay Based on Jack Lait's Stage Success, "One of Us."

An Amusing Story with a Double Surprise that Will Please You and Send You Away Wishing For More.

Charming Romance of a Society Man and a Singer Who Met in the Underworld, Each Thinking the Other to Be a Crook.

Delightful Story of a Supposed Burglar Who Put One Over on the Real Denizens of the Underworld.

Advertising Angles: You can sell Wallace Reid in almost any kind of a play. With a better than ordinary production, you can go a little stronger than usual, but in advertising be careful not to spoil the surprise by too fully revealing the plot. In addition to the star you can gain good advertising from both author and director as well as many well liked members of the cast. You don't have to resort to sensation. Just tell what you have to offer.

"Bringing Up Betty"

Evelyn Greeley Star of World Film Which Provided Light Summer Entertainment.

Reviewed by C. S. Sewell.

LIGHT summer entertainment is provided in the World Film release, "Bringing Up Betty." There is no heavy or intricate plot, and the "heavy" is only mildly villainous. In fact, he is let off with a reward instead of a punishment.

Evelyn Greeley is attractive as "Betty," and gives a breezy performance, in keeping with the type of picture, which consists mostly of out-of-door scenes, such as yacht races, lawn fetes, sea shore views, etc. There are several attractive shots.

The action at times puts quite a tax on the spectator's credulity, and several of the situations are of the kind that have seen much service. For example, where Betty's uncle feigns bankruptcy to test its effect on her, and the result where the two foreign noblemen, suitors for her hand, beat a hasty retreat when they learn that she is penniless.

Much of the appeal of the picture is due to the personality and charm of the star, who admirably carries her large share of the production. The hero does not make his appearance until late in the film, so late that you wonder if the villain will actually get the girl. Everything, however, comes out allright when the magnanimous uncle of Betty, after ruining him in a stock deal, fixes it so that the villain will get in on a fairly respectable fortune—$700,000—by

"Bringing Up Betty?"
Looks as if Evelyn Greeley as Betty were bringing up uncle in her World feature, "Bringing Up Betty."

marrying his assistant in villainy, thus releasing Betty to marry the man of her choice.

The production is an average program offering, and should prove mildly entertaining to audiences that are not too sophisticated or over critical, and who desire light summertime entertainment.

Cast.

Betty Morton.....Evelyn Greeley
Carl Gates.....Lyster Chambers
Tom Waring.....Reginald Denny
Theodore Morton.....Ben Johnson
Adele Shelby.....Grace Carlyle
Silas Potter.....Joseph Weber
Mrs. Potter.....Maude Turner Gordon
Lord Dormer.....Oliver Smith
Edna.....Grace Hansen
Duke of Medonia.....Morgan Wallace

Story by Charles Sarver.
Scenario by Clara Berranger.
Directed by Oscar Apfel.

The Story.

Betty is a badly spoiled young person in the World Film release, "Bringing Up Betty." To save her from two designing noblemen who desire only her wealth, her doting uncle feigns bankruptcy, no one knowing the truth but his banker. Through the treachery of the banker's secretary, one of Betty's male friends learns of the ruse, and begs Betty to marry him that he may use his small fortune to help her uncle. Betty is a thoroughbred and she accepts.

Soon thereafter, Betty is rescued by the hero from downing, and the expected happens. In the meantime, the banker's secretary, learning that her friend has become engaged to Betty, reveals the whole plan to Betty's uncle, who then breaks him on the stock market. Then, in order to straighten matters out and free Betty, he gives the secretary a check for his entire profits in the transaction, $700,000, provided she marries Betty's fiance. This is brought about without much trouble, and all ends happily.

Program and Exploitation Catchlines:

Evelyn Greeley in Breezy Photoplay Filled with Romance, Adventure and Good Humor.

Clever Story of a Pampered Young Girl, Whose Uncle Feigned Bankruptcy and How the Girl Proved to Be a Thoroughbred.

You Will Sure Like This Clever, Breezy Comedy with Dainty Evelyn Greeley in the Leading Role.

Advertising Angles: Play up the star and make more or less of a mystery of the story, not attempting to tell the full plot, but merely hinting at it, making most of your play with the title, using such lines as, "How would **you** bring up Betty?" This line would be good for teaser work before the regular advertising.

"Where Bonds Are Loosed"

David G. Fisher Is Scenarist, Director and Star of Six-Part Picture of Little Merit.

Reviewed by Edward Weitzel.

THE artistic shortcomings of "Where Bonds Are Loosed," a six-part picture taken from an English novel of the same name and written by E. L. Grant Watson, are so many and so apparent that it is difficult to find anything in its favor. While it is evidently an honest attempt on the part of David G. Fisher, who made the scenario, directed the production and played the leading part, to give his best endeavors to his task, the nature of the story and his own want of skill in the three positions he selected for himself have defeated his ambition. "Where Bonds Are Loosed" is a disagreeable story and not worth the telling on the screen. It hasn't an attractive or sympathetic character. It shows humanity at its worst, and if the conditions on two islands under British government are truthfully drawn by the author, it is high time for that government to get busy.

On the technical side, "Where Bonds Are Loosed" commits all sorts of sins. The man who wrote the story is a scientist and evidently the author of the foreword, which is so long, complex and above the heads of the ordinary screen patron that it offers an amusing

REVIEWS AND ADVERTISING AIDS (Continued)

contrast when compared with the subtitles which follow. The continuity does not deserve its name, there are repeats in situations and pieces of business which weaken whatever force the story contains, and the acting of the entire cast is stilted and unconvincing.

Dr. Hicksey, a young man, who is enthusiastic about his profession, goes to an island off the west coast of Australia, where a hospital is maintained for the natives of the colony. Here he meets a nurse whose reputation is not of the best. After holding her at a distance for a time, she becomes his mistress. On another island near them is also a hospital, this one for the men of the race. Employed there as an overseer is a man named John Sherwin. He is a good specimen of humanity in the raw. The nurse has quarreled with Hicksey because he spends more time with his miscroscope than with her, and when chance throws her in Sherwin's way, she tells him she hates the doctor for neglecting her. Sherwin finds her willing to accept his rough love-making, and the two men go gunning for each other. Sherwin wounds the doctor and leaves him for dead. A native takes care of the doctor, and when the young enthusiast is well enough, he quits the island forever and leaves Sherwin and the nurse to the enjoyment of their defiance of decency.

Cast.

Dr. Hicksey.....David G. Fischer
Alice Desmond.....Dixie Lee
John Sherwin.....Arthur Behrens

Story by E. L. Grant Watson.
Scenario by David G. Fisher.
Directed by David G. Fisher.

"His Bridal Night"

Alice Brady Gives Clever Performance in Select's Screen Version of Stage Farce.

Reviewed by Margaret I. MacDonald.

THERE are those who will not like Lawrence Irving Rising's play, "His Bridal Night," in its screen attire. There are also those who will, and the latter will be in the majority. The moral minded may object, for instance, to the bride displaying the mole on her ankle, or to broad suggestions which are not hard to find if you look for them. And while the indifferent mind will see only the amusing side of the situation, it is not after all the sort of a picture to flaunt in the face of an innocent debutante.

In the portrayal of the diversified characters of the Playfair twins, Alice Brady has done some of her best work. As Tiny she is moved by nobler impulses, and as Vi she is heartless and mischievous beyond reason. As for appearances, of course, there is little distinction, with the exception of the fact that Vi has a mole on her ankle, and Tiny sucks her thumb. The slight variations in appearance occasioned by differences of temperament are delicately outlined; and it may be truthfully said that her performance in this clever farce is delightful.

Edward Earle plays the role of the distracted bridegroom in an unobtrusive manner becoming to the least interesting of the contracting parties, and holds his reputation for not overstepping character requirements. James Crane, as the misguided lover, also does good work.

Cast.

Tiny Playfair } .....Alice Brady
Vi Playfair }
Joe Damorel.....Edward Earle
Lent Trevett.....James L. Crane
Algernon.....Daniel Pennell
Aunt Julie.....Daisy Belmore
Sloan.....Mrs. Stuart Robson

Story by Lawrence Rising.
Scenario by Kathryne Stuart.
Directed by Kenneth Webb.

The Story.

The story of "His Bridal Night" centers about a pair of naughty twin girls, a would-be lover, and a bridegroom. It opens on the eve of the bridal day, when Tiny Playfair reproaches her twin sister Vi, the prospective bride, for making an appointment to meet in secret with a former admirer for the purpose of bidding him goodby. Tiny, herself in love with the latter, precedes her sister into the garden, and impersonating Vi, receives the young man's kisses and dismisses him before Vi appears on the scene.

The day of the wedding, complications arise during which the bridegroom finds his wife in the arms of the other man, who has taken advantage of the flexibility of Vi's conscience to sow seeds of dissention in the young bride's mind, suggesting that the refusal of the bridegroom to tell her where they are going on their honeymoon is merely the beginning of an iron rule in their domestic affairs.

Alice Brady.
Is quite "adorable" in this predicament in "His Bridal Night."

Again Tiny enters the breach, and further complications occur when she impersonates her sister, with the aid of duplicate gowns which happen to be on hand through a mistake made by the modiste. The lover in pursuit of the bride, who he believes is being carried away against her will, takes a wrong turning, but finally arrives at the honeymoon cottage about the same time as Vi, who has now been seized with a fit of jealousy at the idea of her sister running off with her husband. The affair clears itself nicely, when husband and wife are reunited, and the offending pair appear more than satisfied with each other.

Program and Exploitation Catchlines:
Alice Brady in Delightful Comedy, Filled with Zip, Zest, Spice and Novelty.
Amusing Complications and Laugh Provoking Situations Result When One Twin Sister Passes Herself Off as The Other Twin on "His Bridal Night."
The Twins Were Alike Except That One Had a Mole on Her Ankle. See How This Served to Solve a Terrible Mix-Up.
Alice Brady in Clever Dual Role, as Two Twin Sisters. Their Amusing Experiences Will Make You Laugh Till Your Sides Ache.

Advertising Angles: Direct your appeal to the liberal element among your patrons with the situations of this story, always playing up Miss Brady in your appeal. Try such lines as, "Vi had a mole on her ankle, but of course her husband didn't know that, and Tiny might have stolen her honeymoon but for Vi's jealousy." Such appeals as this will keep from the house the few who might take offense, and bring many who would not otherwise come.

"Wolves of the Night"

William Farnum Has Congenial Role in Vigorous Melodrama Produced by William Fox.

Reviewed by Edward Weitzel.

E. LLOYD SHELDON, who wrote the story and the scenario of "Wolves of the Night," a William Fox production starring William Farnum, has turned out a vigorous melodrama that will be none-the-less liked by the ordinary spectator because its situations have been used many times and contain an unusual amount of sure-fire material. The acting of the star and his support and the direction by J. Gordon Edwards bring out all the good points of the story, and the live action and sympathetic scenes will make many friends for the picture.

The character played by William Farnum is a modern Enoch Arden. Bruce Andrews, a mining engineer, is married to the woman he loves and then separated from her in such a way that she thinks he is dead, and she is persuaded to marry again. The situation where Andrews returns to his old home while still ignorant of how matters stand, expecting to find his wife and child, and is told that the boy is not his, gives the star an opportunity for some of his best work. There is also constant change of location in the story, the action starting on a Western sheep ranch, then moving to a mining district in Chile, and including scenes on the stock exchange before the picture is finished.

Louise Lovely as Isabel Hollis, Lamar Johnston as Burton Mortimer, Charles Clary as Edmund Rawn, and Irene Rich are the leading members of the support.

Cast.

Bruce Andrews.....William Farnum
Isabel Hollins.....Louise Lovely
Burton Mortimer.....Lamar Johnston
Edmund Rawn.....Charles Clary
Garson.....Al Fremont
Slade.....G. Raymond Nye
Mrs. Benson.....Carrie Clark Ward
Juanita.....Irene Rich

Direction by J. Gordon Edwards.
Story and Scenario by E. Lloyd Sheldon.

The Story.

William Farnum's character in "Wolves of the Night," a William Fox production, is a mining engineer, Bruce Andrews by name, whose land has failed to show

Reviews (Continued)

races of any copper ore, so he has turned it into a sheep ranch. Edmund Rawn, who owns a mine adjoining the Andrews ranch, believes there is copper on the land and wants to get hold of it. Andrews marries Isabel Hollins, a young girl from the East whom Burton Mortimer, a partner of Rawn's, wished to take his wife. Andrews is hired by Rawn to go to Chile and investigate a mine for him, his wife remaining on the ranch. While in the mine he is made the victim of a plot to destroy him. A charge of dynamite is exploded, and he is supposed by the plotters to have been buried in the mine. He escapes, however, but his mind is shattered by his experience and he is taken care of by a Chilian shepherd and his daughter.

Mrs. Andrews is told her husband is dead, and when her child is born believes the boy to be fatherless. When the child is about two years old, Mortimer renews his old suit and she finally says yes to his pleading. Andrews is restored to reason shortly after the ceremony takes place, and he hastens to his old home. He finds it deserted but discovers some child's toys and a cradle in one of the rooms. More anxious than ever to find his wife, he stops only long enough to purchase more toys for the youngster he naturally concludes is his own, and hurries to the house of his wife's aunt. The woman and the child are there. As he stands outside in the snow and looks through the window at them, he is overjoyed, but he is met at the door by Mortimer, who leads him to believe that the child is not his and that the only way to save the woman they both love from disgrace is for Andrews to go away and never reveal he is alive.

Andrews does this. It is also shown that the engineer's property is rich in ore and that his enemies have opened a mine on it and are taking a fortune from the former ranch. The rest of the story shows how Andrews ruins his enemies on the stock market and recovers his wife and child.

Program and Exploitation Catchlines:

William Farnum in Highly Dramatic Story of a Modern Enoch Arden.

The Story of a Man Who Separated from His Wife and Rendered Insane by an Explosion, Regains His Reason Only to Find His Wife Married to Another.

Thrilling Melodrama Filled with Intensely Dramatic Situations, with William Farnum as the Star.

How a Man Recovering from Insanity Finally Overcame His Enemies and Regained His Wife, Who, Thinking Him Dead, Had Married One of the Conspirators,

Advertising Angles: Aim chiefly to sell the star to his admirers, hanging the story on his popularity, using such lines as, "An Enoch Arden of the Golden West," to forestall criticism on the theme. Then work the situations making your chief point the return of Andrews laden with toys for the little child he is told is not his own. Work up sympathy for the star, and then add: "But a superb vengeance was his, and the Wolves of the Night fled from the light of a new day." If you play this angle with skill you have sold the story.

"The Girl Woman"

Gladys Leslie Makes Good in Well-Made Vitagraph Production Based on Interesting Story.

Reviewed by Margaret I. MacDonald.

THE story on which the Vitagraph production, "The Girl Woman," is based was written by A. Van Buren Powell, and forms a good screen vehicle for pretty Gladys Leslie. As the little girl who, in spite of her advancing years, was not allowed to grow up as regards clothing and general attire, she has created a perfectly natural type, sweet and unassuming, but firm in her determination to come into her own.

The picture has been carefully constructed, and none of the human interest of the story has been allowed to escape. The main thread of the story is not unlike other stories that have been filmed, but the angle from which the spectator is made to see it, and the incidents relating to it, have a decided note of originality. The growing-up party, for instance, given by Belinda as the outcome of her determination to put her hair up and don long dresses, is a pleasing innovation in the usual method of ushering in this event.

The dramatic values of the story have been carefully guarded. There is no pre-release of its secret to interfere with the intensity of its climax; and it may be classed as a production of popular appeal.

Maurice Costello, as the convict, is seen to good advantage. Julia Swayne Gordon, Joe Burke, Priestley Morrison and Frank Norcross do especially commendable work.

Cast.

Belinda.....Gladys Leslie
Sanford.....Maurice Costello
Judge Lee.....Priestley Morrison
Bob.....William E. Lawrence
Hobbs.....Joe Burke
Wingate.....Frank Norcross
Laura Hobbs.....Julia Swayne Gordon
Prentice.....Walter Horton

Story of A. Van Buren Powell.
Scenario by E. J. Montagne.
Directed by Tom Mills.

The Story.

"The Girl Woman," by Vitagraph, features the child of a man serving a life sentence for a murder of which he has been unjustly convicted on circumstantial evidence.

Belinda, who has always been led to believe that she is the daughter of Judge Lee, the man who convicted her father, in spite of the fact that she is overwhelmed with kindness, chafes under the ban of short dresses and curls which chain her to childhood, while her age proclaims her a young woman. One day she obtains fifty dollars from her indulgent foster-father, and gives what she calls a growing-up party, appearing on the landing of the stairway leading to the parlor in the garb of womanhood, with her dolls, short dresses and other evidences of child life decorating the passageway.

On this occasion the tragedy of her father's conviction is made known to her. John Sanford escapes from prison and enters the home of the man who convicted him, with the intention of making him pay. Belinda's appearance on the scene deters him from his determination to kill; and while the sheriff and detectives allow her to bid him goodby alone, she helps him to escape.

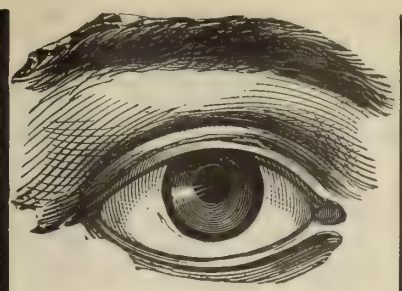
A second time she saves him from the police, and takes him to New York to live in hiding. Through her efforts, the real murderer is found, and her father's emancipation is completed.

The incidents of the tale include the love story of Belinda, and interesting scenes in connection with the life of the bank president who committed the murder for which Sanford was convicted.

Program and Exploitation Catchlines:

Gladys Leslie in a Charming Story of a Little Girl Who Was Not Allowed to Grow Up.

Pretty Story of the Daughter of a Convict, Who Was Befriended by the



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Reviews (Continued)

Judge, Who Kept Her in Ignorance of Her Father's Disgrace.

How a Girl After She Had Grown Up, Was Kept in Children's Clothes, Told in Photoplay Filled with Human Interest and Dramatic Situations.

Remarkable Heart Interest Story of a Girl Who Gives a "Grown Up" Party, and the Amazing Series of Adventures which Follow It.

Advertising Angles: The story is the big thing about this production, which carries a large amount of heart interest. You can work up interest by little sketches of the story bringing in the triangle—the convict, his girl, and the judge who befriended her. Gladys Leslie has done this type of role very well and you can bring out that fact. Give the story all the publicity you can afford.

"Wild Oats"

Venereal Disease Picture Released by Social Hygiene Films of America Is Gilded with Coating of Vulgar Humor.

Reviewed by Edward Weitzel.

FROM a technical point of view, "Wild Oats," released by Social Hygiene Films of America, is an excellent picture. The parts of it devoted to revealing the dangers from venereal disease are both frank and truthful, but the author of the scenario and those responsible for the making of the picture have seen fit to gild the propaganda against immoral intercourse with a coating of vulgar humor that should bar "Wild Oats" from public exhibition of any sort. The argument that such "comedy relief" will help to give the picture a popular appeal is of course a vicious one. The general public does not need to know the vulgar nickname given to Columbus Circle by the underworld.

Nor is it going to believe that because a wealthy young man has contracted syphilis and wishes to save a country boy, who is about to enlist in the navy, from the same fate, that at the wealthy chap's request a reputable physician would 'phone to his hospital and order the head nurse and the under nurses to impersonate the inmates of a brothel so that the country boy can be convinced that his visit to the place results in his contracting syphilis. The merry spirit in which the nurses agree to the pleasing proposition and the sophistication shown by them in the methods of the prostitute are gross libels on their womanhood and their profession.

Ribald laughter is sure to be the result of showing such scenes to the unthinking, and nothing but deep disgust will be engendered in the minds of those capable of intelligent deduction. Above all things, such a subject should be handled seriously and at no time made the subject of a jest. The story was written by Jay Holly, supervised by Samuel Cummings and directed by C. J. Williams. William Jefferson and Leslie Hunt are members of the cast.

"The Way of a Woman"

A Select Picture Presenting Norma Talmadge in an Adaptation from "Nancy Lee."

Reviewed by Louis Reeves Harrison.

DEPENDENT almost wholly for interest upon the personality of Norma Talmadge, the story and characterizations being seriously at fault, "The Way of a Woman" is far below other productions in which the star has appeared and does not offer her any strong opportunity. Here is a bright star supported by a capable company of actors and called upon to express social and spiritual values through a story so weakly transformed for screen purposes that it is neither faithful to the original from which it came nor to the principles of the medium through which it is presented. Through numerous lapses of time and changing scenes, interspersed with many stupid and explanatory subtitles, the spectator is asked to follow the course pursued by a girl announced to be derived from one of the finest American families.

It is far from complimentary to American intelligence that such characterizations are announced as nationally representative, as scarcely anything she does would be done by any well-educated girl of good family in this country. As the story is not natural it fails to convince. As it is not a true picture of our life, it only perverts what deserves dramatic truth. The only redemption achieved is through Norma Talmadge, who acts, moves and looks like an American girl of good family. Conway Tearle makes a brave effort to inspire interest in his dull role, as do the others, though less hopefully. Below the average of previous Select pictures.

Cast.

Nancy Lee.....Norma Talmadge
Anthony Weir.....Conway Tearle
Mrs. Lee.....Gertrude Berkeley
Mr. Lee.....Colonel Vernon
Grace Lee.....Mae McAvoy
Mollie Wise.....Jobyna Howland
Johnnie Flinch.....Hassard Short
Douglas Weir.....George La Guerre
Nathan Caspar.....William Humphreys
George Trevor.....Stuart Holmes

Adapted from Eugene Walter's play, "Nancy Lee."
Directed by Robert Z. Leonard.

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Reviews (Continued)

The Story.

The Way of a Woman" is a devious in the case of Nancy Lee, daughter a fine old American family. She re- s manly Anthony Weir, of good char- er and social standing, only to marry n after a wealthy cad, a drunkard does not love, who easily succeeds dragging his wife down to his level ore he dies. He does nothing to re- e the impoverished situation of her her and mother. As his widow, she uces the nephew of Anthony Weir to o her until he is ruined and face to e with impending disgrace because of love for her. This brings his uncle hony to the rescue, and an investiga- follows.

nthony demands that Nancy shall re- what she has borrowed. She throws e of her gowns and furs into his arms, ther woman witnessing his humilia- . He refuses to accept such payment settles the obligation himself. There- n Nancy, who has pretended to borrow her parents' sake, establishes herself uriously in a country retreat, where receives some of her husband's boon panions. They are present when An- y Weir calls. He finds her guiltless rong doing and decides to marry her pite of all. She announces her love him and accepts him as her second band.

Rough Riding Romance"

liam Fox Presents Tom Mix in a Daredevil Thriller of Genuine and Difficult Feats.

eviewed by Louis Reeves Harrison.

HERE is no fake about the Tom Mix stunts, and "Rough Riding Romance" is crowded with them, y presenting unusual difficulties for camera man. Probably the most nishing is that of lassoing a pas- er train at high speed—his horse's ements show that he is riding at speed—swinging to the car roofs, hing along the full length, entering rivate compartment, to swing out he window, lowering himself to the k frames and riding there, all clearly vn, the latter from an extraordinary era point of view. It is purely acro- c melodrama, verging on melodra- c comedy at times, for there will aughs at some exaggerated scenes, the laughs will be good-natured s, and the entire product is enter- ing as a thriller.

e enlivening feats of strength and displayed by Tom Mix are woven nd his adventures in rescuing a hical kingdom princess from the ches of some solemn-visaged cour- s who are conspiring to marry her to the wrong man for the purpose ontrolling government affairs in her father's kingdom, holding the king himself for ransom. Mix impersonates a rather simple-minded cowpuncher, on whose ranch oil has been discovered at a time his mind becomes inflamed by a small boy reading old-fashioned romances. Like many another Don Quixote, he has a faithful follower, quite as simple-minded as himself, well interpreted by Pat Chrisman. The rescued princess is impersonated gracefully by Junita Hansen. As an entertainment of its kind, exciting acrobatic melodrama, "Rough Riding Romance" ranks high.

Cast.

Phineas Dobbs.....Tom Mix
The Princess.....Juanita Hansen
Curley.....Pat Chrisman
The King.....Spottiswoode Aitken
Pierto the Spy.....Jack Nelson
Pat Leary.....Sid Jordan

Story and scenario by Charles Kenyon.
Direction by Arthur Rosson.
Photography by Fred LeRoy Granville.

The Story.

A "rough-riding romance" comes into the life of Phineas Dobbs at a time he is made suddenly rich through the discovery of oil on his humble ranch. He entertains all Cow Valley on a grand scale, but finds it rather tame and listens to the fairy tales of a child about rescuing princesses. At that moment a train stops at Cow Valley for twenty minutes and Phineas becomes entangled in the rescue of a veritable princess from two men carefully guarding her. She manages to communicate with him after seeing one of his daredevil feats, and he boards the train at full speed by riding alongside, lassoing a roof projection and swinging on to one of the passenger cars. The princess admits him to her stateroom, but the suspicions of her guards are excited, and Phineas swings out of the window to the trucks, where he rides unobserved to San Francisco. He is met by his trusty friend, "Curley," with the horse of Phineas. The two repair to a house where a vast conspiracy is on foot, Phineas riding up the fire-escape on his horse, into the hall of conspirators, scattering them in desperate struggles and carrying off the persecuted princess.

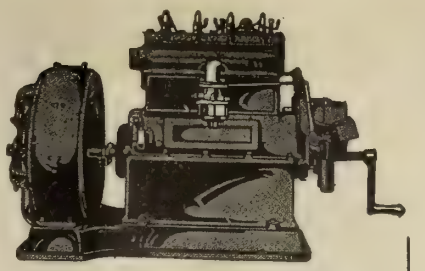
He then rescues her father from a den of thugs with the same personal daring and skill, but not with the expected reward. He is thanked for all he has done, but he returns home to Cow Valley to dream of his princess, completely enraptured. But one night she comes to his little kingdom, and their romance becomes one of true love.

Program and Exploitation Catchlines:

Tom Mix, Dare Devil of the Films, in Remarkable Picture Filled with Real Thrills.

Did You Ever See Anyone Lasso a Rapidly Moving Train? Tom Mix Does This in Rough Riding Romance.

See Tom Mix on Horseback Ride Up a Fire Escape to Rescue the Princess.



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Reviews (Continued)

The Story.

"The Way of a Woman" is a devious ne in the case of Nancy Lee, daughter f a fine old American family. She re- cts manly Anthony Weir, of good char- cter and social standing, only to marry on after a wealthy cad, a drunkard he does not love, who easily succeeds dragging his wife down to his level efore he dies. He does nothing to re- eve the impoverished situation of her ther and mother. As his widow, she duces the nephew of Anthony Weir to lp her until he is ruined and face to ce with impending disgrace because of s love for her. This brings his uncle nthony to the rescue, and an investiga- on follows.

Anthony demands that Nancy shall re- y what she has borrowed. She throws me of her gowns and furs into his arms, nother woman witnessing his humilia- on. He refuses to accept such payment d settles the obligation himself. There- on Nancy, who has pretended to borrow r her parents' sake, establishes herself xuriously in a country retreat, where e receives some of her husband's boon mpanions. They are present when An- ony Weir calls. He finds her guiltless wrong doing and decides to marry her spite of all. She announces her love r him and accepts him as her second sband.

"Rough Riding Romance"

illiam Fox Presents Tom Mix in a Daredevil Thriller of Genuine and Difficult Feats.

Reviewed by Louis Reeves Harrison.

THERE is no fake about the Tom Mix stunts, and "Rough Riding Romance" is crowded with them, any presenting unusual difficulties for e camera man. Probably the most tonishing is that of lassoing a pas- nger train at high speed—his horse's ovements show that he is riding at ll speed—swinging to the car roofs, nning along the full length, entering private compartment, to swing out the window, lowering himself to the uck frames and riding there, all clearly own, the latter from an extraordinary mera point of view. It is purely acro- tic melodrama, verging on melodra- atic comedy at times, for there will laughs at some exaggerated scenes, t the laughs will be good-natured es, and the entire product is enter- ining as a thriller.

The enlivening feats of strength and ill displayed by Tom Mix are woven ound his adventures in rescuing a ythical kingdom princess from the tches of some solemn-visaged cour- rs who are conspiring to marry her f to the wrong man for the purpose controlling government affairs in her father's kingdom, holding the king him- self for ransom. Mix impersonates a rather simple-minded cowpuncher, on whose ranch oil has been discovered at a time his mind becomes inflamed by a small boy reading old-fashioned romances. Like many another Don Quixote, he has a faithful follower, quite as simple-minded as himself, well interpreted by Pat Chrisman. The res- cued princess is impersonated gracefully by Junita Hansen. As an entertain- ment of its kind, exciting acrobatic melodrama, "Rough Riding Romance" ranks high.

Cast.

Phineas Dobbs.....Tom Mix
The Princess.....Juanita Hansen
Curley.....Pat Chrisman
The King.....Spottiswoode Aitken
Pierto the Spy.....Jack Nelson
Pat Leary.....Sid Jordan

Story and scenario by Charles Kenyon.
Direction by Arthur Rosson.
Photography by Fred LeRoy Granville.

The Story.

A "rough-riding romance" comes into the life of Phineas Dobbs at a time he is made suddenly rich through the dis- covery of oil on his humble ranch. He entertains all Cow Valley on a grand scale, but finds it rather tame and listens to the fairy tales of a child about rescu- ing princesses. At that moment a train stops at Cow Valley for twenty minutes and Phineas becomes entangled in the rescue of a veritable princess from two men carefully guarding her. She man- ages to communicate with him after see- ing one of his daredevil feats, and he boards the train at full speed by riding alongside, lassoing a roof projection and swinging on to one of the passenger cars. The princess admits him to her state- room, but the suspicions of her guards are excited, and Phineas swings out of the window to the trucks, where he rides unobserved to San Francisco. He is met by his trusty friend, "Curley," with the horse of Phineas. The two repair to a house where a vast conspiracy is on foot, Phineas riding up the fire-escape on his horse, into the hall of conspirators, scat- tering them in desperate struggles and carrying off the persecuted princess.

He then rescues her father from a den of thugs with the same personal daring and skill, but not with the expected re- ward. He is thanked for all he has done, but he returns home to Cow Valley to dream of his princess, completely enrap- tured. But one night she comes to his little kingdom, and their romance becomes one of true love.

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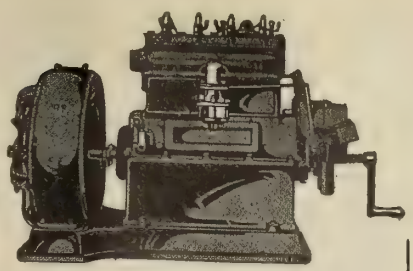

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Reviews (Continued)

This Is But One of the Many Thrills in This Remarkable Picture.

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Advertising Angles: Play up Mix and catalogue the stunts he pulls. Deal with them vividly. It is about all you need do, but do it thoroughly.

COMMENTS

Fox Film Corporation

HER FIRST KISS.—An excellent example of the Sunshine brand of comedies; Ethel Teare is the leading female cutup of the picture. Her grotesque acting and fearless acrobatic stunts are highly amusing. The comedy has all the dash and unexpected effects of these Fox productions.

SOUND YOUR "A."—A Mutt and Jeff animated in which they try to break into the show business. Their adventures behind the scenes and before the footlights are as comic as ever.

WILD WAVES AND WOMEN.—Ethel Teare is again the head funmaker of a Sunshine comedy. Water is spilled all over the place during the action of the picture, and there is one of those grand finales in which everybody and everything are apparently given wings and the entire cast risk life and limb with the utmost cheerfulness. A good comic.

FROZEN NORTH.—Another animated cartoon with Mutt and Jeff as busy as ever stumbling into danger and then running their legs off trying to escape. Quite as laughable as their average picture.

Universal Film Company.

ELMO, THE MIGHTY, July 14.—Episode No. 5, "The Phantom Rescue." Another exciting instalment, which deals largely with Lucille's efforts to remain in her home which has been taken over by her enemies. She insists upon her rights, but during the night "Black" Rawdon invades the premises. Lucille battles with him, but is saved only by the timely arrival of the hero. They slip away in an automobile, closely followed by the gang.

ELMO, THE MIGHTY, July 21.—Chapter No. 6, "The Puma's Paw." This instalment opens with a struggle between Armstrong and his enemies on a cliff. Lucille is pursued by a black bear and forced into the hands of the gang through this danger. Both hero and heroine are taken to an obscure cabin, where a wild puma is turned loose on Armstrong. The number winds up with a real thrill.

ELMO, THE MIGHTY, July 28.—Chapter No. 7, "The Masked Pursuer." After his escape from the puma, Armstrong is again captured by the gang, which also discovers the missing grip and documents. Armstrong is bound to a flat car and sent to his fate on a wild train. The Mad Menace makes a remarkable chase after the train on a motorcycle and rescues the hero. This feature is one of the best of the kind the reviewer has seen and furnishes a memorable "punch" to the instalment.

ELMO, THE MIGHTY, August 4.—This eighth episode, "The Flaming Pit," in two reels introduces a Chinatown feature where a crook known as the Ferret unites forces with a Chinese band. The gripful of valuables is removed from its hiding place in some rocks by a mysterious hand. Bob invades Chinatown in his effort to recover it, and is precipitated at the last into a burning pit. The number continues the good average of this serial.

BEAUTY AND THE BOOB (L-KO), June 18.—A two-part comedy featuring Alice Howell. Most of the comedy takes place in the apartment of a beauty doctor at a big hotel, and concerns the transformation of a woman who is afflicted with a growth of hair on her face. In her transformed state she dons fine clothes and lures her own husband into a trap. Scenes in which bathing suits, swimming pools and other comedy accessories are used afford considerable action of the broad comedy order.

CYCLONE SMITH'S PARTNER, July 7.—Another two-reel feature, with Eddie Polo in the role of Cyclone Smith. In this instance he takes a vigorous hand in getting his young partner married to the girl of his choice. The number contains some scenes of great pictorial charm and winds up with swift, melodramatic action. It is one of the best of the series.

TWO-GUN TRIXIE (L-Ko), July 16.—A two-reel comic of about average interest. Many of the scenes occur on the beach, and there are some close-ups of bathing girls in short suits. Some of the humor has a tinge of vulgarity and seems to lack any particular point, though there are some good special stunts, such as knocking over the bath houses with an automobile. The kitten and white rat at play makes a good feature.

TEMPORARY ALIMONY, July 14.—A comedy number featuring Neal Burns and Vera Steadman. The plot concerns a young wife who is tired being bossed and decides to separate from her husband. She gets limited alimony, and is forced to work, which soon brings her back to hubby. The comedy is not very strong, but of pleasing quality.

THE FOUR-GUN BANDIT (Western), July 5.—An amusing two-reel Western comedy, with Magda Lane and Pete Morrison as the lovers. The girl holds up an Eastern millionaire, who tells a big story of his encounter with a bandit and afterward gives a large check to keep from being exposed. This is well constructed, and will bring many smiles.

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BIG TIMELY PICTURES.

Queen of the Sea (Annette Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

June 1—A Woman There Was (Theda Bara).
June 15—My Little Sister (Evelyn Nesbit).
June 29—The Lone Star Ranger (William Farnum).
Aug. 21—Checkers.

WILLIAM FARNUM SERIES.

Aug. 10—Wolves of the Night.

TOM MIX SERIES.

Aug. 24—Roughriding Romance.

THEDA BARA SERIES.

Sept. 14—La Belle Russe.

EXCEL PICTURES.

May 18—Words and Music (Albert Ray).
June 6—When Fate Decides (Madelaine Traverse).
June 15—Cowardice Court (Peggy Hyland).
June 29—Be a Little Sport (Albert Ray).
July 20—Rose of the West (Madelaine Traverse).
Aug. 3—Cheating Herself (Peggy Hyland).
Aug. 17—Love Is Love (Ray and Fair).
Sept. 14—The Splendid Sin (Madelaine Traverse).

VICTORY PICTURES.

May 25—The Divorce Trap (Gladys Brockwell).
June 22—Putting One Over (George Walsh).
July 6—The Wilderness Trail (Tom Mix).
July 20—The Sneak (Gladys Brockwell).
July 27—The Sneak (Gladys Brockwell).
Aug. 3—The Seventh Person (George Walsh).
Aug. 10—The Winning Stroke (George Walsh).

SUNSHINE COMEDIES.

May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).
July 6—Merry Jail Birds.
Aug. 31—Her First Kiss.
Sept. 14—Dabbling in Society.

MUTT & JEFF ANIMATED CARTOONS.

May 11—Sir Sidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!
June 15—Sweet Papa.
June 22—Pets and Pests.
June 29—A Prize Fight.
July 6—Look Pleasant, Please.
July 13—Downstairs and Up.
Aug. 24—Mutt and Jeff in London.
Aug. 31—The Frozen North.
Sept. 7—Mutt and Jeff in Paris.

THE GREAT NINE.

Feb. 16—The Darling of Paris (Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

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Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each)

June 8—Hearts and Flowers.
June 22—No Mother to Guide Him.
July 6—Trying to Get Along.
July 20—Among Those Present.

PARAMOUNT-ARBUCKLE COMEDIES.

(Two Reels Each)

June 1—A Desert Hero.

DREW COMEDIES.

(Two-Reel Comedies)

June 15—Squared.
July 13—Bunkered.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

June 8—You're Fired (Wallace Reid).
June 8—An Innocent Adventuress (Vivian Martin).
June 15—Men, Women and Money (Ethel Clayton).
June 15—Other Men's Wives (Dorothy Dalton).
June 22—Hay Foot, Straw Foot (Charles Ray).
June 22—A Daughter of the Wolf (Lila Lee).
June 29—The Rose of Granada (Lina Cavalieri).
June 29—Stepping Out (Enid Bennett).
June 29—Girls (Marguerite Clark).
July 6—A Very Good Young Man (Bryant Washburn).
July 13—Nugget Nell (Dorothy Gish).
July 13—The Love Burglar (Wallace Reid).
July 20—Louisiana (Vivian Martin).
July 20—Rose of the River (Lila Lee).
July 27—A Sporting Chance (Ethel Clayton).

Artcraft Pictures.

June 1—The Splendid Romance (Enrico Caruso).
June 1—True Heart Susie (D. W. Griffith).
June 8—Square Deal Sanderson (William S. Hart).
June 22—The Avalanche (Elsie Ferguson).
July 20—Wagon Tracks (William S. Hart).

PARAMOUNT-ARTCRAFT SPECIALS.

June 15—Secret Service (Robert Warwick).
June 29—The White Heather (Maurice Tourneur's).
July 6—The Firing Line (Irene Castle).
July 13—The Career of Katherine Bush (Catherine Calvert).
July 27—The Dark Star.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each)

June 29—The "Con" in Economy.
July 27—The Immovable Guest.

SUCCESS SERIES (RE-ISSUES.)

June 8—Still Waters (Maguerite Clark).
June 15—Behind the Scenes (Mary Pickford).
June 22—Redemption of David Corson (William Farnum).
June 29—Warrens of Virginia (Special).
July 6—Sapho (Pauline Frederick).
July 13—Maria Rosa (Geraldine Farrar).
July 20—The Clown (Victor Moore).
July 27—Esmeralda (Mary Pickford).

PARAMOUNT-BURTON HOLMES.

June 1—With Uncle Sam's Submarine Chasers.
June 8—The Silken Cities of Suwako.
June 15—From the Tiber to the Piave.
June 22—Frocks and Frills of the Philippines.
June 29—Chateau Thierry and Beyond.
July 6—Up the Upper Parana.
July 13—The Cataracts of the Iguassu.
July 20—American Women in France.
July 27—The Miracle of Montcir.

PARAMOUNT-BRAY PICTOGRAPHS.

June 8—Bird of Commerce; Interior Decorations; Cartoon.
June 15—Beans; Putting Nature Under Glass; Cartoon.
June 22—Mysteries of Snow; With Rod and Reel; Cartoon.
June 29—Plant Growth; Columbian Highway; Cartoon.
July 6—Charting the Sky; A Fort of Mediaeval France; Cartoon.
July 13—Salvaging Torpedoed Millions; Little Known New York (1); Cartoon.
July 20—Science and Your Camera; The New York Curb Market; Cartoon.
July 27—Little Known New York (2); Gem Cutting and Polishing; Cartoon.

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).
June 22—The City of Comrades (Tom Moore).
July 6—Through the Wrong Door (Madge Kennedy).
July 27—The Peace of Roaring River (Pauline Frederick).
Aug. 3—Upstairs (Mabel Normand).
Aug. 17—Heartsease (Tom Moore).

BENNISON STAR SERIES.

Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).
Aug. 15—High Pockets.
Oct. 1—Lord Jim.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

CAPITOL COMEDIES.

(Two Reels Each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).
June 29—Their Day of Rest (Mr. and Mrs. Carter De Haven).
July 13—Chasing Rainbeaux (Parsons).
July 27—After the Bawl (Carter De Haven).
Aug. 24—Honeymooning (Carter De Haven).

"Go Get 'Em, Potts" Series.

Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

Pure Havana.
June 29—At the Crossroads.
July 6—Fable of the Olive and the Orange.
July 13—School Days.
July 20—The Town of Up and Down.
July 27.—Sweetness.

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

The Best Man (J. Warren Kerrigan).
Sahara (Louise Glaum).
The Blue Bonnet (Billie Rhodes).
You Never Know Your Luck (House Peters).
A White Man's Chance (J. Warren Kerrigan).

Made in America.

Ashley Miller Productions—One Reel—Patriotic.

No. 3, "The Rookie."
No. 4, "Victory Army in the Making."
No. 5, "Building the Soldier."
No. 6, "The Hated K. P."
No. 7, "Overseas to Victory."
No. 8, "Forward—Always Forward."

ARTCO PRODUCTIONS.

As a Man Thinks (Harry Raver-Augustus Thomas-Leah Baird).
The Volcano (Harry Raver-Augustus Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (All-Star Cast—Benjamin B. Hampton Production).

GREAT AUTHORS PICTURES.

The Westerners (Roy Stewart—Benjamin B. Hampton Production).

Independent Sales Corp.

(Releasing Through Film Clearing House.)

SPECIALS.

When My Ship Comes In.
A House Divided (Herbert Rawlinson and Sylvia Breamer).
The Other Man's Wife (Stuart Holmes and Ellen Cassidy).
The Challenge of Chance (Jess Willard).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
Suspense (Reicher).

(Continued on page 888)

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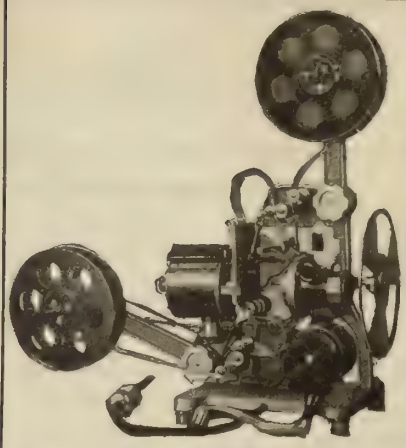

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

FIRST ROTHAPFEL UNIT PROGRAM.

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

June 9—Some Bride (Viola Dana).
June 16—Fools and their Money (Emmy Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).
June 30—The Uplifters (May Allison).
July 7—God's Outlaw (Francis X. Bushman).
July 14—In His Brother's Place (Hale Hamilton).
July 21—The Microbe (Viola Dana).
July 28—The Belle of the Season (Emmy Wehlen).
Aug. 4—Easy to Make Money (Bert Lytell).
Aug. 11—The Four Flusher (Hale Hamilton).
Aug. 18—A Favor to a Friend (Emmy Wehlen).

SCREEN CLASSICS, INC., SPECIALS.

The Great Victory, Wilson or the Kaiser, the Fall of the Hohenzollerns.
Why Germany Must Pay (All-Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All-Star Cast—Seven Parts).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JULY 13.

The Tiger's Trail (Episode No. 13, "The False Idol"—Two Parts—Drama—Astra).
Just Neighbors (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 11 (Topical-Literary Digest).
Pathe News No. 58 (Topical).
Pathe News No. 59 (Topical).

RELEASES FOR WEEK OF JULY 20.

The Tiger's Trail (Episode No. 14, "At the Pistol's Point"—Two Parts—Drama—Astra).
At the Old Stage Door (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 14 (Educational).
Topics of the Day No. 12 (Topical—Literary Digest).
Pathe News No. 60 (Topical).
Pathe News No. 61 (Topical).

RELEASES FOR WEEK OF JULY 27.

Our Better Selves (Fannie Ward—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 15, "The Tiger Face"—Two Parts—Drama—Astra).
Never Touched Me (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 13 (Topical—Literary Digest).
Pathe News No. 62 (Topical).
Pathe News No. 63 (Topical).

RELEASES FOR WEEK OF AUG. 3.

The Great Gamble (Episode No. 1, "The Great Gamble" — Three Reels — Drama — Western Photoplays, Inc.).
A Jazzed Honeymoon (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 15 (Educational).
Pathe News No. 64 (Topical).
Pathe News No. 65 (Topical).

RELEASES FOR WEEK OF AUG. 10.

The Great Gamble (Episode No. 2, "The Clock of Doom" — Three Reels — Drama — Western Photoplays, Inc.).
Count Your Change (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 15 (Topical—Literary Digest).
Pathe News No. 66 (Topical).
Pathe News No. 67 (Topical).

RELEASES FOR WEEK OF AUG. 17.

The World Aflame (Frank Keenan—Drama—Six Parts).
The Great Gamble (Episode No. 3, "Into the Chasm" — Drama — Two Parts — Western Photoplays, Inc.).
Chop Suey & Co. (Harold Lloyd—Comedy—One Reel—Rolin).
Pathe Review No. 16 (Educational).
Topics of the Day No. 16 (Topical—Literary Digest).
Pathe News No. 68 (Topical).
Pathe News No. 69 (Topical).

AMERICAN FILM COMPANY.

(Released by Pathe.)

June 29—A Sporting Chance (William Russell).
July 13—Yvonne from Paris (Mary Miles Minter).
July 27—The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Aug. 10—This Hero Stuff (William Russell).
The Hellion.
The Other Side of Eden.
The Dangerous Talent.

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

July—The Man Beneath (Sessue Hayakawa).
July—A Man's Country (Alma Rubens).
July—The Woman Michael Married (Bessie Barriscale).
July—Man's Desire (All-star cast with Lewis Stone).
August—A Sage-Brush Hamlet (William Desmond).
August—The Pagan God (H. B. Warner).
August—The Gray Horizon (Sessue Hayakawa).

STRAND COMEDIES.

(One-Reel Comedies.)

July 6—Oh, What a Jam!
July 13—Fancy Fooling Father.
July 20—Jimmie's Doggone Luck.
July 27—Winning Him Back.

ROTHACKER OUTDOOR SUBJECTS.

Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

July—His Bridal Night (Alice Brady).
July—The Way of a Woman (Norma Talmadge).
July—The Country Cousin (Elaine Hammerstein).
July—The Spite Bride (Olive Thomas).
July—Everybody's Sweetheart (Elsie Janis).

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges.)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

July 6—Prudence of Broadway (Olive Thomas—Special).
July 13—Muggsy (Jackie Saunders).
July 20—Mistaken Identity (Anita King).
July 27—The Unbroken Promise (Jane Miller—Western Drama).
Aug. 3—The Lyons Mail (Henry B. Irving).
Aug. 10—Fruits of Passion (Alice Mann).
Aug. 17—One Against Many (Anita King).
Aug. 24—Her Greatest Performance (Ellen Terry).
Aug. 31—Black Eyes (Taylor Holmes—Special).

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

June 25—Howling Lions and Circus Queens (Dot Farley, Bill Beban and Wild Animals)—03785.
July 30—A Lion Special (Animal Comedy)—03842.

HEARST NEWS.
Issued Every Monday.

L-KO.

(Two-Reel Comedies.)

July 9—A Pair of Deuces (Charlie from the Orient)—03809.
July 16—Two-Gun Trixie (Mr. and Mrs. Dan Russell)—03820.
July 23—Brown Eyes and Bank Notes (Lois Neilson, Paco and Bob Brownie)—03831.
Aug. 6—A Puppy Love Panic (Lois Nelson and Caroline Wright)—03952.
Aug. 13—Sirens of the Suds (Mr. and Mrs. Dan Russell)—03862.
Aug. 20—Charlie the Hero (Chai Hing, Hughie Mack, Claire Alexander)—03872.

UNIVERSAL SPECIAL ATTRACTION.

July 14—A Little Brother of the Rich (Frank May and Kathryn Adams—Six Parts)—03814.
July 21—The Spitfire of Seville (Hedda Nova—Six Parts)—03826.
July 28—The Man in the Moonlight (Munroe Salisbury—Six Parts)—03836.
Aug. 4—A Petal on the Current (Mary MacLaren—Six Parts)03848.
Aug. 11—A Little Brother of the Rich (Frank Mayo and Kathryn Adams—Six Parts)—03858.
Aug. 18—The Ace of the Saddle (Harry Carey—Six Parts)—3868.

NEW SCREEN MAGAZINE.
Issued Every Friday.

INTERNATIONAL NEWS.
Issued Every Wednesday.

JEWEL.

July 7—Home (Mildred Harris—Six Parts)—03806.

Joe Martin Comedy Series—Two Reels Each.

July 7—Monkey Stuff—03807.
July 21—The Jazz Monkey—03827.

UNIVERSAL SPECIAL FEATURE.
Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured.)

June 16—No. 6, "Cyclone Smith Plays Tramp"—03771.
June 23—No. 7, "The Missing Bullet"—03783.
June 30—No. 8, "Down, but Not Out"—03794.
July 7—No. 9, "Cyclone Smith's Partner"—03817.
July 14—No. 10, "For Life"—03825.

(Continued on page 890)

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The Red Glove.
(Drama—Each Episode in Two Parts—Marie Walcamp Features.)
June 23—No. 15, "The Mysterious Message"—03780.
July 7—No. 17, "The Rope of Death"—03802.
July 14—No. 18, "Run to Earth"—03815.

Elmo the Mighty.
June 16—No. 1, "The Mystery of Mad Mountain"—03769.
June 23—No. 2, "Buried Alive"—03781.
June 30—No. 3, "Flames of Hate"—03792.
July 7—No. 4, "A Fiendish Revenge"—03803.
July 14—No. 5, "The Phantom Rescue"—03816.
July 21—No. 6, "The Puma's Paws"—03828.
July 28—No. 7, "The Masked Pursuer"—03837.
Aug. 4—No. 8, "The Flaming Pit"—03849.
Aug. 11—No. 9, "The House of a Thousand Tortures"—03859.
Aug. 18—No. 10, "Victims of the Sea"—03869.

Major Allen's Animal Hunt.
June 30—Trailing the Leopard—03847.
Aug. 6—Bear Trapping (One Reel)—03954.
Aug. 13—Lion Trapping—03864.

SPECIAL.
July 28—The Heart Punch (Jess Willard—One Reel).
July 28—Hiding in Holland (The Crown Prince—One Reel).

CURRENT EVENTS.
Issued Every Friday.

OKEH KOMEDIES.
Aug. 11—Too Tired (Neal Burns)—03860.

STAR COMEDIES.
(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)
July 7—Half & Half—03804.
July 14—Temporary Alimony (Neal Burns)—03817.
July 21—All Bound 'Round—03829.
July 28—The Tea Hound (Jack Dillon)—03838.
Aug. 4—Waiting at the Church—03850.
Aug. 18—Penny Ante—03870.

WESTERN AND RAILROAD DRAMAS.
(Two Reels Each.)
July 5—The Four-Gun Bandit (Pete Morrison)—03800.
July 11—To the Tune of Bullets (Pete Morrison)—03813.
July 19—The Jaws of Justice (Pete Morrison)—03824.
July 26—Gun Magic (Pete Morrison)—03835.
Aug. 2—Neck and Noose (Peter Morrison and Magda Lane)—03846.
Aug. 9—A Western Wooing (Pete Morrison and Magda Lane)—03957.
Aug. 16—The Fighting Fool (Pete Morrison and Magda)—03867.

Vitagraph

VITAGRAPH FEATURES.
Cupid Forecloses.
The Hornet's Nest.
The Wolf.
The Man Who Won (Harry T. Morey).
The Girl Woman (Gladys Leslie).
The Bramble Bush (Corinne Griffith).
The Gamblers (Harry T. Morey).
Over the Garden Wall (Bessie Love).

VITAGRAPH SPECIALS.
The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).
Shadows of the Past (Anita Stewart).
Daring Hearts (Francis X. Bushman and Beverly Bayne—Six Parts).

LARRY SEMON COMEDIES.
The Star Boarder (Two Parts).
His Home Sweet Home (Two Parts).
The Simple Life (Two Parts).
Between the Acts.

BIG V SPECIAL COMEDIES.
Tootsies and Tamales (James Aubrey—Two Parts).
Healthy and Happy.
Harems and Hokum (Two Parts).
Flips and Flops (James Aubrey—Two Parts).
Zip and Zest (Montgomery and Rock—Two Parts).
Yats and Yokels (James Aubrey—Two Parts).

Perils of Thunder Mountain.
(Drama—Fifteen Episodes—Two Parts Each released weekly—Featuring Antonio Moreno, with Carol Halloway.)
No. 1, "The Spear of Malice."
No. 2, "The Bridge Trap."
No. 3, "The Teeth of Steel."
No. 4, "Cave of Terror."
No. 5, "The Cliff of Treachery."
No. 6, "The Tree of Torture."
No. 7, "The Lightning Lure."
No. 8, "The Iron Clutch."
No. 9, "Prisoner of the Deep."
No. 10, "The Flaming Sacrifice."
No. 11, "In the Ocean's Grip."
No. 12, "The Rushing Horror."
No. 13, "The River of Dread."
No. 14, "The Hunt of Disaster."
No. 15, "Fate's Verdict."

World Pictures Corp.

July 7—The American Way (Arthur Ashley and Dorothy Green).
July 14—Dust of Desire (Ruby DeRemer).
July 21—A Broadway Saint (Montagu Love).
July 28—Bringing Up Betty (Evelyn Greeley).
Aug. 4—Coax Me (June Elvidge).
Aug. 11—The Praise Agent (Arthur Ashley and Dorothy Green).
Aug. 18—The Girl Alaska (Lottie Kruse).
Aug. 25—The Man Without a Name (John Lowell with Corene Uzzell and Edgar Keller).

SUPER-SPECIAL RELEASE.
The Ghost of Slumber Mountain (One Reel).
Little Orphant Annie (in all territories except Buffalo).

HOUDINI SERIAL.
The Master Mystery.
(Drama—Fifteen Episodes—Two Parts Each.)
(In Omaha, Kansas City, St. Louis, Denver, Salt Lake City, San Francisco, Los Angeles, Minneapolis and Seattle.)

JUDGE BROWN SERIES.
July 14—Shift the Gear Freck (One Reel).
Aug. 11—The Demand of Dugan (One Reel).

CHAPLIN.
Triple Trouble (Two Parts).
Police (Two Parts—Reissue).
The Bank (Two Parts—Reissue).
A Night at the Show (Two Parts—Reissue).
Shanghaied (Two Parts—Reissue).

SPECIAL RELEASE.
Conquered Hearts (Seven Parts).
The Unbeliever (Seven Parts).
The Unchastened Woman (Seven Parts).

KINOGRAMS.
Issued every Tuesday and Saturday (Topical).

PRIZMA.
Kilauea.
Catalina Islands.
"Skyland," a Tale of the Northwest.
Everywhere with Prizma.
Trout.
Kiddies.
Model Girls.
China.
Birds and Flowers.
Alaskan Revelations.
Glacier Park.
Hawaii.
The Apache Trail.
Old Faithful.
'Gators.
Grand Canyon.
Pineapples.

Feature Releases

CAPITAL FILM COMPANY.
Indianapolis, Ind.
(Two Reels Each.)
Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.
A Cheerful Liar.
Cupid's Holdup.
Lobster Dressing.
Love—in a Hurry.
Reno—All Change.

CHRISTIE SPECIALS.
April 20—Sally's Blighted Career (Fay Tincher—Two Parts).
Rowdy Ann.
Mary Moves In (Fay Tincher—Two Parts).

FIRST NATIONAL EXHIBITORS.
Sunnyside (Charlie Chaplin—Three Parts).
In Wrong (Jack Pickford).
Mary Regan (Anita Stewart—Six Parts).
Daddy Long Legs (Mary Pickford—Seven Parts).
Whom the Gods Would Destroy (Seven Parts).
Auction of Souls (Eight Parts).
June 25—Bill Apperson's Boy (Jack Pickford—Six Parts).
Aug. 25—Burglar By Proxy (Jack Pickford).
Sept. 1—The Hoodlum (Mary Pickford).
Sept. 8—A Temperamental Wife (Constance Talmadge).
Sept. 15—Her Kingdom of Dreams (Anita Stewart).

SOL LESSER.
Yankee Doodle in Berlin (Five Parts).

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Wrangling Dudes.
Here Comes the Groom.
Piking After Pizarro.
Mr. Outing Climbs Aboard.
June 22—Getting the Cassiar's Goat.
June 29—They Grow Everywhere.
July 6—A Haitian Night's Tale.
July 13—A Hair Raising Journey.
July 20—Put Your Cares on Ice.
July 27—Mr. Outing Instructs.
Aug. 3—The Ghost Coast.

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Features.
The Troop Train (Six Parts).

UNITED PICTURE THEATRES.
June 8—Playthings of Passion (Kitty Gordon).

ZION FILMS.
Khavah.

(*Continued on page* 892)

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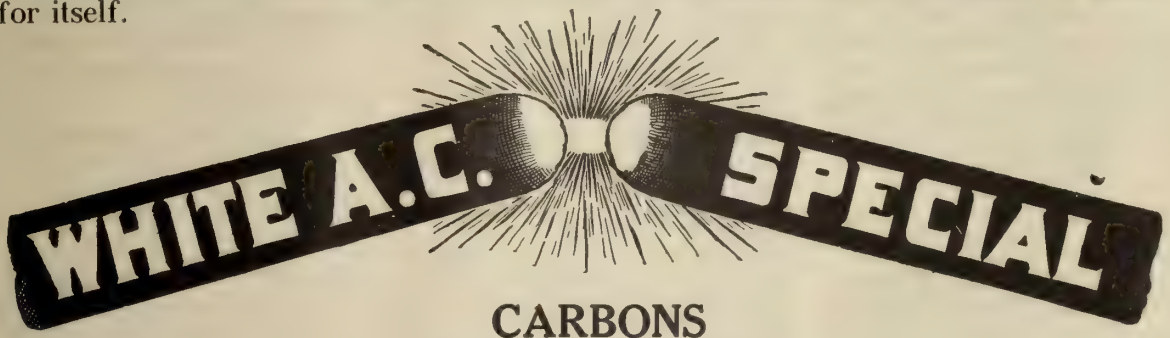

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Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.
Times Building, New York.
Ten J. Warren Kerrigan Reissues (Two Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Web of Intrigue.
Human Shuttle.
Fires of Hope.
The Shadow of Fear.
Hearts of Love (Six Parts—Drama).
Twenty-six Arrow Comedies (One Part).

Young America.
(Series of Twelve Two-Reelers.)

Lone Star Dramas.
(Series of Two-Reel Westerns.)

The Masked Rider.
(Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.)

AYWON FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
The Eternal Penalty (Christine Mayo—Henry Kolker).
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).
She Pays (Julia Dean).
Justice (Cecil Scott).
Guilty Woman (Marie Empress).

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As Others See Us.
Their First Flivver.
Dreamy Chinatown.
Film Fairies.
Stopping Bullets.
Caught with the Goods.
Perils of the Beach.
The Deserter.
Behind the Scenes.

Billy West Comedies.
Out of Tune (Two Parts).

BURSTON FILMS, INC.
1476 Broadway, New York.
The Mystery of 13 (Francis Ford—Serial).

EXCLUSIVE FEATURES, INC.
126 West Forty-sixth Street, N. Y. City.
The Heart of Texas Ryan.
The Chosen Path (Margaret Leslie).
Series of Tom Mix two-reel reissues.

THE FILM MARKET, INC.
403 Times Building, N. Y. City.
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt. Scott Antarctic Expedition).
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The She Wolf.

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Ambrose's Day Off.
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FILM SPECIALS, INC.
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Brown of Harvard (Tom Moore).

HARRY GARSON.
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The Hushed Hour (Blanche Sweet).
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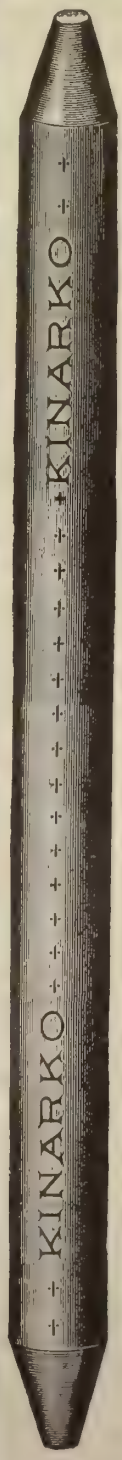

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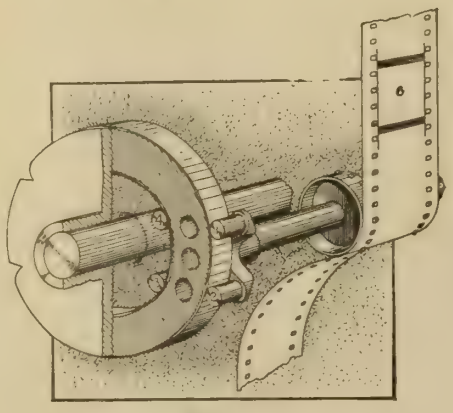

Fig. A.

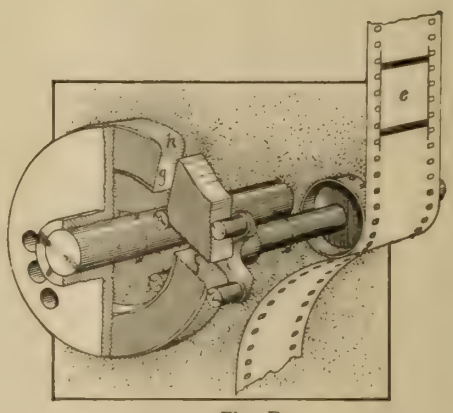

Fig. B.

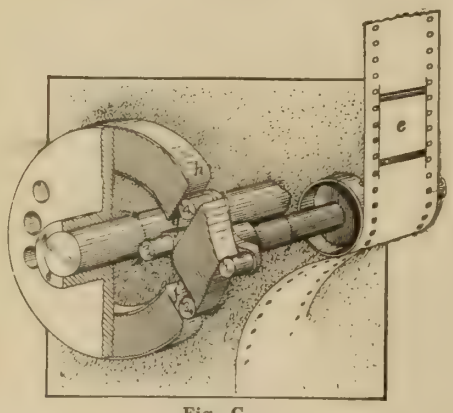

Fig. C.

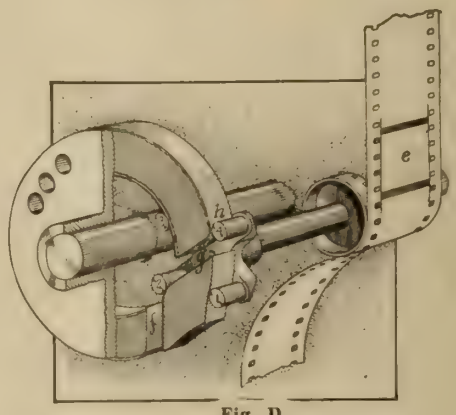

Fig. D.

One entire cycle of operation is shown from Fig. A, when pins are locked against ring with film at rest, to Fig. D when pins are about to be re-locked.

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